

Ozymandias

OVERALL SUMMARY

Ozymandias tells the tale of a statue in the desert that is now **decrepit and dilapidated** but once was a statue of the great "Ozymandias". The statue is in the middle of the **barren desert**, with nothing around it for miles but boasts of its great empire, might and power. Ozymandias' statue serves a stark reminder to all that **power is ephemeral** (temporary) and that **all empires must fall**. It criticises those who **lust for power** by portraying the memory of a once mighty king as now **encapsulated by a broken monument**.

STANZA SUMMARY

- A stranger tells the speaker of a broken statue in a faraway land.
- The statue is broken down and a wreck, lying half buried in the flat desert sands.
- The sculptor has portrayed the ruler as a tyrant, and it is suggested that that is a good reading of the king. His own subjects did not view him as a kind figure.
- The inscription on the statue tells us of the might and power of the king, telling us to despair at his power and transcendence.
- Ozymandias' hubris is shown to be ironic. Next to the statue there is nothing and it lies in a barren desert with no lasting works.

CONTEXT

- Shelley was a **radical, Romantic poet** (capital R). They believed in the power of nature to inspire but also to invoke **fear**. This spiritual connection was known as the **sublime**.
- Shelley was also **anti-monarchy and a pacifist** (against war). "Ozymandias" can be seen as aimed at those in power, seeking to **expose those who desire greatness** and empires by showing the **fickle nature** of these things.
- Shelley was also an **atheist**, and strongly against religion.
- Ozymandias was the Greek name for the Pharaoh Ramses II, believed to be the **pharaoh of Moses' Exodus**.
- Ozymandias' statue had just been discovered at the time of writing, making it a **topical piece of work**.
- King George III may be seen as being the **inspiration for Ozymandias** due to the excessive **military conflicts** and tyranny during his reign.

TOP TIP



Ensure you integrate context within your analytical paragraphs and link the context with the messages within the poem as opposed to just adding context to the end of your paragraph with no elaboration.

Ozymandias

Percy Shelley

- 1 I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
- 5 And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
- 10 'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Key Themes & Analysis

DECAY OF POWER

- Ozymandias communicates a sense of **inevitability** towards the **breakdown of power**, with judicious use of **dramatic irony** throughout the poem in order to convey this message. "**Look on my works**" encapsulates this sentiment as the statue is situated in a **barren and featureless desert**.
- The sense of **irony** is further reiterated in the second part of the line where it tells the "**mighty**" to "**despair**".
- The use of the **imperative verb** "**despair**" serves to show how even after death Ozymandias still sees himself as worthy of commanding people, but also to communicate the **irony** that it is Ozymandias who would despair upon the realisation that his works have **not withstood** the test of time.
- Shelley **personifies** the statue and creates a **negative semantic field of vocabulary** around power with the end goal of showing the reader the **detrimental impact of a lust for power**. The semantic field of negative vocabulary uses words like "**wrinkled, shattered, frown, sunk, sneer**".
- Shelley also uses **bathos** (anti-climax) to criticise the **fickle nature of power**, shown in the lines "**look on my works, ye mighty, and despair**" to "**nothing beside remains**". The stark contrast between the "**works**" of Ozymandias to the **desolate desert** serves to show how **regardless of the magnitude of power one holds, particularly tyrannical power, it is not semipertinal** (forever-lasting).
- Shelley also presents the irony that the king had so much pride and vanity in his appearance and "**visage**" that he ordered it to be **encapsulated in a statue** which instead **captured his cruelty and indifference**.
- The irony is further reiterated when we see that this "**visage**" of his has been **broken and battered** by time and nature. Thus, Shelley may be suggesting that the image of power he exuded during his reign was little more than a **cover for the true vulnerability** of his authority.
- This links to **Shelley's atheist and anti-monarchist** views as he derides all those that rely on their power being centred on a "**visage**" or a **divine right to power**.

INSIGNIFICANCE OF PRIDE

- Ozymandias' **hubris** (excessive pride) could be seen as the reason for his eventual downfall, with the only remainder of his **lust for power** being the "lifeless" statues left behind after his reign.
- This description of the statue is contrasted however when the statue is personified and described as being "sneer[ing]" and "cold".
- The personification may be suggesting that despite all of Ozymandias' **opulence** (great wealth) and might, the only sentiments that survive from his reign are **damaging and destructive**. Shelley thusly **berates (criticises) those in power** for their beliefs that power would last forever.
- Shelley's poem also contains shades of the saying "absolute power corrupts absolutely" by showing how an **intense amount of power is synonymous with an intense amount of corruption**- Ozymandias exhibits this.
- Shelley contrasts human emotions in Ozymandias with nature. Human notions of pride and **omnipotence** (all-powerful) **are pale in comparison to nature's transcendence**- exacerbating his ego that he believed his tyrannical power could withstand nature, when in reality it was never destined to last.

POWER OF NATURE

- Shelley contrasts his portrayal of human power, particularly **tyrannical power**, as **insignificant and temporary** with his portrayal of nature's power as **endless and transcendent**.
- The juxtaposition between manpower and nature's power serves to **mock and ridicule** the **ignorantly indestructible** mindset mankind possesses.
- **"boundless and bare"** and **"lone and level"** the usage of **alliteration** serving to emphasise the **vast and mighty extent of nature**. Whereas the human sees his power eroded and chipped away by time, nature **enjoys transcendent power**, serving only to show the **futility of human power**.
- Shelley's setting of the poem in the desert is also significant as it is a **wasteland that is culturally bankrupt and empty**. This serves to show how human power pales in comparison to the power of nature and time.
- Alternatively, the desert setting may also be a reference to how sand is **linked with time and the passage of it**. The statue is literally covered up by the desert sand and Ozymandias' memory is **figuratively covered up** by the sands of time.
- Nature's everlasting power is contrasted within **the poem with the fickleness and short-life of human power**. The fact that the desert remains when all else beside it has fallen is **indicative of this sentiment**.
- **"Boundless and bare"** also echoes the sentiment that everything has come from the earth and as such must return to it; Ozymandias' power has returned to the **barren and endless desert** from where it derived from.



TOP TIP Ensure good use of ambitious vocabulary throughout your analysis. This not only adds a layer of depth to your writing, but also hits A04. Examples of good vocabulary here may be :Machiavellian (cunning, scheming), Hubris (excessive pride/self-confidence) or Myopic (short-sighted).

Form

SONNET

- The poem is set as a sonnet, traditionally a way of writing love poems. Therefore, by making the statue the focus of the poem, Shelley could be making it an **object of love and respect**. This sentiment contrasts with the content of the poem, which in **actuality ridicules the statue**.
- The sonnet form allows Shelley to simultaneously mock Ozymandias' lack of love and respect, but to ridicule his **excessive hubris** that resulted in **this infatuation and love with barbaric power**.
- The poem uses a blend of the **Petrarchan** (14 lines) and **Shakespearean** (irregular rhyme scheme) sonnet, perhaps as a way of showing how even old ideas, such as everlasting power, can be changed and evolved.

IAMBIC PENTAMETER

- Definition: Each line has ten syllables (daDUM x5, similar to a heartbeat).
- It is used as a **motif of control**. Iambic pentameter is used throughout the poem in order to **demonstrate the frightful regularity of the oppression by those in power on those they rule**. Its use so regularly may also suggest that there is **no way to break free**- they are constrained by the **oppressive tyrant** that rules them.

RHYME SCHEME/ONE STANZA

- Shelley contrasts the fact that the poem is in one stanza with its irregular rhyme scheme; the irregular rhyme scheme suggests **freedom and lack of oppression** whereas the **single stanza connotes tight control** coupled with a lack of individual expression.



TOP TIP *Hits A02, make clear link between the usage of iambic pentameter and the controlling effect it creates.*

Structure

EJAMBMENT

- Shelley uses enjambment freely throughout the poem, in lines such as "antique land/ Who said" in order to contrast with the tight one stanza that the poem is structured in.
- This may be Shelley commenting on the **illusion of freedom** under a tyrant's reign as all the **enjambment in the poem is still constrained**.
- Alternatively, it may also be Shelley **commenting on the human desire to be free** despite the constraints placed on them by oppressive rulers.

END STOPS

- Despite the frequent use of enjambment, suggestive of the illusion of freedom, Shelley uses end stops more frequently toward the second half of the poem: "despair!", "bare." and "away."
- The end stops could symbolise how human power is **transient and semi-permanent**- it is easily curtailed by **nature's omnipotence**.
- The last line adhering to this idea as it creates a sense of finality with the full stop after "away". Shelley reaffirms how the only **element of certainty there is regarding power**, is that of nature. The "lone and level sands" are the only elements that will eternally "stretch away".



