**EZRA POUND:**

**“In a Station of the Metro”**

*"Three years ago in Paris I got out of a `metro' train at La Concorde, and saw suddenly a beautiful face, and then another and another, and then a beautiful child's face, and then another beautiful woman, and I tried all that day to find words for what this had meant to me, and I could not find any words that seemed to me worthy, or as lovely as that sudden emotion. And that evening, as I went home along the Rue Raynouard, I was still trying, and I found, suddenly, the expression.It was just that -- a `pattern', or hardly a pattern, if by `pattern' you mean something with a `repeat' in it. That evening, in the Rue Raynouard, I realized quite vividly that if I were like a painter, or if I had, often, that kind of emotion, or even if I were a painter, or if I had the energy to get paints and brushes and keep at it, I might found a new school of painting, of `non-representative' painting, a painting that would speak only by arrangements in colour... The `one image poem' is a form of super-position, that is to say, it is one idea set on top of another. I found it useful in getting out of the impasse in which I had been left by my metro emotion.*

**“Portrait d’une Femme”**

Your mind and you are our Sargasso Sea,

      London has swept about you this score years

And bright ships left you this or that in fee:

      Ideas, old gossip, oddments of all things,

Strange spars of knowledge and dimmed wares of price.

      Great minds have sought you — lacking someone else.

You have been second always. Tragical?

      No. You preferred it to the usual thing:

One dull man, dulling and uxorious,

      One average mind —   with one thought less, each year.

Oh, you are patient, I have seen you sit

      Hours, where something might have floated up.

And now you pay one.   Yes, you richly pay.

      You are a person of some interest, one comes to you

And takes strange gain away:

      Trophies fished up; some curious suggestion;

Fact that leads nowhere; and a tale for two,

      Pregnant with mandrakes, or with something else

That might prove useful and yet never proves,

      That never fits a corner or shows use,

Or finds its hour upon the loom of days:

      The tarnished, gaudy, wonderful old work;

Idols and ambergris and rare inlays,

      These are your riches, your great store; and yet

For all this sea-hoard of deciduous things,

      Strange woods half sodden, and new brighter stuff:

In the slow float of differing light and deep,

      No! there is nothing! In the whole and all,

Nothing that's quite your own.

                  Yet this is you.

In her efforts to avoid "the usual thing"—being married to one familiar, "dull" person—the "Femme" (or lady) of the poem's title has pursued a sparkling life among London’s upper crust. But according to the speaker, she's never been able to get as close to these figures as she'd like; mistaking status and stimulation for meaning, the lady forms only shallow connections. She has spent 20 years courting intelligent, important people, collecting "ideas, old gossip, oddments of all things" as "trophies" of impressive relationships and special knowledge.

Among the important people she courts, the woman is "second always," never anyone’s first choice of confidant or companion. Moreover, according to the speaker, she never forms deep bonds (or thinks deep thoughts) because she is always waiting for something new to "float up," especially if it might advance her social standing. [**Ironically**](https://www.litcharts.com/literary-devices-and-terms/irony), then, the lady's life ends up "dull" anyway, lacking true meaning or value. this emptiness becomes her identity.

**“The River-Merchant’s Wife”**

Unha muller que de pequeña disfrutaba a xogar cun rapaz e él convertese en “my Lord”.El marchou e ela esperabao, tiña envexa das bolboretas porque elas estaban en parella.

**HILDA DOOLITTLE:**

“The Pool”

“Circe”

**ERNEST HEMINGWAY: "Hills Like White Elephants"**

alcohool

man: pregnancy is something we can leave behind

Girl: the pregnancy holds the promise of a beautiful new type of life together, one that he cannot or refuses to see.

The train will arrive in 40 minutes. The conversation end with 5 left.

**The train station** is a place where people can go in different directions. Similarly, the woman is deciding which direction her life will take.

**The two sides of the valley** symbolically parallel the woman's decision as well. One side is hot with no shade or trees. The other side has grain, trees, a river and a cloud. One side is sterile and the other is fertile.

**White elephant**: expensive burden. Certainly, the man views the unborn child as a burden. The responsibility of caring for this child would interfere with his life of pleasure seeking. Then, they see the elefant different, as their points of view changed.

**F.SCOTT FITZGERALD: “Winter Dreams”**

Dexter is introduced as someone concerned with rank and status. Dexter will no longer be caddying at the club. white objects, a color associated with the wealthy leisure class. 11 he is 14.

Judy is angry with her nurse for revealing to Dexter, someone of a lower social class, that she does not know how to play golf. Judy’s abusiveness foreshadows her haughty behavior toward Dexter. However, because she directs her abuse toward someone beneath Dexter’s class, he is amused rather than affronted.  She is younger than he and female, which makes him feel that it would be inappropriate to take orders from her, though he would take them from her father.

Class mobility: Wealth as the only valid measure of success Judy breaking up with a man because she found out he is poor

American dream: Material success, wealth

Ambition : Dexter tries to appear wealthy, make money to impress Dexter is driven by “winter dreams”

Time: Natural cycle of changing seasons Fragmentary experiences — Fitzgerald’s tale moves about in time.

Throughout the story, [Dexter](https://www.litcharts.com/lit/winter-dreams/characters/dexter-green) is “dictated to by his winter dreams,” which are his fantasies of grandeur that motivate his choices and ambitions. Though these dreams drive him to great professional success, his single-minded focus on status leaves him emotionally hollow. Therefore, his winter dreams represent the brittle nature of the American dream, whose pursuit can bring status, but not fulfillment.

Quitting his job at the club, attending an East Coast university, selling his laundries and moving to New York, trying to marry [Judy](https://www.litcharts.com/lit/winter-dreams/characters/judy-jones).  This dissatisfaction is unsurprising, since Dexter’s single-minded focus on achieving the traditional markers of wealth and success causes him to forget to ask himself what he truly wants or needs to be happy. When, at the end of the story, he realizes that Judy’s beauty has faded and her marriage is unhappy, he realizes that his winter dreams—like Judy herself—are hollow and dissipating. As he has never focused on anything else, his winter dreams maroon him—he is left with a feeling of being alone and having lost something that he can never recapture.

The story chronicles Green’s ambitions which he calls his ‘winter dreams,’ and his struggles to attain social prestige, wealth, love, and respect.