Comparisons

My Last Duchess	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Impact of pride</p> <p>Ozy Focuses on the hubris of its titular character, and how his belief in the transcendence of his power, and his own might, led to his ultimate downfall. His once large empire erased from history as his statue becomes erased in the sand.</p> <p>MLD Explores ideas of how pride permeates into interpersonal relationships. The Duke's oppression of his wife and her eventual demise all stemmed from his ego and pride.</p> <p>Abuse of Power</p> <p>Ozy Focuses on how Ozymandias abused his power in order to give an appearance of might and power and in doing so, neglected his people. This is shown in his own statue not being one that exudes benevolence, but rather one that exudes cruelty.</p> <p>MLD The Duke uses his authority over the weaker Duchess in order to control and sway her, an unjust use of power that culminates in her death.</p>	Both use one large stanza as opposed to multiple short ones. This serves to illustrate the tightness of the control exerted by both the tyrants. There is minimal room for deviation or expression, rather the entire poem is condensed into one stanza.	Both use enjambment, In Ozymandias this use could be in order to comment on the illusion of freedom under the rule of a tyrant or in order to express the innate human desire for freedom. Alternatively, in MLD the enjambment used gives it the sense of spoken word as well as making the poem seem less organised.	Both are using a historical figure to comment on contemporary societal issues. By framing their poems as historical they lesson scrutiny upon themselves as well as providing something to stimulate the imagination of the reader.
Different	Whereas in Ozymandias the character meets his eventual downfall at the hands of time and nature, no such relief is offered in MLD. Rather the Duke is moving on to find a new wife.	MLD uses a regular ABAB rhyme scheme, in order to further reiterate that control and regularity to the reader. This is contrasted with the irregular rhyme scheme in Ozymandias, which provides at least some hope for freedom and expression.		Both fall on opposite sides of the coin. The Duke is a privileged, power hungry man who oppresses all those below him, the exact personality type that Shelley is fiercely critical of.

Tissue	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Fragility of human power</p> <p>Ozy Ozymandias effortlessly demonstrates how all human power is temporary and not destined to last. The dilapidated statue of Ozymandias serves as a testament to this.</p> <p>Tissue Dharker demonstrates through various metaphors that human attempts to cling on to power are futile and that all that is human must fall.</p> <p>Power of nature</p> <p>Ozy In Ozymandias the only thing that is shown as transcendent and having the power to last is nature. In this way nature is shown as a direct contrast to human hubris.</p> <p>Tissue Similarly in Tissue, the only thing presented as having any staying power is nature and the things it creates.</p>		Both have generous use of enjambment. In Ozymandias this enjambment comments on ideas of freedom and power whereas in Tissue the enjambment provides a sense of freedom within the poem, unconstrained by anything.	Both are using a historical figure to comment on contemporary societal issues. By framing their poems as historical they lesson scrutiny upon themselves as well as providing something to stimulate the imagination of the reader.
Different	Ozymandias is a direct scathing criticism of all that is wrong with power and those that lust for it, Tissue employs a much more passive tone, simply illustrating the limits of human power.	Ozymandias has an irregular rhyme scheme that still imposes some weaker semblance of authority onto the poem along with tight iambic pentameter in order to control each aspect as tightly as possible, as a criticism of autocracies and tyranny. Tissues has no such structure and as such is much more free.	Ozymandias contains only one stanza as an effort to portray absolute control whereas Tissue flows freely over multiple stanzas.	Whereas Shelley frames his criticism of authority around a particular historical figure, Dharker does not, with Dharker not attacking an ideal as such. Shelley's anti-monarchist stance comes into this.

London

OVERALL SUMMARY

A speaker (could be seen to be Blake) is wandering down the streets of London, encountering the **plight of poverty** and suffering of its citizens. He **indicts** (criticises) the abuse of power of the authorities and how their power is not used to benefit society as child labour, prostitution, and corruption **permeated** London.

STANZA SUMMARY

- The streets are controlled and everybody is physically marked by this control and restriction.
- Children are even in fear of London- the people of London are mentally controlled and chained to the authorities rule.
- Criticism of the church and the lack of support it provides to its helpless citizens.
- London is hopeless, it is a bleak place where new beginnings are just the end.

CONTEXT

- He was **anti-establishment** (government, church etc) and was celebratory regarding the rise of democracy within the French revolution- he wanted the same liberation for the UK.
- He was a Christian but **opposed the established church** as he saw the **hypocrisy** within it and its **oppressive nature**; he **vehemently** (strongly) opposed the idea of the church supporting the people, he believed it did the opposite.
- He was a **Romantic poet** (capital R), these poets believed that nature was **awe-inspiring** (amazing) but also produced terror. This spiritual connection was known as the sublime. Blake contorts the Romantic **sublime** ideas of nature through pairing it with the image of corruption- this awe-inspiring connection to nature and the world is **being shattered by the oppressive authoritarian control**.
- Blake had two poetry collections, **the songs of innocence** which focused on the beauty and peace of nature- a typical Romantic **trope** (recurring theme). His other collection was **the songs of experience**, London belonging too this, which **laments** the loss of innocence in the face of mass corruption and devastation.

London

William Blake

- 1 I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

- 5 In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear:

How the chimney-sweeper's cry
- 10 Every black'ning church appalls,
And the hapless soldier's sigh
Runs in blood down palace walls.

But most through midnight streets I hear
How the youthful harlot's curse
- 15 Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.

Key Themes & Analysis

OPPRESSION

- A semantic field of oppression permeates the poem with Blake choosing a restricted lexis: "chartered", "mind-forged manacles" and "mark".
- He describes the "Thames", naturally free flowing, to have become "chartered", connoting restriction. He is **scathing** of the sheer control the authorities have, it even seeping down into nature- the **oppression is so powerful** that even nature is not exempt from its **detrimental impact**. – This links back to **tropes** of Romantic poetry, centralising their poetry around nature. Blake **inverts** this and makes it current with the bleak setting he is in, reinforcing how the **awe-inspiring sublimity** of nature is being tainted through political corruptness.
- As "chartered" also refers to rights and privileges, Blake is implicitly highlighting how this restriction derives from those who are privileged: their privileges enable them to oppress the lower classes for their own benefit.
- He politically critiques the abuse of power of the establishment. Their oppression is so deep, it has formed these "manacles" around individuals minds, thus they are confined to the misery that the authorities have imprisoned them too. "Manacles" are made of metal bands intertwined together, mimicking how the people in London are **inextricably intertwined** with their misery and oppression- the "manacles" are inescapable as they are "mind-forged" making them impossible to physically escape.

CORRUPTION OF YOUTH

- Blake **denounces** the corruption of youth, reinforcing its **direct link with authoritarian abuse of power** and oppression- innocent children fall victim to their malevolent schemes
- The use of **anaphora** "in every" mimics the **cyclical and sempiternal torturing** the citizens in London are subject to- in every crevice of London there is mass suffering, the "infants" not being exempt from this.
- The cyclical suffering replicated through the anaphora is used when "in every infant's cry of fear". It is **oxymoronic** the idea of an "infant", connoting innocence, and "fear", connoting terror. These **juxtaposing images** shows how the innocence of youth has been corrupted and stolen as they have already been **tainted by this exploitative setting**. This reinforces the **bleak pessimistic tone** Blake creates- nobody can leave **unscathed** from this corruption as they do this to every "infant" once it is born.
- **A motif** of fear and distress is depicted through the youth as in both stanza 2 and 4 it references the "infants cry of fear" and "new-born infants tear". As the poem progresses, Blake divulges the bleakness of "infants" being aware of its **treacherous surroundings**, yet in stanza 4 he contorts this to a "new-born". He is perhaps suggesting that the deeper we understand London, we realise the younger it is able to corrupt and poison.

ABUSE OF POWER BY ESTABLISHMENT

- Stanza 3 is Blake's **stark criticism** of establishment. As we mentioned earlier, he favoured a mass revolt akin to the French revolution for London to reverse the "marks" it is staining its citizens with.
- As Blake wrote during the time of the **industrial revolution**, a time that was marked the 'progressive era' with the introductory of factories, he speaks of how even "**the chimney sweepers cry**": a job that **flourished** due to the industrial revolution. Yet, despite job opportunities seeming **rife** during this 'progressive era' of London, the **disadvantage members** of society still suffered while establishment, the government, profited of these disadvantages.
- The image of "**black'ning church appalls**" could literally show how the church has been covered in soot because of the industrial revolution. **Symbolically**, as "**black'ning**" connotes staining, it implies how the establishment of the church is tainting and **staining the true meaning of religion**. Within the bible, Jesus favoured **agape** (love for all), yet Blake sees how these morals are abandoned by the church as they neglect a love for all and care more for acquiring wealth.
- Blake is not criticising religion, as he is religious himself, but is criticising the corruptness that pervaded an establishment set to act in the 'name of God'.

Structure

MIX OF ENJAMBMENT AND END STOPS

- Blake uses a mixture of enjambment and end-stops to replicate the illusion of freedom London's citizens are given.
- The enjambment representing this illusion as the line continues, emulating how they believe their lives are free and boundless.
- This juxtaposes the end stops where the lines are paused and stopped, replicating how the lives of those who live in London are stopped and broken by the authorities that control them.

Form

QUATRAINS AND REGULAR ABAB RHYME

- Blake uses uniformed **quatrains** (stanzas with four lines) paired with a **regular ABAB rhyme** (can spot this as the 1 st and 3 rd line rhyme e.g. 'street' and 'meet' and the 2 nd and 4 th rhyme, e.g. 'flow' and 'woe') to emulate the mass oppression and restriction the lower classes were subject to- they were oppressed by establishment chaining them to these "***mind-forged manacles***".
- As the stanza length and rhyme is not broken, Blake uses this to mimic how this control seems unbreakable and sempiternal (ever-lasting).

IAMBIC TETRAMETER

- **Definition:** each line has 8 syllables (don't need to be able to find this in the exam, just remember this fancy word instead)
- The **consistent iambic tetrameter** heightens the **motif of oppression** that permeates the poem; there is no freedom to escape this control.
- Blake provides a glimmer of hope when he breaks the iambic tetrameter on "**marks of weakness, mark of woe**". He could be implying that there is hope to break free from this oppression if London was to be united against the establishments that controlled them.

3RD STANZA HEAR:

- Beginning letter of each word from the 3 rd stanza spells out **HEAR** (How Every And Runs).
- This could be Blake trying to encourage his reader to use their senses to witness, understand and stand up to the injustice that surrounds them. As their other senses may be diminished due to these metaphorical "manacles" they wear, he urges them to understand the plight they are enduring and make a stand.

Comparisons

My Last Duchess	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Abuse of power</p> <p>London: Establishment of the church and government abuse their power through not helping the disadvantage.</p> <p>MLD: Abuse of power by the Duke as he recognises the Duchess is weaker and easy to assert his tyrannical power over.</p> <p>Oppression</p> <p>London: Explores how its citizens are oppressed and confined to the authoritarian abuse of power- the lives are bleak for those who are oppressed.</p> <p>MLD: The Duchess is oppressed by the Duke who asserts these patriarchal norms to justify his eradication of the Duchess.</p>	Not the same	<p>Both use enjambment</p> <p>London: This symbolises the illusion of freedom</p> <p>MLD: Replicates the natural way of speech, acting as if the Duke is directly speaking to the reader.</p>	<p>Both are written in the time of the industrial revolution- 'the progressive era' that marked a turning point in societies development.</p>
Different	<p>London Criticises both the abuse of power and oppression, Blake making a stand against these.</p> <p>MLD is a monologue that expresses both themes but from the viewpoint of the oppressor hence it is not condemned.</p>	<p>London: Quatrains, regular ABAB rhyme to represent the mass control and oppression.</p> <p>MLD: Dramatic monologue and iambic pentameter. Showing his both egotistical and traditional viewpoint he held.</p>	<p>London: Uses more frequent end stops, replicating the bleakness and forthcoming of endings.</p> <p>MLD: Uses more caesura, replicating the Duke's insincerity and obsession with himself.</p>	<p>Blake critiques the oppression and control abused by authorities in this time.</p> <p>Whereas the Duke is an example of those who benefitted within this time. Both his status and hierarchical place in society making him exempt from responsibility- an idea Blake was scathing of.</p>

Ozymandias	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Abuse of power</p> <p>London: Establishment abuse their power through their ceaseless oppression of the masses.</p> <p>Ozymandias: Tyrannical leader who openly abuses his power, using it belligerently to oppress his people.</p> <p>Corruption</p> <p>London: Explores the corruption of the youth because of the belligerent authoritarian rule.</p> <p>Ozymandias: Political corruption and corruption of those in power.</p> <p>Both explore the devastating effects of the abuse of power.</p>	<p>Ozymandias: Mix of Petrarchan and Shakespearean sonnet. Used ironically to show no longer fit for his leadership.</p>	<p>Both use a lot of enjambment.</p> <p>London: representing the endless oppression they endure and the illusion of freedom.</p> <p>Ozymandias mocks how tyrannical power is not semipiternal and everlasting.</p>	<p>Both Romantic poets and opposed the monarchy and establishment.</p> <p>Both poems are critiques of the social injustice that pervades history as a consequence of these institutions of power.</p>
Different	Ozymandias focuses on the devastation caused by one ruler, London does not pinpoint one cause of devastation leaving it more ambiguous.	London quatrains, ABAB rhyme mimicking control.		

The Prelude

OVERALL SUMMARY

This is an extract of an **autobiographical epic poem** comprised of fourteen books, this is taken from the first book, "Introduction and school-time". The poem explores a childhood memory of Wordsworth's trip to the lake district in which he stole a boat.

He sees a nearby mountain and believes it to be growing, he perceives it as increasingly threatening and it begins to incite fear within him. As a result of this experience, Wordsworth's view and perspective of nature was changed.

DETAILED SUMMARY

- He finds a boat, unties it and rows away from the shore into the lake
- He notes the moonlight reflecting off the ripples that the boat was leaving on the lake.
- His language at first celebrates the beauty and elegance of nature.
- He then notices a mountain on the horizon and perceives it to be growing bigger.
- Fearful, he retreats to the shore.
- This experience has a lasting, haunting effect on him.

CONTEXT

- William Wordsworth was a **Romantic poet (capital R)**, he wrote in **criticism of industrialism** and celebrated nature's beauty.
- The Romantics employed an **emotional** view of the world, they generally celebrated the beauty of nature and the past in retaliation to the growing influence of urban life.
- Living through the **Industrial revolution** was likely a source of inspiration for his poetry, Britain underwent a period of rapid change which saw natural landscapes transforming into factories and roads.
- Many Romantic poets were **anti-establishment** and in favour of overthrowing institutions e.g. Religion. Wordsworth was initially in support of the French revolution as he stood in support of democracy and equality, however when the revolution became associated with violence, it lost respect from the Romantic poets.
- The Prelude was intended to be the first volume of a three-part **autobiographical epic poem** named "***The Recluse***" however Wordsworth died before this was finished.
- Wordsworth had a troubled childhood, not only did he have a problematic relationship with his father, but both of his parents also died during his adolescence. He was raised by several different relatives, many of whom treated him poorly which had a **detrimental impact on his mental health**. Growing up in the Lake District, the lake's natural landscape became a place where he could escape.

Extract from, The Prelude

William Wordsworth

- 1 One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
- 5 Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
- 10 Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
- 15 The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
- 20 Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
- 25 And growing still in stature the grim shape
Tower'd up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
- 30 And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark, –
And through the meadows homeward went, in grave
And serious mood; but after I had seen
- 35 That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
- 40 Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

Key Themes & Analysis

ROMANTICISING CHILDHOOD

- Wordsworth **idealises** the perception of the world that is exclusive to childhood, the **oxymoron "troubled pleasure"** depicts how childhood permits an **unorthodox blending of emotions**. This notion of **"troubled pleasure"** sets the undertone for the entire poem which combines awe and fear to convey the immense power of nature.
- Wordsworth recalls the events of the poem through a **mythical lens**, describing the **"little boat"** as an **"elfin pinnace"** to convey the experience as fairytale-like. The **rhetoric of magic** extends to his perception of the natural environment describing water ripples as **"glittering idly in the moon"** which is **reminiscent of an angel's halo**. He celebrates the childhood ability to believe and immerse yourself within the magical realm.
- As the poem progresses his feelings of magical awe are overwhelmed by fear as he **personifies** and demonises the **"black and huge"** mountain that seemed to chase him (**"strode after me"**), which encompasses his terror.
- Moreover, the **simplicity of his lexis** reminds us of his youth and innocence- the adjectives **"black"** and **"huge"** contrast his **initial eloquent language**, reverting him to a vulnerable child, stricken by fear. The ability to experience such powerful emotions of awe and terror is something unique to the **hypersensitivity of children**, Wordsworth suggests that they are more connected with the natural environment.