In “Winter Dreams,” Fitzgerald’s descriptions of the sun reflect [Dexter’s](https://www.litcharts.com/lit/winter-dreams/characters/dexter-green) state of mind.

At the beginning of the story, the sun is bright and glorious, not unlike Dexter’s vision of his own future. Later, after his illusion of [Judy’s](https://www.litcharts.com/lit/winter-dreams/characters/judy-jones) eternal beauty is broken, the sun takes on a dull aspect before disappearing altogether, leaving only “the gray beauty of steel.” This reflects Dexter’s dawning realization that his vision for his future has been misguided and has left him unfulfilled. Furthermore, Dexter’s observation that the setting sun is “pink and gold” is reminiscent of the colors he had associated with Judy.

**WILLIAM FAULKNER: "Barn Burning"**

In “Barn Burning,” Sartoris must decide whether loyalty to family or loyalty to the law is the moral imperative. For the Snopes family, particularly for Sartoris’s father, family loyalty is valued above all else. The family seems to exist outside of society and even outside the law, and their moral code is based on family loyalty rather than traditional notions of right or wrong. Snopes tells Sartoris that he should remain loyal to his “blood,” or family, or he will find himself alone. This threat suggests how isolated the family really is and how fully they rely on one another for protection, even when their faith in this protection is unfounded.

The blood, dried and caked on his face during the ride out of town, is, in a way, a mark of pride: Sartoris had defended the family name. However, after Snopes once again plans to burn a barn, Sartoris understands that family loyalty comes at too great a cost and is too heavy a burden. He rejects family loyalty and instead betrays his father, warning de Spain that his barn is about to be burned.

Symbols: fire (Snopes power and self-expression), the soiled rug (critical shift in his typical method of operating). Snopes’s destruction is a swipe at the financial security that de Spain has and that Snopes lacks, as well as a clear statement of his unhappiness at being subservient to de Spain for his livelihood.

**JOHN DOS PASSOS: “Excerpts from the U.S.A trilogy”**

**T.S. ELIOT:**

**"The Love Song of J. Alfred Prufrock"**

T.S. Eliot’s  “The Love Song of J. Alfred Prufrock,” is a melancholy poem of one man’s frustrated search to find the meaning of his existence.

The Poem begins with an invitation from Prufrock to follow him through his self-examination.

It is a variation of a dramatic monologue (a conversation that a speaker has with himself, or directed to a listener or a reader who does not respond).

These [themes include **anxiety, desire, and disappointment**](https://poemanalysis.com/poetry-explained/poetry-themes/). The [speaker](https://poemanalysis.com/diction/speaker-in-poetry/)’s interior life, hidden from the rest of the world, is alive for the reader. There, readers can understand the speaker’s hope and desire for a romantic connection and his struggle to [act](https://poemanalysis.com/definition/act/) on that desire. His hopes remain mostly empty throughout the poem. Eliot skillfully created lines, many of which are cut off or stopped short, in which the speaker tries to put his feelings into words but is unable to finish his sentences. He is consistently struck by indecision and frustration with his own inaction. His anxiety comes through from almost the text’s first lines as he struggles to figure out how to create and maintain relationships.

The opening line of *‘The Love Song of J. Alfred Prufrock,’* “Let us go then, you and I,” provides the reader with a hint that the poem needs to be read as an internalized, dramatic monologue. It also gives us the idea that the [narrator](https://poemanalysis.com/definition/narrator/) is speaking to another person, and thus what is being said is a reflection of his own [personality](https://poemanalysis.com/literary-device/persona/).

This fragmentation can also be applied to the earlier reference to “the women,” which are not really described in any way but are instead considered by the sum of their parts in conversation – they only exist because they are “talking of Michelangelo.”

**Toast and tea**: But in the poem, the seemingly quotidian and everyday objects of toast and tea also take on a symbolic function. For the speaker, they come to symbolize the banal and suffocating qualities of modern life, in which the same rituals proceed day after day. The speaker feels constrained by these rituals, and yet he also seems incapable of breaking free of them.

**“Journey of the Magi”**

 The [speaker](https://poemanalysis.com/diction/speaker-in-poetry/)’s direct storytelling.  Dramatic monologue,

**WALLACE STEVENS:**

**"Sunday Morning"**

‘*Sunday* Morning’ by [Wallace Stevens](https://poemanalysis.com/wallace-stevens/biography/) discusses the nature of the afterlife and the role of God and nature in the creation of paradise.

Well organized and written in [blank verse](https://poemanalysis.com/poetic-form/blank-verse/). This means that the lines do not have a [rhyme scheme](https://poemanalysis.com/definition/rhyme-scheme/) but maintain the pattern of [iambic pentameter](https://poemanalysis.com/poetic-meter/iambic-pentameter/). ‘Sunday Morning’ by [Wallace Stevens](https://poemanalysis.com/wallace-stevens/biography/) discusses the nature of the afterlife and the role of God and nature in the creation of paradise.

The next section returns to the [perspective](https://poemanalysis.com/literary-device/perspective/) of the woman who is described as finding peace in the sight of birds waking, walking around, and taking off for a day of the flight. She believes that beauty is something to be loved and Death to be feared. The speaker pushes back against this opinion stating that beauty cannot exist without Death.

In the first stanza of this piece, the speaker begins by describing the emotions of a woman who is sitting outside on a Sunday morning. She is wearing a “peignoir,” or a lace nightgown, and eating a late breakfast. Down at her feet, there is a cockatoo. It is described as being green and free. She looks down on the animal and feels at peace.

At some point, the birds take off and the “warm fields” they came from are never the same. It is important to remember that all of these images are coming from the emotions associated with Sunday morning. She is looking at her carpet, and at the cockatoo, and letting her imagination run wild.

* Contemplation on not being a Christian

**"The Emperor of Ice Cream"**

 An old woman has died, and in the first stanza the speaker issues instructions to others for the funeral or wake. In the second stanza, the speaker appears to be in a quieter room with the woman's cold, dead body.

Juxtaposition between the way things *appear*to be and the way things actually *are*. The mysterious speaker of the poem seems to construct an argument in favor of acknowledging reality—including the finality of death—over being deceived by illusory appearances.

In both sections, the speaker fixates on the contrast between “being” and “seeming”—between reality and appearances. The poem often focuses on life's sensuality—the experience and pleasure of the world as known through the senses, such as taste.

In both stanzas of "The Emperor of Ice Cream" there is a mention of clothing or covering. In both instances, the speaker emphasizes the modesty of these garments, which [symbolize](https://www.litcharts.com/literary-devices-and-terms/symbolism) life as it *is*, as opposed to illusions people might have about life.

In the poem, flowers symbolize the beauty and briefness of life. Meanwhile, the old newspapers they're wrapped in symbolize all that's illusory about the human world. The poem doesn't dwell on the flowers for very long, but it's worth noting just how specific the speaker's instructions about them really are.

* The speaker insists on things staying as they were; everyone must not act differently compared to their everyday routines.

**"Anecdote of the Jar"**

‘Anecdote of the Jar’ is a poem that expresses, through the story of “a jar” and “a hill,” the progressive overtaking of industry over nature. In the final [stanza](https://poemanalysis.com/literary-device/stanza/), Stevens’s comparisons make it clear that he believes nature is far more remarkable than industry will ever be.

This “jar” could represent the progress into a more industrial era from the more natural world that once existed. Why a jar? the reader can see the beginnings of industry as a turning point of “wilderness” to witness that early struggle, or the simplest of man.

The third stanza of ‘*Anecdote of the Jar’*begins with the blunt declaration that this simple jar “took dominion everywhere,” which extends the influence of “[t]he jar” beyond the “hill.” The sway grew to include every place imaginable, and that idea gives the theme of the poem universality. Ironically, though, once this concept is noted, Stevens turns to criticize “[t]he jar” by saying that it “was gray and bare” and “did not give of bird or bush.” Essentially, as soon as its influence has been extended as a universal issue, Stevens mocks that issue by revealing how unimpressive this “jar” was when compared to the things around it.

* The jar is a symbol of how civilization and modernity are very powerful forces; humans’ need to conquer and establish their place is criticized.
* The jar, like human beings takes “dominion” over its surroundings.
* Moreover, they do not take into account the need for nature’s preservation.

**ROBINSON JEFFERS:**

**"Shine, Perishing Republic"**

Throughout ‘Shine, Perishing Republic,’ the [speaker](https://poemanalysis.com/diction/speaker-in-poetry/) is alluding to the wider history of this kind of corruption. It is not just America that has experienced this. Widespread corruption as a country grows and becomes more powerful is unavoidable. A reader can look to ancient empires as examples of this cycle. There are two companion pieces that are generally linked with ‘Shine, Perishing Republic’. These are ‘Shine, Republic’ and ‘Shine, Empire’.

The poem depicts America in the first lines as rotting fruit. It was a flower, but now it’s filled to the brim with corrupt people and intentions. It is am empire that is doomed to rot away as others have before it. The speaker mourns this fact, but he realizes that its all part of a natural cycle of life, death, and a return to mother earth. Despite the fairly gross [imagery](https://poemanalysis.com/figurative-language/imagery/) that has been featured in the poem so far, this is a natural cycle.

 The speaker refers to “meteors” and “mountains”. One may destroy the other but nature will continue on, rebuilding and recreating throughout time.

* + part of a natural cycle of life, death, and a return to mother earth

**"Hurt Hawks"**

The poem explores themes of nature, and humanity’s place in it, as well as suffering and freedom.

The poem takes the reader through the fate of an injured hawk that, unable to fly, cannot sustain itself. The speaker describes how he fed the animal for six weeks trying to help it survive but it was not enough of a life for the bird. To him, it seemed to beg to be released from its pain. Eventually, the speaker gives in and shots the bird, releasing its soul.

* + - the hawk is well aware of the God, unlike humanity
    - the speaker describes his feeling of a deep kinship with this animal as if he is closer to it than he is to human beings
    - Critique of human nature

**WILLIAM CARLOS WILLIAMS:**

**"The Young Housewife"**

 The woman is trapped by the walls of a house that is not even hers to own.  We now feel that the narrator has been watching this woman because it is the narrator who has been describing the scene to us.  boundaries and isolation.

**"Spring and all"**

It was Williams’ goal to provide an image of a real-world that is easy for the reader to imagine.  [Williams’ wrote this work](https://poemanalysis.com/william-carlos-williams/) towards the end of World War I. This meant that the world was just emerging from years of fighting and a promise of a new, more peaceful future was around the corner. Describes a desolate and dying landscape which borders a road.

The plant life will leave the desolate past and enter into a more promising future, just like the world at the end of World War I. Using spring as a [symbol](https://www.litcharts.com/literary-devices-and-terms/symbolism) of hope, the poem suggests that renewal may be invisibly underway even in the bleakest times.

**"The Red Wheelbarrow"**

Williams wanted his poems to parallel the real world. He chose to use simple, common language and everyday vocabulary words to describe objects and ideas in "The Red Wheelbarrow." The introductory phrase of the poem -- "so much depends" -- forces readers to evaluate why the red wheelbarrow is significant.

we can realize that some of the most crucial elements in our lives can go overlooked, and we can use that information to show more appreciation to those who merit it.

**"Landscape with the Fall of Icarus"**

Lack of end punctuation.

They continue in their daily works, more concerned with progress than with the struggles of a fellow man.

Farmer: general indifference to Icarus's death

**"This is just to say"**

And though the speaker asks for forgiveness, it’s abundantly clear that the pure joy of eating these “delicious” plums far outweighs any kind of guilt. In keeping with this satisfaction, the poem presents the plums as if they are extraordinary treasures. Indeed, it’s almost as if the plums have been hidden away like beloved objects, placed carefully into the safety of the icebox.

**EDWARD ESTLIN CUMMINGS:**

**"Somewhere I have never traveled"**

The poem expresses that people should sacrifice for unspoken, pure, and true love through imagery, metaphors and symbolism. The true devotion a [speaker](https://poemanalysis.com/diction/speaker-in-poetry/) has for his fragile listener.

**"In just"**

But the strange old "balloonman" who whistles his way through the landscape reminds readers that neither the springtime of the year nor the springtime of childhood lasts forever.