MANKIND VS NATURE

- Wordsworth characterises nature as a conscious entity in order to **quantify its power and magnificence** in comparison to man.
- He suggests that mankind underestimates nature's power; the personification of nature initially paints it as a **maternal figure**, he claims he was "led by her". Within poetry, femininity is often associated with gentleness and beauty, he is lulled into a sense of security that nature is a compassionate entity. It is also likely an **allusion to the concept of "Mother Nature"**, which is a role that humans defined for nature- perhaps by contradicting this view he is exploring that humanity is **susceptible to being blinded by hubris**, and some of the deeply ingrained beliefs of society are in fact misconceptions.
- As the poem progresses nature transforms into a "**grim shape**" which "**strode after**" him. The **vague noun "shape"** presents Wordsworth's inability to fathom or identify nature, it is an omniscient being which **supersedes description**.
- Wordsworth campaigns for the importance of humility and **condemns man's arrogance**. The definitive statement "**the horizon's utmost boundary**" advertises his unjustified sense of confidence.
- Contextually, it is important to note that The Prelude was written to compete with **John Milton's "Paradise Lost"**, whilst Wordsworth interrogates mankind's **hubris** (excessive pride), Milton also explores the theme of humanity's evil. Many **poets of this era expressed similar sentiments that man was underestimating the power of the natural world** and overestimating their own significance.

SPIRITUALITY

- As Wordsworth begins to understand nature's **omnipotence it becomes almost a spiritual force**- it is increasingly less tangible throughout the poem.
- The **repetition** of the adjective "**huge**" demonstrates an overt loss of eloquence, nature is inexplicable to him now. It gives the **impression of stuttering** which could be a physical response to fear and intimidation.
- Within his mind, the speaker was **haunted** by "**huge and mighty forms**" and is incapable of articulating what this means or identifying these "forms". This **imbues them with a immaterial and ethereal quality** and introduces this sense of spirituality into the poem.

Structure

ENJAMBMENT

The enjambment serves to reinforce this **overwhelming quality** as the words seem to cascade in a relentless manner.

PARALLELISM

- **Parallelism** is used to contrast the speaker after he has undergone the spiritual change throughout the poem.
- Initially, as he rowed he glided through the water in an "**unswerving line**" as his oar strokes "**melted all into one track**" which suggests a level of control over nature and his environment.
- This sense of ease however dissipates and on his return journey, he is "**heaving through the water**", upon realising the greatness of nature, conducting his **environment becomes a strenuous and exhausting feat**.

SINGLE STANZA

The entire extract is comprised of a single stanza which denies the reader a pause and could make them feel breathless. The **overwhelming intensity of the poem** is designed to allow the reader to **empathise** with how Wordsworth felt in response to nature.

HYPOTAXIS

Wordsworth uses **hypotaxis to simultaneously capture an impression of mightiness and smallness**. Hypotaxis is when long strings of subordinate clauses are used to construct a single sentence.

When, from behind that craggy steep till then
 The horizon's bound, a huge peak, black and huge,
 As if with voluntary power instinct,
 Upreared its head.

This explains what the experience was like for the speaker, gradually the hugeness of the mountain continued to grow, its largeness extending to become overwhelming.

Form

EPIC POEM

- The Prelude is an **epic poem**, a **long narrative poem** that details the extraordinary feats of a **heroic protagonist**. Within the Prelude, the **"hero"** is up for debate, arguably it is Wordsworth himself, but it is possible to interpret the hero as **nature personified**.
- Criticisms** of Wordsworth's poem suggest that the contents are **comparatively mundane and less gallant than what would be expected of an epic**, yet this is telling about how profound Wordsworth believed his interactions with nature to be.

BLANK VERSE

- It is written in **blank verse (iambic pentameter without rhyme)**, which means that each line is 10 syllables which alternate between an unstressed and stressed syllable e.g. da- DUM.
- This is a useful tool with a poem so long as it establishes and maintains an artistic quality to keep the reader engaged.
- It also supports the suggestion that the Prelude was inspired by and intended to compete with **"Paradise Lost"** **as this blank verse form was also used by Milton.**

Comparisons

The Prelude	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	Both discuss the power of nature over man. They portray nature as a force which can incite fear in mankind.	Both poems are a single stanza in blank verse . This denies the reader any form of pause which makes nature seem overwhelming and elicits a sense of breathlessness.	Both poets incorporate enjambment to overwhelm the reader and allow them to empathise with how the speakers were bombarded and overpowered by nature.	Both poets wrote in response to societal events .
Different	The Prelude is far more abstract and spiritual in its explanation of nature's power, it seems almost omnipotent. The impact of nature is psychological, whereas in SOTI it is physical , with the bombardment of the weather.	The Prelude is an extract from an epic poem, it is much longer than SOTI.		Wordsworth was driven to write in protest of the industrial revolution and the way man was taking over nature. Heaney was writing about social turmoil instead of industrial change , his was inspired by a more tangible conflict and explicit violence.

Ozymandias	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Both poems depict nature as more omnipotent (all-power) than man, and they both critique the arrogance of mankind. The theme of pride is present in both yet it is much more explicit in Ozymandias. Throughout both poems there is a decline in human power.</p>	<p>They are both written in iambic pentameter to mimic the act of storytelling.</p>	<p>Both poets use enjambment however this serves different purposes in both poems.</p>	<p>Both poets were writing in the Romantic era, thus they focussed on subjective and emotional themes. They celebrated the power of the natural world.</p>
Different	<p>Ozymandias interrogates the transience of man and the futility of human power.</p>	<p>Ozymandias is a sonnet, typically the form of love poetry- this is used to show hubris and excessive self-pride. It is a combination of a Petrarchan and Shakespearean sonnet to depict that all power, even that of a literary convention is transient.</p>	<p>In the Prelude, it is used to depict the overwhelming quality of nature as the words seem to cascade in a relentless manner.</p> <p>In Ozymandias, the lines flow into one another to emphasise this sense of transience- each line soon fades away to form another.</p>	<p>Wordsworth's poem was inspired by his own life and experiences whereas Ozymandias had historical influences. Shelley references Ramesses II, an Egyptian Pharaoh- the discovery of his statue was a contemporary affair for the people alive at the time Shelley was writing.</p>

My Last Duchess

OVERALL SUMMARY

The poem is centred around an Italian Duke who **murdered** his first wife and is now preparing for his second marriage. He tells the story of his first marriage to a visitor, whilst looking at a portrait of his first wife. **It is a subtle poem that condemns the stranglehold** that those in power have on those below them.

STANZA SUMMARY

- The Duke is **flaunting the portrait** he had made of his wife to a visitor. He has veiled it and put it up meaning that even in death his **wife is still controlled by him**.
- The Duke praises the artist whose work the painting is as well as pointing out how he has captured the Duchess' blush, insinuating that she had a **flirtatious personality or attracted a lot of attention**.
- He shows sorrow at his wife's naivety, saying that she was too easily pleased. He also points out that his wife **did not respect** the gravity and age of his family name, a fact that bothered him.
- He then had her killed as he could not make her respect him.
- He discusses details about the next marriage with the visitor, with his story about the first marriage **serving as a cautionary tale**.
- He finally draws the visitor's attention to a **statue he has of Neptune** before leaving.

CONTEXT

- The poem is loosely based around a real Italian Nobleman, with the Duchess in question being **Lucrezia De Medici**.
- Robert Browning spent most of his life in Italy.
- The poem was written around the time of the **Industrial Revolution** after which people say more **class mobility and freedom** leading to more poets such as Browning **voicing progressive attitudes within their poems**.
- However, society was still **highly unequal**, as it was still patriarchal (**male-dominated**) leading Browning to **shield his criticism** via time and setting. Therefore the views offered by Browning are a more **subtle criticism of society as opposed to an outright indictment**.
- The poem is set during the Renaissance, a period in which art was more highly made and valued, as shown by **Browning's exploration of his characters through art**.

Mention Browning distancing his criticisms via date and time as a way of avoiding direct criticism for his views but also as a way of showing how the issues presented in the poem are not new, rather they have been around for a while.



[AO3]: Aim to link in the context with your point of analysis within the main body of the paragraph, showing how the context aids and strengthens your point as opposed to just adding on context as an afterthought.