Spring, this poem suggests, is a lively, delicious, and powerful time of year. The poem describes the very beginning of spring, when the world feels “mud-luscious” (deliciously muddy) and ready to burst back into life. There’s plenty of exuberant energy here, but also a hint of ancient power. Spring isn’t just thrilling because it’s full of innocent new life, however, but also because it’s full of timeless power.

Described as “goat-footed” and “queer” (or strange), this “balloonman” *could*just be a peculiar old street vendor who turns up every spring, another marker of the season (and maybe a dark hint that the childlike young year always gets old eventually).

**"Buffalo Bill's"**

In this poem, Cummings alludes to two important figures, William Frederick Cody, popularly known as Buffalo Bill, and Jesus Christ. describes the inevitability of death.

He was one of the important historical figures from the Civil War period. He is depicted as a [hero](https://poemanalysis.com/definition/hero/) of the American West.

**TENNESSE WILLIAMS:** **“Streetcar Named Desire”**

**Characters:** Stella + Stanly; Blanche + Mitch; Eunice + Steve; Matron, Doctor, Young Man, Mexican Woman, Negro Woman.

**Themes**: sexual desire Fantasy and Delusion Interior and Exterior Appearances Masculinity and Physicality Femininity and Dependence

To Blanche, perhaps motivated by her discovery that her first husband was in fact homosexual, losing her desirability is akin to losing her identity and her reason to live. Even though Stanley is violent to Stella, their sexual dynamic keeps them together. Stanley rapes Blanche: the culmination of his sexual act with Stella coincides with the tragic culmination of his destined date with Blanche.

**Symbols**:

The Streetcar: The play’s title refers not only to a real streetcar line in New Orleans but also symbolically to the power of desire as the driving force behind the characters’ actions. Blanche’s journey on Desire through Cemeteries to Elysian Fields is both literal and allegorical. Desire is a controlling force: when it takes over, characters must submit to its power, and they are carried along to the end of the line.

Varsouviana Polka: [Blanche](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/blanche-dubois) associates the polka with her young husband’s suicide. Blanche and her husband were dancing the polka when she lashed out at him for his homosexual behavior, and he left the dance floor and shot himself. The music plays when Blanche is reminded of her husband in specific or when she is particularly disturbed by the past in general. The polka continues until some event in the real world distracts her or until a gunshot goes off in her memory. Although the polka plays in Blanche’s mind, and she is the only character onstage who hears the tune, the audience also hears the polka when she hears it.

Bathing: [Blanche](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/blanche-dubois) takes frequent baths throughout the play to “soothe her nerves.” Bathing is an escape from the sweaty apartment: rather than confront her physical body in the light of day, Blanche retreats to the water to attempt to cleanse herself and forget reality. Blanche’s constant washing is reminiscent of Lady Macbeth’s famous hand-washing scene in Shakespeare’s [Macbeth](https://www.litcharts.com/lit/macbeth), in which the queen tries and fails to wash the blood from her guilty hands. Blanche also seeks rejuvenation, as though the bathwater were a Fountain of Youth. But although bathing may provide a temporary respite, she can never escape the past. In contrast with Blanche’s use of bathing to escape reality, the men dunk [Stanley](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/stanley-kowalski) in the shower to sober him up so that he face the real world.

Paper Lantern and Paper Moon: The [paper lantern](https://www.litcharts.com/lit/a-streetcar-named-desire/symbols/paper-lantern-and-paper-moon) over the light bulb represents [Blanche](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/blanche-dubois)’s attempt to mask both her sordid past and her present appearance. The lantern diffuses the stark light, but it’s only a temporary solution that can be ripped off at any moment. [Mitch](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/harold-mitchell-mitch) hangs up the lantern, and Blanche is able to maintain her pose of the naïve Southern belle with him, but it is only a façade. After [Stanley](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/stanley-kowalski) has told Mitch about Blanche’s past, Mitch angrily tears the lantern off so he can see Blanche’s face, and she cries, “I don’t want realism––I want magic!” At the end of the play, Stanley takes off the paper lantern and presents it to Blanche. A paper world cloaking reality also appears in the song “Paper Moon.” While Stanley tells [Stella](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/stella-kowalski) about Blanche’s sordid history, Blanche sings this saccharine popular song about a paper world that becomes a reality through love. Blanche feigns modesty and a coquettish nature, but behind the veneer, she hides a much darker past.

Alcohol and Drunkenness: Both [Stanley](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/stanley-kowalski) and [Blanche](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/blanche-dubois) drink frequently throughout the play. When Stanley gets drunk, his masculinity becomes exaggerated: he grows increasingly physical, violent, and brutal. Stanley makes a show of drinking, swaggering and openly pouring himself shots. Blanche hides her alcoholism, constantly claiming that she rarely drinks while secretly sneaking frequent shots. She uses drinking as an escape mechanism.

Shadows: Shadows represent the dream-world and the escape from the light of day. Initially, [Blanche](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/blanche-dubois) seeks the refuge of shadows and half-light to hide from the harsh facts of the real world. When Blanche first sees [Stella](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/stella-kowalski), she insists that Stella turn the overhead light off: “I don’t want to be looked at in this merciless glare!” But at the end of the play, shadows become menacing to Blanche. When [Stanley](https://www.litcharts.com/lit/a-streetcar-named-desire/characters/stanley-kowalski) approaches Blanche to rape her, his shadows overtake hers on the wall before he physically overpowers her. In the play’s final scene, when the Doctor and Matron come to escort Blanche to the asylum, shadows contribute to the jungle-like, mad atmosphere. Rather than representing a longed-for escape from reality, shadows become a threatening element.

**JEROME DAVIID SALINGER: “A Perfect Day for Bananafish”**

Muriel married with Seymour (he was in war + change of behaviour). Call from the mother. He chased the father’s car. Seymour is bound to lose control of himself soon. He refuses to take his [bathrobe](https://www.litcharts.com/lit/a-perfect-day-for-bananafish/symbols/seymour-s-bathrobe) off because he doesn’t want people looking at his tattoo, even though he doesn’t actually have one.

He explains that bananafish are like regular fish, but they swim into holes full of bananas. They then gorge themselves on said bananas until they’re so fat that they can’t swim back out of the holes and then they die of “banana fever.” When a wave comes, Sybil screams in delight and claims that she saw six bananafish underwater. Seymour picks up one of Sybil’s ankles and kisses the arch of her foot.