My Last Duchess

Robert Browning

Ferrara

- 1 That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
- 5 Will't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
- 10 The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
- 15 Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat': such stuff
- 20 Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart – how shall I say? – too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
- 25 Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
- She rode with round the terrace – all and each
30 Would draw from her alike the approving speech,
Or blush, at least. She thanked men, – good! but thanked
Somehow – I know not how – as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
- 35 This sort of trifling? Even had you skill
In speech – (which I have not) – to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' – and if she let
- 40 Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
– E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
- 45 Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
- 50 Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
- 55 Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Key Themes & Analysis

PRIDE

- The Duke sees himself as the **be-all and end-all** in the Duchess' life, with any other avenues for her to be happy **quickly stifled by the overbearing Duke**. This is shown by his saying she was "**Too easily pleased**", showing his **utter disdain** for all that made her happy.
- In this quote we also see that the Duke **never made the effort** to understand his wife's playful and childish nature and the way little things bought her joy. Browning shows this by contrasting the way little gestures bought her joy with the Duke seeing these acts as **insignificant**.
- We also see the abuse of power with the **Duke's hubris and his arrogance** about his family name. We see this when he says "**My gift of a 900 years old name**".
- The usage of the word gift implies how he **sees it as a privilege** for his wife to be married to him. Browning condemns this pride by presenting it as **sickening for the reader**. The fact that the Duke portrays himself as helpless throughout the poem further exposes **his narcissism**, as he tries to convince the reader he had no other option apart from murdering his wife.
- Finally, we see his pride when he says, "**I choose never to stoop**", demonstrating his **narcissistic and patriarchal value system**. The Duke feels arguing with a woman to be **beneath him**, both as he views himself as superior to her and as he feels she lacks the intellectual facilities to ever understand him.

ABUSE OF POWER

- The Duke's insecure and paranoid nature eventually culminates in him **committing uxoricide (wife murder)**, as shown in the line "I gave commands". This **euphemistic language** demonstrates not only the Duke's abuse of power but his cowardice, as he **lacks the courage to go and do the heinous deed himself**.
- This may be Browning commenting on how the powers that be control the masses by proxy, using **devious means to oppress the common person**.
- The Duke's abusive nature is highlighted by the **innocence of the Duchess**. We are told she was polite to everyone who passed "much without the same smile" as well as saying that she was easily "made glad".
- This innocence and joy in the Duchess' personality further serves to highlight the deviousness of the Duke. The Duchess' virtues **highlight the Duke's flaws** and therefore when she is finally killed, **highlights his abuse of power**.
- Finally we see the Duke's abuse of power in the poem as a whole serving as a cautionary tale to his next wife, whose envoy he is meeting. We see the value he places on **innocence and virginity** when he says "your fair daughter". This shows how he sees the **woman as his property** who only he has a right to use. The Duke's entitled and self centred behaviour show his abuse of power.

SYMBOLISM OF ARTWORK

- There is a subtle symbolism to his wife now only being a painting. The Duke tells the envoy that he has "drawn" the curtain for him, showing how even in death the **Duchess is the Duke's possession**, with the control over who sees her and doesn't see her **solely in the Duke's control**.
- This shows the Duke's manipulative nature as well as showing that in his wife's death the Duke has achieved what he desired; **absolute control over his wife**. The painting therefore symbolises the Duke's control over his wife.
- The statue of Neptune taming a sea horse also has similar connotations, serving as a **metaphor for the Duke "taming his wife"** The **comparison** of himself to Neptune shows the Duke's arrogance as he sees himself as a mighty God. The taming of the sea horse by extension refers to how arrogantly the Duke viewed his controlling of his wife.
- The use of artwork throughout the poem serves to show us a glimpse into the Duke's true personality **beyond his deceitful monologue**.

Form

DRAMATIC MONOLOGUE

- The poem is structured as a Dramatic monologue **with no stanzas**. This goes to show how the Duke exercises absolute power over his wife with **no room for deviation or freedom of expression**.
- This set-up also shows the domineering personality of the Duke: he chooses to soliloquise on his own thoughts only, neglecting those around them an opportunity to speak. This means that the reader immediately recognises it as a **biased account** and is made aware of the need to **infer** to ascertain what really happened.

RHYME SCHEME

- There is a **regular ABAB rhyme scheme** present throughout the poem, with **no deviation**. This may serve to show how the Duke controlled the Duchess' life with **startling regularity**, allowing her no freedom to break free.
- The fact that the ABAB rhyme scheme continues throughout the poem without ever stopping may also reflect how not only did the Duke stifle and control the Duchess whilst she was alive, **he continues to do so after her death**.

PERSPECTIVE

- The poem is a **persona poem**, in this case the speaker is taking on the **personality of the Duke of Ferrara**. This enables Browning to give us a greater understanding of the **realities and contexts of the time**.
- The first person narrative also gives the Duke **greater control over how much information he divulges**, perhaps mirroring the excessive control he had over his wife.

Structure

USE OF ENJAMBMENT AND CAESURA

- The combination of the two leads to a **conversational tone**, with the Enjambment providing a natural tone whereas the Caesura make the **monologue feel disjointed and painful to listen to**. They combine to give the overall effect that **he is rambling**, making the Duke seem **unimpressive** and perhaps therefore showing how the Duke covers up for his own insecurity by maniacally controlling those around him.
- The combination of the two also hide the ABAB rhyme scheme, perhaps to show the **Duke's deceit and untrustworthiness**.

Comparisons

Ozymandias	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Impact of Pride</p> <p>Ozy: Ozymandias focuses on the hubris of its titular character, and how his belief in the transcendence of his power and his own might led to his ultimate downfall, with nothing remaining of his once large empire.</p> <p>MLD: MLD explores ideas of how pride permeates into interpersonal relationships. The Duke's oppression of his wife and her eventual demise all stemmed from his ego and pride.</p> <p>Abuse of power</p> <p>Ozy: Ozymandias focuses on how Ozymandias abused his power in order to give an appearance of might and power and in doing so, neglected his people. This is shown in his own statue not being one that exudes benevolence, but rather one that exudes cruelty.</p> <p>MLD: The Duke uses his authority over the weaker Duchess in order to control and sway her, an unjust use of power that culminates in her death.</p>	Both use one large stanza as opposed to multiple short ones. This serves to illustrate the tightness of the control exerted by both the tyrants. There is minimal room for deviation or expression, rather the entire poem is condensed into one stanza.	Both use enjambment, In Ozymandias this use could be in order to comment on the illusion of freedom under the rule of a tyrant or in order to express the innate human desire for freedom. Alternatively, in MLD the enjambment used gives it the sense of spoken word as well as making the poem seem less organised.	Both are using a historical figure to comment on contemporary societal issues. By framing their poems as historical they lesson scrutiny upon themselves as well as providing something to stimulate the imagination of the reader.
Different	Whereas in Ozymandias the character meets his eventual downfall at the hands of time and nature, no such relief is offered in MLD. Rather the Duke is moving on to find a new wife.	MLD uses a regular ABAB rhyme scheme, in order to further reiterate that control and regularity to the reader. This is contrasted with the irregular rhyme scheme in Ozymandias, which provides at least some hope for freedom and expression.		

Ozymandias	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Symbolism of inanimate objects</p> <p>MLD: In MLD, Browning uses artwork as a metaphor for the Duke's control over the Duchess, with the painting and Statue showing control and stifling dissent respectively.</p> <p>Tissue: Tissue explores similar metaphorical ideas, however in Tissue, Paper is shown to represent the weakness of human power, a direct contrast to MLD.</p>		<p>Both Use enjambment</p> <p>MLD: In MLD the enjambment shows the Duke's relative lack of control over himself. The enjambment contrasts with the tight rhyme scheme to show that no matter how much control the Duke tries to impose, he will never truly be all powerful. The enjambment also serves to mask the rhyme scheme, showing the Duke's dishonesty.</p> <p>Tissue: The enjambment in Tissue provides a sense of freedom, making the poem feel free and unconstrained.</p>	<p>MLD: Is a persona figure, using a criticism of a historical character as a means to criticise wider societal inequality and issues. Dharker does not overtly criticise an ideal as such, rather just showing the insignificance of human power when faced with nature.</p>
Different	<p>Portrayal of Human Power</p> <p>MLD: MLD presents the power of the Duke as almost inevitable and insurmountable. The Duke held power over the Duchess whilst she lived and after she died.</p> <p>Tissue: Tissue presents human power radically differently, showing it as fickle and fleeting. In Tissue, it is nature that prevails, with foolish human attempts to exert power over nature quickly quashed.</p>	<p>MLD: Has a regular rhyme scheme that imposes authority onto the poem along with tight iambic pentameter in order to control each aspect as tightly as possible, as a criticism of autocracies and tyranny. The rhyme scheme along with the Iambic Pentameter shows how under the Duke's rule there was minimal freedom for expression, rather every aspect of life was controlled as tightly as possible.</p> <p>Tissue: Has no such structure and as such is much more free, perhaps showing the freedom of nature and a life free from the controls imposed by humans.</p>	<p>MLD: Is a tightly controlled one stanza dramatic monologue whereas Tissue flows freely over multiple stanzas.</p>	

Charge of the Light Brigade

OVERALL SUMMARY

Charge of the Light Brigade tells the story of a group of soldiers who are ordered to make a **mad charge towards certain death**. They charge heroically and with valour but few remain as they retreat. Charge of the Light Brigade highlights the bravery of the soldiers whilst **simultaneously questioning** the authorities that ordered the soldiers to charge to their deaths.