Muriel’s preoccupation with grooming herself and tending to the state of her clothes introduces the theme of wealth and materialism. On this note, the fact that she’s unhurried in picking up the phone also begins to gesture at the theme of failed communication that runs throughout the story. Even though Muriel is technically answering her mother’s question, the two aren’t effectively communicating, which is a trend that will mark their entire phone conversation.

Muriel’s assurance that he didn’t even look at the trees this time suggests that his last accident was somewhat on purpose, as if he had seen trees and couldn’t resist hitting them.

“Miss Spiritual Tramp of 1948,” Seymour seems to be criticizing Muriel’s character, suggesting that she doesn’t have a spiritual sensibility or emotional depth to her—that she’s vagrant or beggar spiritually, meaning that spirituality is something she sorely lacks.

While the noisy bar gestures to the idea of failed communication, this passage also suggests that what hinders communication the most is a lack of empathy and understanding; Muriel fails to engage in a real conversation with the psychiatrist or with her mother because she doesn’t empathize with Seymour’s mental agony or her mother’s anxiety. Although Muriel suggests her mother is over-reacting—that Seymour is far from being a “raving maniac”—she goes on to admit that he has been talking about having an invisible tattoo.

Sybil’s bathing suit top not being filled out for another nine years (in other words, she won’t go through puberty for at least nine years) means that she’s around four or five years old. He also furthers the depiction of his wife as materialistic when he suggests that she may be at the hairdresser’s.

Seymour seems to be inappropriately sexualizing his friendship with the children.

Seymour also seems to be linking the gluttonous bananafish with Americans who have an insatiable appetite for wealth and material goods. That is, they have banana fever, because they are “fevered” or frantic in their gluttony. It’s possible, too, that the bananafish represent soldiers who are regular men when they enter the war but become so overstuffed with violence and trauma that they die a mental, physical, emotional, or even spiritual death.

The smell of the hotel room (nail polish, expensive luggage made from a baby animal) underscores that Muriel is associated with the shallow, materialistic culture that Seymour so despises.

**Themes:** Sanity and Social Norms; Wealth and Materialism; Communication and Isolation; Innocence and Violence.

**Symbols:**

Seymours Bathrobe: However, his bizarre attachment to the bathrobe actually symbolizes how he closes himself off to other adults and the adult world they inhabit. Indeed, when the story introduces Seymour a few pages later, he’s lying on the beach with his eyes closed, but he’s bundled up in his robe. When [Sybil](https://www.litcharts.com/lit/a-perfect-day-for-bananafish/characters/sybil-carpenter) walks up and startles him, Seymour’s hand instinctively flies up to the lapels of his robe, as if he were closing it tighter and closing himself off from the interaction. But when Seymour notices that the visitor is a child, he relaxes, and it’s not long before he takes off his robe entirely to go swimming with her. With this, the story implies that this invisible tattoo that Seymour is desperate to cover up is a stand-in for Seymour’s experiences in World War II.

Feet: In the story, feet symbolize the idea that there’s no such thing as pure, uncorrupted innocence. As is characteristic of Seymour, he assumes the woman knows far more about him than she actually does; he seems to think that she’s aware of the uncomfortable intimacy he just displayed with Sybil down on the beach when he kissed her foot. And now that Seymour has been sobered to this realization, he feels that his own feet are a marker of his lost innocence as a World War II veteran who has likely witnessed (and committed) terrible violence.

Bananafish: The titular bananafish—a kind of fish that [Seymour](https://www.litcharts.com/lit/a-perfect-day-for-bananafish/characters/seymour-glass) makes up to entertain [Sybil](https://www.litcharts.com/lit/a-perfect-day-for-bananafish/characters/sybil-carpenter)—has two layers of symbolic significance: the story that Seymour tells about the fish is a metaphor for the destruction caused by war and by hyper-materialistic culture. As the story goes, bananafish are much like regular fish, only they swim into holes that are full of bananas. Once inside those holes, the bananafish feast on bananas until they’re so fat that they can’t swim back out of the hole, at which point they die of “banana fever.”

Indeed, it seems that the bananafish symbolize soldiers who went into the war as regular, run-of-the-mill men (like the bananafish prior to swimming into the banana hole) but then witnessed and committed so many violent acts (feasted on so many bananas) that they eventually died—whether mentally, emotionally, spiritually, or physically (succumbing to banana fever).

**ZORA NEALE HURSTON: “Their Eyes Were Watching God”**

**LANGSTON HUGHES:**

**"The Negro Speaks of Rivers"**

**Themes:**

Blackness, Perseverance, and Cultural Identity: "The Negro Speaks of Rivers" stretches from the earliest moments of human civilization all the way to American slavery, emphasizing that black people have both witnessed and participated in the key moments of human history. The speaker of the poem acts as a representative figure. After all, the title is "*The*Negro Speaks of River," not "*A*Negro…" (At the time of the poem’s writing, "Negro" was a common term that wasn't considered offensive). In this sense, the speaker models how he or she thinks the black community as a whole should relate to its history and culture.

In fact, the speaker has "known rivers … older than the flow of human blood in human veins"—suggesting that black history existed even *before* human existence. This connects the speaker to the natural world. On one hand, such a connection could be considered problematic, since racist discourses often oppose "civilized" white populations to "natural" or "uncivilized" black peoples. "Abe Lincoln went to down to New Orleans." The line alludes to a famous trip Lincoln took down the Mississippi as a young man, which exposed him to the evils of slavery. The speaker invokes these examples to show the breadth of black experience.

**Symbols:**

River: When the speaker of "The Negro Speaks of Rivers" first mentions rivers in the poem’s opening line, they seem like literal things, actual bodies of waters. However, as the poem progresses, the rivers gradually accumulate symbolic weight. Sure, they are real rivers, but they also stand in [metonymically](https://www.litcharts.com/literary-devices-and-terms/metonymy) for the cultures that have risen and fallen on their banks.

More broadly, the rivers themselves come to serve as symbols for human history. This symbolism reveals important things about the speaker’s understanding of that history. Rivers are continuous and unbroken: they cannot be chopped up into discrete parts.

Human Blood in Human Veins:  In this case, the "blood" serves as a symbol or [synecdoche](https://www.litcharts.com/literary-devices-and-terms/synecdoche) for human beings themselves. In other words, the speaker is saying that the rivers are older than humans as a species.

The Soul: It suggests that the speaker has internalized the deep history and experience that the rivers embody, a history that stretches all the way to the dawn of human civilization. The speaker's soul thus takes on unusual characteristics.

**"Trumpet Player"**

The transformation of suffering in art

The beauty in the sadness

The music symbolizes the remembers of slavery

From the suffering they create art

**ARTHUR MILLER: “Death of Salesman”**

**Themes**:

The American Dream:

The American Dream that anyone can achieve financial success and material comfort lies at the heart of Death of a Salesman. Various secondary characters achieve the Dream in different ways: Ben goes off into the wilderness of Alaska and Africa and lucks into wealth by discovering a diamond mine; [Howard Wagner](https://www.litcharts.com/lit/death-of-a-salesman/characters/howard-wagner) inherits his Dream through his father's company; while [Bernard](https://www.litcharts.com/lit/death-of-a-salesman/characters), who seemed a studious bore as a child, becomes a successful lawyer through hard work. [Willy Loman](https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman)'s version of the Dream, which has been influenced by his brother Ben's success, is that any man who is manly, good looking, charismatic, and well-liked deserves success and will naturally achieve it.

Over the course of his lifetime, Willy and his sons fall short of the impossible standards of this dream. But the real tragedy of the play is not that Willy fails to achieve the financial success promised in his American dream, but rather that he buys into the dream so thoroughly that he ignores the tangible things around him, such as the love of his family, and family security. By sacrificing himself at the end of the play in order to get his family the money from his life insurance policy, Willy literally kills himself for money. In the process, he demonstrates that the American dream, while a powerful vehicle of aspiration, can also turn a human being into a product or commodity whose sole value is his financial worth.

Father and sons:

The central conflict of the play is between [Willy](https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman) and his elder son [Biff](https://www.litcharts.com/lit/death-of-a-salesman/characters/biff-loman), who showed great promise as a young athlete and ladies' man, but in adulthood has become a thief and drifter with no clear direction. Willy's other son, [Happy](https://www.litcharts.com/lit/death-of-a-salesman/characters/happy-loman), while on a more secure career path, is superficial and seems to have no loyalty to anyone. By delving into Willy's memories, the play is able to trace how the values Willy instilled in his sons. Biff and Happy are aimless, producing nothing, and it is Willy who is still working, trying to plant seeds in the middle of the night, in order to give his family sustenance. Biff realizes, at the play's climax, that only by escaping from the dream that Willy has instilled in him will father and son be free to pursue fulfilling lives. Happy never realizes this, and at the end of the play he vows to continue in his father's footsteps, pursuing an American Dream that will leave him empty and alone.

Nature vs. City:

The towering apartment buildings that surround [Willy](https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman)'s house, which make it difficult for him to see the stars and block the sunlight that would allow him to grow a garden in his back yard, represent the artificial world of the city. He yearns to follow the rugged trail his brother [Ben](https://www.litcharts.com/lit/death-of-a-salesman/characters/ben-loman) has blazed, by going into the wildernesses of Africa and Alaska in search of diamonds, or even building wooden flutes and selling them on the rural frontier of America as his father did.

Biff and [Happy](https://www.litcharts.com/lit/death-of-a-salesman/characters/happy-loman) embody these two sides of Willy's personality: the individualist dreamer and the eager-to-please salesman. Biff works with his hands on farms, helping horses give birth, while Happy schemes within the stifling atmosphere of a department store. While Willy collects household appliances and cars, as the American Dream has taught him to do, these things do not ultimately leave him satisfied, and he thinks of his own death in terms of finally venturing into nature, the dark jungle that the limits of his life have never allowed him to enter.

Abandonment and Betrayal:

Inspired by his love for his family, [Willy](https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman) ironically abandons them.  [The Woman](https://www.litcharts.com/lit/death-of-a-salesman/characters), with whom Willy cheats on Linda, is able to feed Willy's salesman ego by "liking" him. He is proud of being able to sell himself to her, and this feeling turns to shame only when he sees that by giving stockings to The Woman rather than [Linda](https://www.litcharts.com/lit/death-of-a-salesman/characters/linda-loman), he is sabotaging his role as a provider. He doesn't see that his love, not material items, is the primary thing Linda needs from him.

The link between love and betrayal is present throughout the play: part of Biff's revelation at the play's end is that Willy has betrayed him by encouraging him to settle for nothing less than greatness, thus making the compromises of the real world impossibly difficult. Happy, and even Linda, also betray Willy out of a kind impulse to not shake him out of his illusions, which forces Willy's fragile mind to deal alone with the growing discrepancy between his dreams and his life.

* Denial of reality
* Aging & Generational Differences

**Symbols**:

Rubber house:

The [rubber hose](https://www.litcharts.com/lit/death-of-a-salesman/symbols/rubber-hose) is a symbol of [Willy](https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman)'s impending suicide. Linda finds it hidden behind the fuse box in the cellar, and the "new little nipple" she finds on the gas pipe of the water heater leads her to the conclusion that Willy had planned to inhale gas. Like Willy's other attempted method of suicide—driving off the road in the car he uses to travel to work—the rubber hose points how the conveniences such as the car and water heater that Willy works so hard to buy to afford might, under their surface, be killing him.

Stockings:

During his affair with [The Woman](https://www.litcharts.com/lit/death-of-a-salesman/characters), Willy gives her the intimate gift of [stockings](https://www.litcharts.com/lit/death-of-a-salesman/symbols/stockings). [Biff](https://www.litcharts.com/lit/death-of-a-salesman/characters/biff-loman)'s outburst at discovering Willy with The Woman—"You gave her Mama's stockings!"—fixes the stockings in Willy's mind as a symbol of his betrayal. He has let his wife down emotionally, and he is siphoning the family's already strained financial resources toward his ego-stroking affair.