STANZA SUMMARY

- The Light Brigade is attacking through the valley after being ordered to charge **headfirst into Russian Guns**.
- The soldiers are given an order that they know will lead to almost certain death, however they **cannot question or dispute it**; they must follow orders regardless of what they are.
- There was a mistake in the order but the soldiers **still had no choice** but to follow orders.
- The soldiers are **cornered by heavy artillery and guns**.
- The heroism and futility of the soldier's actions are shown when by the **contrast between their swords with the Russian guns**.
- Many soldiers are **slaughtered and left dead** in the battlefield.
- Tennyson tells us that the sacrifice of the soldiers **must be remembered**.

CONTEXT

- Tennyson had a miserable childhood with an abusive father however he was still able to get a **good education** in superb grammar schools.
- Tennyson was made Poet Laureate, a post which bound him into **not making criticisms of British aristocracy** and glorifying the British War effort.
- The poem is based on the **Battle of Balaclava on 25th of October 1854** as a part of the Crimean war.
- The Charge of the Light Brigade was a charge made **headfirst into enemy guns** as a result of a communication error.
- The Crimean war was originally a conflict between **Russia and the Ottoman Empire** however France and Britain got involved to prevent a Russian expansion.
- The war effort was **unpopular with the public** as the Light Brigade often consisted of people from the **lower classes** who were lightly armoured.

The Charge of the Light Brigade

Alfred Lord Tennyson

1.

- 1 Half a league, half a league,
 Half a league onward,
 All in the valley of Death
 Rode the six hundred.
 5 'Forward, the Light Brigade!
 Charge for the guns!' he said:
 Into the valley of Death
 Rode the six hundred.

2.

- 'Forward, the Light Brigade!'
 10 Was there a man dismay'd?
 Not tho' the soldier knew
 Some one had blunder'd:
 Theirs not to make reply,
 Theirs not to reason why,
 15 Theirs but to do and die:
 Into the valley of Death
 Rode the six hundred.

3.

- Cannon to right of them,
 Cannon to left of them,
 20 Cannon in front of them
 Volley'd and thunder'd;
 Storm'd at with shot and shell,
 Boldly they rode and well,
 Into the jaws of Death,
 25 Into the mouth of Hell
 Rode the six hundred.

4.

- Flash'd all their sabres bare,
 Flash'd as they turn'd in air
 Sabring the gunners there,
 30 Charging an army, while
 All the world wonder'd:
 Plunged in the battery-smoke
 Right thro' the line they broke;
 Cossack and Russian
 35 Reel'd from the sabre-stroke
 Shatter'd and sunder'd.
 Then they rode back, but not
 Not the six hundred.

5.

- Cannon to right of them,
 40 Cannon to left of them,
 Cannon behind them
 Volley'd and thunder'd;
 Storm'd at with shot and shell,
 While horse and hero fell,
 45 They that had fought so well
 Came thro' the jaws of Death
 Back from the mouth of Hell,
 All that was left of them,
 Left of six hundred.

6.

- 50 When can their glory fade?
 O the wild charge they made!
 All the world wonder'd.
 Honour the charge they made!
 Honour the Light Brigade,
 55 Noble six hundred!

Key Themes & Analysis

EXPERIENCE OF WAR

- Charge of the Light Brigade presents an intriguing picture of war, as it shows us a **conflicted picture of war whilst portraying it as a noble cause.**
- "Storm'd at with shot and shell"** Tennyson utilises the harsh **plosives of the 't' and 'd'** here in order to show the repetitive **pain of the soldiers** in the belligerent war- this creating a **harsh and painful sound** on the ears to impress the pain of war upon the reader.
- Tennyson also creates a **semantic field of military language**, using words such as **"shot, sabre, cannon, charge"** in order to show the **ubiquitous (universal) nature of the suffering** that the soldiers experienced.
- The poem also begins in **media res** (middle of the action) with **"half a league"** in order to thrust the reader into the **visceral nature and suddenness** of the charge.
- Tennyson uses **euphemistic language** in order to avoid criticising the higher powers and **avoiding portraying the true nature of war.** **"Horse and Hero fell"** illustrates this as he avoids to expose the barbaric truth to the reader about those who were **mercilessly slaughtered.** The alliteration here also emphasises the continuous nature of this **massacre.**

EXPERIENCE OF WAR

- Tennyson contrasts the "sabres" of the light brigade against the "cannons" of the enemy. This illustrates the bravery and patriotism of the soldiers as it shows their **willingness to put their life** on the line in order to follow orders despite the **insurmountable odds** against them.
- The usage of the word "sabre" also evokes an almost **medieval image** in the minds of the reader- this could perhaps be seen as a subtle indictment that the idea of war is an archaic idea.
- The usage of an **anaphora** in "theirs not to make reply" highlights the obedience and **lack of individualism** that the soldiers had- they were uniformed in **their identity and suffering**.
- Tennyson also uses the **epistrophe** of "rode the 600" in order to emphasise the soldier's heroism at the end of every paragraph. Tennyson lists the **dangers and perils** that they face but always ends by emphasising the **soldier's valour**.
- Tennyson highlights how they rode into the 'Mouth of Hell' and 'Jaws of Death'. The personification of hell and death, paired with the biblical allusion of "Death expands its Jaws", shows us how despite their awareness that death was imminent, they died as a martyr to religion and their country.
- The personification makes "Death and Hell" seem to posses a human like-power. This exacerbates how the soldiers were powerless to these concepts, yet still selflessly sacrificed themselves.
- This would be condemned by a modern readership, as they understand **the futility** of not only this sacrifice, but the countless sacrifices of helpless individuals in wars and battles that their sacrifices contributed for nothing.

MISUSE OF POWER

- Due to his role as the Poet Laureate, Tennyson was bound by his role in the criticisms he could make of those in power. Therefore, we see Tennyson be more **conservative and subtle in his criticisms**.
- One example of this may be the double meaning of "**Charge**" in the title of the poem; not only is it referring to the literal charge made, it also could be referring to Tennyson **charging the leaders of the military** for the needless and painful death of the soldiers, with the rest of the poem functioning as an **indictment of their error**.
- Tennyson also tells us "**someone had blunder'd**" The ambiguity in the usage of the word "someone" shows how there was a **profound lack of accountability** for the massacre, with those in power not being truly held accountable for their actions. This also shows how Tennyson was unable to criticise the aristocracy as freely as he would have liked.
- Finally, we see this where he says "**Valley of Death**", a Biblical reference to Psalm 23 which refers to the protection of God. **Tennyson uses irony here as the soldiers were not protected by those who were meant to protect them.**

Form

BALLAD FORM

- The poem is composed in a ballad form, a form historically used in order to **demarcate** (establish) events that were to be **commemorated and memorialised**.
- This shows how highly Tennyson regards the sacrifice of the soldiers; he understood the **futility** of their sacrifice, despite not being able to be **brazen** about this, hence uses his ballad to **immortalise their sacrifice** for years to come.

IRREGULAR STANZA LENGTH

- Tennyson varies his stanza length masterfully, never truly allowing the reader to settle in or feel any sense of consistency.
- The varied stanza length also allows for a sense of chaos to be communicated to the reader, mimicking how the soldiers were **being shot at by an enemy they could not fairly counter**.

RHYME SCHEME

- The poem uses an irregular rhyme scheme with rhyming couplets between **indented lines**.
- The couplets create a **repetitive sense of inevitability**, similar to how no matter how valiant the charge, the outcome of it was decided beforehand.
- The presence of an irregular rhyme scheme also adds **chaos into the poem**, leaving it unable to settle into rhythm, and thusly mimicking the chaos of battle.

Structure

DACTYLIC DIMETER

- Tennyson uses Dactylic Dimeter (long syllable followed by two short syllables) in order to **mimic the sound of a horse's hooves whilst running into battle**.
- The repetition of this thrusts the reader into the **heat of battle**, making them feel the charge
- It also communicates how the soldiers have no choice but to **follow the charge** and run into battle; the long syllable may represent their lull and reluctance, yet the two short syllables highlighting how they had to fight anyways.

END STOPS:

- Each stanza ends with punctuation, **exacerbating the idea of finality**.
- The stanzas are not ended with enjambment as this does not accurately reflect how the **soldier's fate was finalised** and their death was inevitable.