Seeds:

The sons he has cultivated with his own values have grown to disappoint him, none of his financial hopes have borne fruit, and he is desperate to have some tangible result of a lifetime of work. By planting vegetable seeds, he is attempting to begin anew. But as Linda gently reminds him, the surrounding buildings don't provide enough light for a garden. Willy's attempt to plant the vegetable [seeds](https://www.litcharts.com/lit/death-of-a-salesman/symbols/seeds) at night further reinforces the futility of his efforts.

Flute:

The flute music that drifts through the play represents the single faint link [Willy](https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman) has with his father and with the natural world. The elder Loman made flutes, and was apparently able to make a good living by simply traveling around the country and selling them. This anticipates Willy's career as a salesman, but also his underused talent for building things with his hands, which might have been a more fulfilling job. The flute music is the sound of the road Willy didn't take.

Diamonds

To Willy, diamonds represent tangible wealth and, hence, both validation of one’s labor (and life) and the ability to pass material goods on to one’s offspring.

* Chevrolet & Studebaker
* Shaving Lotion
* House & Mortgage

**ELIZABETH BISHOP:**

**“The Fish” N 2431**

**Themes:**

Humanity's Kinship with Nature: But while looking at that fish more closely and taking in all its strangeness, the speaker also starts to feel a strange kinship with the animal—a kinship that leads the speaker to eventually let the fish go.

**Symbols:**

The rainbow:

The rainbows at the end of the poem [symbolize](https://www.litcharts.com/literary-devices-and-terms/symbolism) hope and beauty. This image of beautiful iridescence shining on top of an oily mess feels a lot like what the speaker understands through gazing at the fish: even the strange, ugly, painful difficulties of life can seem gorgeous, when looked at with careful and unjudgmental attention.  
The fish:

The fish itself symbolizes persistence, resistance, and knowledge. This poem's fish is a survivor. Not only is it ancient, it had to work hard to get that way: with five hooks embedded in its lips, it's clearly made it through many battles.

**ROBERT LOWELL:**

**“Skunk Hour” N 2496**

‘*Skunk Hour*’ by [Robert Lowell](https://poemanalysis.com/category/robert-lowell/) describes a [speaker](https://poemanalysis.com/diction/speaker-in-poetry/)’s fascination with a Maine town and the secret night-time activities he participates in.

Lowell’s speaker describes how he spends his nights on the top of a hill looking for lovers in cars. He is seeking out some kind of gratification he cannot get in his normal life. These lines are dark, depressing, and full of deep feelings of loneliness.

The poem concludes with the “skunk hour.” This is a time in which the skunks prowl the streets of the town seeking out something to eat. He relates his own feelings to their need to search, find, and satisfy themselves.

* **Dark, isolation, loneliness** 🡪 **attempt to make the best of such a depressing situation**

**“For the Union Dead” N 2499**

[Robert Lowell](https://poemanalysis.com/biography-of-robert-lowell/) explores the past and the present society and changing idealism in *‘For the Union Dead’.*His fear and suffering concerning the society he lived are paralleled by his [comparison](https://poemanalysis.com/literary-device/juxtaposition/) of the past with the present.

It commemorates the sacrifice of Colonel Robert Shaw, a Union officer killed while leading a regiment of black troops during the Civil War. Lowell connects his childhood and a Civil War memorial to contemporary life, including progress and civil rights. He [laments](https://poemanalysis.com/poetic-form/lament/) the erosion of heroic idealism and increasing self-interest and greed in contemporary American society, contrasting the historic past and present.

‘For the Union Dead’ is a tribute to those who died on the Union side of the Civil War. It further explores the themes of self-sacrifice, self-interest, greed, and idealism by contrasting the past and present.

Here, the poet deals with the plight of the monuments/memorials of the Civil War, which is treated by the people like a fishbone that is noticed and forgotten once its presence is removed.

* contrasting past and present – idealism and heroism become the past

**SYLVIA PLATH:**

**“Mad Girl’s Love Song”**

As its title suggests, the poem deals with themes of both heartbreak and mental illness. The speaker laments a lost love even as she repeatedly suggests that this love was simply a figment of her imagination all along.

**Themes:**

Isolation and Denial:

The poem's speaker is clearly heartbroken, and seems to alternate between isolation and denial in order to cope with her pain. She repeatedly disengages from the reality of her life, shutting her eyes and denying the existence of her lover over and over again. None of this, however, is successful in assuaging the speaker’s heartbreak. Instead, the poem seems to suggest that escapism, through isolation and denial, only heightens the speaker’s loneliness and despair.

The poem has two repeating lines that highlight this idea. The first—“I shut my eyes and all the world drops dead”—might be taken as the speaker closing her eyes in order to escape into her mind instead of dealing with the rest of the world. When she then opens her eyes and is once again confronted with that world, she tries to deny that her lover ever existed: "I think I made you up inside my head." Each attempt to escape the despair of her life is met with a threatening darkness, and it seems to get progressively harder for the speaker to return to the world of light and life as the poem goes on.

Love, Madness and Disillusionment:

“Mad Girl’s Love Song” is no ordinary ode to lost love. For one thing, it's unclear whether the speaker's lover ever existed. Perhaps this line refers to the lover failing to live up to the speaker’s*idea* of that lover; in either case, love in the poem is clearly associated with madness—in the sense that being in love can feel like a form of insanity, and that disillusionment following her lover’s abandonment makes the speaker doubt her grip on reality.

It’s important to note that who the speaker addresses in the poem might not be a lover at all. Some readers have taken the “lover” to be representative of Plath’s father, or even the idea of hope in general. What’s more important is that whatever or whoever abandoned the speaker has upended not only the speaker’s idea of love, but of life itself as she’s forced to question her own interpretation of reality.

**Symbol:**

Light and Darkness:

Broadly speaking, light in the poem [symbolizes](https://www.litcharts.com/literary-devices-and-terms/symbolism) life, hope, joy, and connection, while darkness represents the opposite: despair, isolation, and even death. Darkness is first alluded to in the poem's first line, as the speaker shuts her eyes—her eyelids literally blocking light from her vision. The "world drops dead" when the speaker does this, implying her intense isolation and sadness and immediately associating darkness in the poem with death itself. By contrast, once the speaker opens her eyes and lets light back into her vision, "all is born again"—the world returns. Light is thus associated with rebirth ("born again"), implying a sense of hope and opportunity for the future.

**“The Rival” (technically 1961)**

* + 4 stanzas, no set rhyme pattern
  + Talking directly to her rival- 3 possible rivals- a lot of contradicting statements that leave the gender of the rival vague
  + Shows her unhappiness with the situation
  + **Themes**: femininity, resentment, unhappiness
  + **Symbols**: moon, stone, colour white

**FLANNERY O‘CONNOR: “The Life You Save May Be Your Own” 2122**

**Themes**:

Free Will and Redemption:

In “The Life You Save May Be Your Own,” drifter Tom Shiftlet arrives at [Mrs. Crater](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/mrs-crater)’s farm offering work in exchange for food and lodging. Shiftlet quickly gains Mrs. Crater’s trust, but he has evil intentions: he’s scheming to fix up the family’s car and take it for himself. Shiftlet’s time with Mrs. Crater and her disabled daughter, [Lucynell](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/lucynell-crater), offers him an opportunity for redemption: he could stay with the family, marry Lucynell, and live a purposeful life in a place associated with virtue and holiness. Still, he ultimately chooses evil when he abandons Lucynell at a restaurant and takes off with the fixed-up [car](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/symbols/the-car).

From the beginning, the story associates the Crater home with redemption and suggests that, if Shiftlet were to stay there permanently, he would receive God’s grace. Furthermore, the farm provides Shiftlet with valuable work to do, work that aligns him with Christ. He’s doing carpentry, just like Christ did, and fixing everything that’s broken on the farm resembles Christ’s work of resurrecting the dead. Lastly, Lucynell herself is the story’s embodiment of holiness. Lucynell is innocent, sweet, and she literally resembles an angel; Despite his fixation on stealing the car, Shiftlet does seem drawn to staying at the Crater household and being redeemed. When Shiftlet steals the car, he’s given a final opportunity for redemption: his emotional crisis as he drives through the storm.

Brokenness and Repair

“The Life You Save May Be Your Own” is full of broken objects and broken people. Tom Shiftlet, a drifting carpenter, fixes up a broken car on the Crater farm. [Mrs. Crater](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/mrs-crater) is missing her teeth, her daughter [Lucynell](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/lucynell-crater) is mentally disabled, and their farm is full of broken objects. In the face of this brokenness, the story suggests that the work of fixing things is not just helpful, but spiritual.

Gender and Disability

Throughout the story, Tom Shiftlet seems preoccupied with his own masculinity. He talks frequently about what defines a man, reflecting his insecurity that others might think his missing arm makes him less of one. Meanwhile, the characters treat [Lucynell](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/lucynell-crater) as though she were the perfect woman: she’s physically beautiful and, because of her intellectual disability, she’s docile and mostly silent. But in the end, Shiftlet’s disability makes him no less powerful—he’s a man with the capacity to not only fix things around the farm, but also to be profoundly cruel in pursuit of his own freedom. And while Lucynell’s disability might have made her an “ideal woman,” it also leaves her powerless to protect herself in a dire situation. In this way, the story satirizes traditional gender roles, showing how society’s real ideal is a woman who can’t defend herself against the strength of a man.

Deception and Unknowability

Deception, pursuit of material goals

**Symbols**:

The car:

The broken-down car symbolizes the choice [Shiftlet](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/tom-shiftlet) must make between redemption and sin. From the beginning, the car fascinates Shiftlet: he immediately notices the make and model, and as he talks to [Mrs. Crater](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/mrs-crater), he focuses on “the automobile bumper that glittered in the distance.” The car entices him because he wants to steal it—he’s never had his own car before and he’s always wanted one—but it also provides him with an opportunity for salvation. As Shiftlet works to repair the car, he takes on an almost Christlike role.

The rain:

At the end of the story, after [Shiftlet](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/tom-shiftlet) abandons [Lucynell](https://www.litcharts.com/lit/the-life-you-save-may-be-your-own/characters/lucynell-crater), a huge rainstorm gathers in the sky. The cleansing rain symbolizes God’s grace, and when Shiftlet steps on the gas to outrun the storm, it shows that he has rejected that grace and chosen sin. Earlier that afternoon, when Shiftlet initially set out with Lucynell, the sky was blue and clear, which gave a sense that God was smiling on them.

Color imagery:

Mr. Shiftlet‘s black suit and brown hat •Black = physical death, the underworld •Brown = spiritual death and degradation

The daughter‘s clothes •Blue = heaven, heavenly love, Virgin Mary •White = innocence, purity

The car •Green = vegetation, spring; regeneration of the soul through good works •Yellow = infernal light, degraation, betrayal

**JOHN CHEEVER: “The Country Husband” N 1879**

**Themes**:

Middle-life crisis

Love, impulsiveness

War

**Symbols**:

* Jupiter
* Gertrude

**BERNARD MALAMUD: “The Magic Barrel” N 1898**

**GINSBERG: “Howl“**

* alienation from dominant social forms of post-war US
* rejection of modernist aesthetics:
* Whitmanesque long lines and method of catalog
* inspiration in religious forms
* four-part structure including Footnote to Howl

Part I:

* catalog of various characters of “counter-culture”
* forms of resistance:
* open-mindedness about foreign cultures and ideas
* nonconformism in private life (public homosexuality, free love)
* search for ecstasy
* public disorder and protest

who lost their loveboys to the three old shrews of fate the one eyed shrew of the heterosexual dollar the one eyed shrew that winks out of the womb and the one eyed shrew that does nothing but sit on her ass and snip the intellectual golden threads of the craftsman’s loom,

* line 40: why gay men choose to pass as straight
* for the sake of his career
* wanted children
* was forced to marry and settle down
* three old shrews of fate are figures from Greek mythology

Part II:

* answers how people from Part I went mad
* long speech against Moloch
* the embodiment of American culture in the form of a pagan god from the Hebrew Bible

Part III:

* asserts solidarity of the poet with the people exemplified by Carl Solomon
* met in NY State Psychiatric Institute

Part IV:

* a litany of hope that “the mad” may be redeemed
* echoes Whitman’s philosophy that divinity is equally in everything

**OLSON:**

* Historical, extrapoetic material

**“I, Maximus of Gloucesterster”**

**“Maximus, to Himself”**