Comparisons

Exposure	Theme	Form	Structure	Context
Similar	<p>Critical of Military Leadership</p> <p>CLB: Tennyson subtly criticises those who had put the Light Brigade into the position that they were in. This showing how the privileged elite are so far removed from their decisions that they had the ability to gamble with lives and make poor decisions that jeopardised lives with little to no consequences for themselves.</p> <p>Exposure: Owen Criticises the indifference of the authorities to the soldiers on the front line, highlighting how they feel isolated and forgotten by those who were meant to protect and care for them.</p>	<p>Both use irregular rhyming in order to portray a sense of unease and chaos.</p> <p>In CLB Tennyson employs irregular rhyming in order to show the chaos of war and the madness felt by the soldiers whereas</p> <p>Exposure uses half rhymes in order to portray the soldier's nervousness and unease.</p>	<p>Use of anaphora. In CLB the Anaphora is used to highlight the obedience and sheer bravery of the soldiers whilst highlighting the repetitive nature of their misery whereas in Exposure it just highlights the never-ending nature of conflict</p>	<p>MLD: Is a persona figure, using a criticism of a historical character as a means to criticise wider societal inequality and issues. Dharker does not overtly criticise an ideal as such, rather just showing the insignificance of human power when faced with nature.</p>
	<p>Repetition of Suffering</p> <p>CLB: Tennyson highlights how the suffering of soldiers and the harsh realities of war are unlikely to ever truly end, rather human flaws mean that pain and suffering are destined to repeat themselves</p> <p>Exposure: Exposure voices a similar sentiment in that the pain and suffering of war are destined to repeat themselves and that the pain that the soldiers feel during war is almost endless</p>			
Different	Tennyson cannot clearly show the harsh realities of war as he was the Poet Laureate at the time, Owen had no such obligation and was therefore much more visceral in his imagery		Exposure has a much greater use of the Caesura in order to show how the soldiers are faces with chaos and are barred from returning home	Exposure writes about WWI from the first hand experience of a soldier whereas CLB is a second hand account based on an eyewitness account. This makes Exposure feel more hard-hitting and visceral

Charge	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Criticism of authority</p> <p>CLB: CLB criticises the orders that put the soldiers in such peril with no regard for their safety</p> <p>BC: BC shows how soldiers are used as pawns in war with no individuality for themselves and no means of protecting themselves.</p>	<p>Usage of rhyme scheme is similar with both poets utilising irregular or no rhyme scheme in order to communicate chaos and disharmony. This never allowing the soldier to settle in, rather just forcing them to constantly change and adapt.</p> <p>Usage of irregular stanza length means that the reader cannot settle into a rhythm, rather they are forced to feel every step of the charge</p>		<p>Both poets never fought in the wars they wrote about.</p> <p>Both focus on a charge made by soldiers as a direct result of orders given.</p>
Different	In CLB the soldiers are portrayed as brave with valour being the overarching emotion. The soldiers are seen as great for their sacrifices whereas in BC an emphasis is shown on the preservation of human life at all costs.		BC has a greater use of Enjambment, perhaps showing how in the heat of battle every moment blends into the next for the soldier. With the entire experience being a blur. COLB, had more end stops to represent the finality of their death.	CLB is in the Crimean War, BC is WWI.

Exposure

OVERALL SUMMARY

Exposure tells the **horrifying story** of a brutal experience in the trenches during WW2. It shows the reader the **herculean (massive) burden placed on the soldiers** not only by the opposing army, but the weather. It also **subverts traditional ideas of the glory of war** by showing the **visceral and horrifying** reality that most soldiers face. It exposes the **trauma faced** by soldiers whilst also showing how mentally taxing war can be on those who fight in it.

STANZA SUMMARY

- The soldiers are waiting in a trench. Piercing winds hurt the soldiers. Also, the soldiers are worried by the silence and so are on edge.
- The soldiers are afraid of the immense wind and weather and are afraid to rest for fear of an attack. The soldier questions what caused him to be in this position.
- Dawn comes but **brings no rest or freedom**. Instead, it just signals the beginning of another day of misery. Nothing happens.
- Nature and the trenches **both show signs of suffering**. The bullets that are shot at them are not as deadly as the weather, showing the power of nature.
- The soldiers lie in their trenches, **slowly succumbing** to the cold.
- The soldiers finally fall asleep, and for a bit the other animals damaged by the war such as mice roam free in the trenches.
- The passage of time is shown by the transition into spring. The **suffering the soldiers have endured has rendered their belief in God shaken**.
- The next night the frost will once more hurt the soldiers. They are now **numb to their pain**.

CONTEXT

- Wilfred Owens was a soldier, **killed in battle** one week before the armistice.
- Owens was inspired by writers such as Siegfried Sassoon who was also a war writer who critiqued **patriotism** and **jingoistic** attitudes.
- Owens wrote his poetry to express the **horror of war as opposed to internalising it**.
- Exposure was written in 1917 as Owens was at war in the trenches, creating an **impression of salience on the reader**.
- Exposure contrasted the **jingoistic and glamourised** portrayals of war by poets such as **Jessie Pope**.
- Owens dispelled this myth by "exposing" the **harsh realities and virulence of war**.

Exposure

Wilfred Owen

- 1 Our brains ache, in the merciless iced east winds that knive
us ...

Wearied we keep awake because the night is silent ...
Low, drooping flares confuse our memory of the salient ...
5 Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

- Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
10 Far off, like a dull rumour of some other war.
What are we doing here?

- The poignant misery of dawn begins to grow ...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
15 Attacks once more in ranks on shivering ranks of grey,
But nothing happens.

- Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,
20 We watch them wandering up and down the wind's
nonchalance,
But nothing happens.

- Pale flakes with fingering stealth come feeling for our faces –
We cringe in holes, back on forgotten dreams, and stare,
25 snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
– Is it that we are dying?

- Slowly our ghosts drag home: glimpsing the sunk fires, glazed
30 With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors, all closed: on us the doors are closed, –
We turn back to our dying.

- Since we believe not otherwise can kind fires burn;
35 Nor ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

- Tonight, this frost will fasten on this mud and us,
36 Shrivelling many hands, puckering foreheads crisp.
The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.

Key Themes & Analysis

PERSONIFICATION OF NATURE

- Exposure highlights how nature and the **pervasive effect of the cold often results in the soldier's suffering**, as opposed to enemy guns.
- **Juxtaposition** of "dawn massing in the East her melancholy army" **juxtaposes** traditional views of Mother Nature as nurturing with the **brutality and systematic** violence of an Army.
- **Ironic** as "dawn" traditionally seen as a symbol for new beginning and change but there is no such change in sight for the soldiers as the future looks **bleak**.
- It highlights how the soldier's suffering is continuous, and the arrival of **a new day does not herald a new beginning**.
- Owen also **directly contrasts** the battle with the weather, saying it is "less deadly than the air that shudders black with snow". This **underlines** the suffering of the soldiers. It exacerbates that the danger of war did not just derive from battle, instead they had to battle with the real war- facing the weather.
- **Colour imagery** used for the adjective of "black" to connote death and finality, emphasises the **mortal peril** of the soldiers.
- Striking imagery of the "black" air reinforces that even nature has been kissed by death: it has been tainted by hatred and violence and in turn is making the soldiers suffer- their death is inevitable.
- Power of nature further highlighted through **comparative weakness of the real war**.
- This is shown through auditory imagery in "gunnery rumbles" and "like a dull rumour of some other war", "Dull rumour" highlights that that war is not the main focus, rather it is reduced to a "rumour" whereas the **power of nature is the real threat to the soldiers**.

REALITY OF WAR

- Owens contrasts the **high octane and noble portrayal** of war with the nervous boredom that overcomes and **engulfs** the soldiers.
- This is highlighted by the passage of time, going from **"snow-dazed"** to **"sun-dozed"** **This passage of time and changing of seasons is contrasted with the stagnation of the soldier's positions, with nothing changing even as time goes on.**
- The bliss and wonder normally associated with spring is also **subverted here**, there is **no new beginning or respite for the soldiers**. Owen shows their suffering **transcends** the seasons.
- The **brutality of war** and the circumstances are a far cry from the jingoistic portrayals within poems such as **"The Call"** by **Jessie Pope**.
- This is reiterated in the **metaphor** of **"on us the doors are closed"** to show how the people back home have **ignored their plight** and have almost turned their backs on them. **"closed"** creates an idea of finality- the ending of their life is final, and their fate is sealed.
- Owens also shows how the soldiers have been **dehumanised**, saying **"this frost will fasten on this mud and us"**. This shows how War has rendered the soldiers as indistinguishable from the trenches, **ridding them of their personhood and humanity**.
- Owen's title 'exposure' could have a dual meaning. On one hand, exploring the **physical and mental exposure of the soldiers to the merciless weather**. Alternatively, he could be **exposing the inhumane treatment that positions of power made these men subject to**.

FEAR

- Throughout Exposure, there is a sense of **inevitability**, be it in the soldier's suffering, the **power of nature or the passage of time**.
- In the first line, Owen states "***our brains aches***". This could be seen as inspiration from his beloved poet **John Keats** in **Ode to a Nightingale** when he says, "***My heart aches***".
- As Owen **subverts "heart"** to **"brain"** to make it more applicable to a war context- the war was a battle on the brain and mind. The plural of **"brains"** shows this collective camaraderie and how they all suffered together.
- This may all stem from the soldier's fear and **simultaneous resignation to his fate**.
- "***Wearied we stay awake because the night is silent***" the fear of peace highlights how the soldiers have been subject to such **barbary and belligerence**, they do not seek comfort in the silence and peace as this is just the lead up to more **barbarism**.
- **Anaphora** of "***nothing happens***" shows that the soldier's fears are ongoing but never come to full fruition. It's repetition emulates the soldier's endless fear and suffering.
- "***We turn back to our dying***" shows a sense of resignation towards the inevitable. This interestingly shows an **absence of fear, rather just grim defeat**, perhaps showing that the soldiers have learnt to not fear death as they are always faced with this prospect.
- This sentiment of dying is reiterated with "***for love of God seems dying***" showing how they have **become disillusioned with the idea of religion** due to being subject to such dehumanising conditions. The previous indoctrination of sacrifice for your country and God seems meaningless in such conditions
- They no longer fear the **repercussions of God's judgment** as they see that they would not have been subject to such belligerent treatment if there was a God of such

Form

RHYME SCHEME

- Consistency of rhyme scheme means that the fifth line always stands out. This means that the message in this line is emphasised and is more **striking to the reader**.
- This is significant as it serves to communicate Owens's emotions in the given stanza, **often providing poignant insights into his inner thoughts on how his life has been reduced to nothing**.
- The consistency of the rhyme scheme also communicates the monotony of the war, with **minimal changes or variations**. The four lines preceding the final line are always **poetic and rich**, meaning that the fifth line always functions as an anti-climax with the eventual realisation that nothing is happening.
- Owens uses **bathos** to emphasise this effect (anti-climax created by lapse in mood from sublime to the trivial).
- This shows how the soldiers must always **remain vigilant** even though nothing happens creating this endless mental torture as they are tortured by every moment, they're on the battlefield: tortured by nothingness, the weather and the prospect of being attacked by the enemy.

PARARHYMES

- Atmosphere of **discomfort with half-rhymes** that lead to the poem feeling slightly uneasy.
- **"Knife us" "nervous".**
- Half rhymes leave the reader nervous and unsatisfied, as the readers are always left expecting a rhyme but never getting it, perhaps to mirror how the soldiers are expecting conflict and it is the **nervy anticipation** that is playing on their minds.
- This sense of unease throughout the poem is what Owens intends to try and **communicate an emotion of war to the reader**.
- Owen utilises pararhymes to 'expose' that the **unease and anticipation of war was more mentally torturous than the battle itself**- soldiers in battle did not have to wait for the death, this way it was imminent and quick. The deterioration in the trenches was far from this.
- This attempt to communicate an emotion of war to the reader may also come to try and **educate the people back home**.
- Owens tells us in his **preface** that the **"poetry is in the pity"**, **perhaps a referral to the true poetry in his poems being the pity that they incite from the reader**.
- He also tells us that **"all a Poet can do today is warn"**, **perhaps alluding to how his poetry is a warning to the true nature of war and the lies that are peddled about war**.

Structure

CYCLICAL STRUCTURE

- **"But nothing happens"** used to frame the poem as well as being interspersed throughout.
- Shows the **continuous vicious cycle of war** and suffering as well as highlighting that there is no true end to the soldier's plight.
- Also emphasises the relentless cycle of waiting for ones death.

CAESURA

- Owens employs punctuation to try and separate home and freedom from the trenches.
- **"Slowly our ghosts drag home: glimpsing the sunk fires".**
- This serves as a **barrier, showing how the soldiers are dreaming of a release** that is not guaranteed and that they are separated from.
- The caesura is also used to place emphasis on the **relentlessness** of their suffering: **"Northward, incessantly."**. The comma after incessantly creates a moment for the reader to pause and absorb how their suffering and pain was incessant.

Comparisons

Remains	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Suffering of soldiers.</p> <p>Remains: Soldier wrecked by guilt over his actions. Suffers from PTSD and is regularly exposed to traumatic events.</p> <p>Exposure: Soldiers used as tools of war to fight in barbaric and inhospitable conditions. Soldiers are also unable to do much to alleviate their suffering.</p> <p>Both portray reality of war</p> <p>Remains: Shows the true effect of war on the soldiers is a far cry from the romanticised narrative spoon fed to many in Western Countries. Shows how effects of war follow a soldier for the rest of their life.</p> <p>Exposure: Highlights the true nature of war is one of pain and suffering for all. Name is a double meaning, perhaps showing how it attempts to expose contemporary views on war distributed by jingoistic poets such as Jessie Pope.</p>	<p>Both use first hand experiences of wars..</p> <p>Remains: Focuses on the experiences of Guardsman Tromans from the 2003 Iraq war.</p> <p>Exposure: Focuses on Owen's own experiences in WWI. Interestingly the eerie similarities in the suffering of the soldiers in 2 wars nearly 100 years apart shows the endless and debilitating nature of war and conflict.</p>	<p>Cyclical structure</p> <p>Remains: Speaks about the mans "bloody life" at the end, linking back to the beginning narrative.</p> <p>Exposure: "but nothing happens" is repeated to show how the soldiers are almost paralysed in their meaningless existence.</p>	<p>Both focus on experiences of war from real soldiers albeit at different times.</p>
Different	<p>Remains: Attempts to shine a light on the psychological suffering of the soldiers and how it follows them around wherever they go.</p> <p>Exposure: Shows the effects of weather on the soldier's minds and bodies.</p>	<p>Exposure: Exposure generally uses longer line length, perhaps to show the prolonged nature of their suffering.</p> <p>Remains: Uses quatrains, showing the regularity and normality of soldiers experiencing PTSD. Exposure uses 5 line stanzas with the last line being shorter to mimic how their life and souls were slowly deteriorating.</p>	<p>Remains: Remains has a much more prolific use of enjambment, perhaps to highlight how the memories of the event are causing his normal train of thought to be disjointed.</p>	<p>One written to tell the story of war from a soldier's perspective whereas the other is for a Channel 4 program.</p> <p>Both focus on different wars and different examples of suffering.</p>

Comparisons

Bayonet Charge	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Dehumanisation of soldiers</p> <p>BC: Highlights how the soldiers are used as machines of war, often even though they don't want to. The soldiers are questioning their own choices as opposed to being proud of their sacrifice.</p> <p>Exposure: Soldiers similarly question why they are there. Owens highlights how the soldiers are seen as good as mud, with the pernicious effects of the weather shown to be slowly killing the soldiers.</p>	<p>Use of anticlimax</p> <p>BC: In BC the soldier prioritises life over war. This is anticlimactic as the entire poem builds up to the final moment just for the soldier to decide against it.</p> <p>Exposure: Exposure uses bathos masterfully, with rich vivid description in 4 of the 5 lines in each stanza- it ends with an anti-climax, bringing people back to the reality of war.</p>		Both poems set in WWI, descriptions of scenery and manners of fighting reemphasises this.
Different	<p>Will to live</p> <p>BC: BC highlights the innate human desire to survive.</p> <p>Exposure: Exposure portrays a darker more horrifying image of war, with the soldiers slowly rotting in holes and dying. There is a sense of resignation throughout the poem, with the soldiers accepting their fate the eventual death.</p> <p>Type of war</p> <p>Exposure: accepts that it is the weather that is the predominant cause for the soldiers suffering as opposed to the actual war going on.</p> <p>BC: In BC the soldier is shown to be in the actual midst of a battle and responding to the threats he faces during the battle accordingly.</p>	<p>BC: Used a fluctuating 7-8-7 structure.</p> <p>Exposure: More regulated with 5 line stanzas. The fluctuation of the stanza length in BC may be indicative of the soldier's changing mind about what he is doing.</p>	<p>BC: Uses enjambment to try and communicate the panic and disjointed nature of conflict. The use of enjambment shows how the soldier's thoughts and feelings melt into one unintelligible stream.</p> <p>Exposure: Focuses on the use of the Caesura, using it to show confusions and unease.</p>	<p>Exposure: written during an actual war, therefore feeling more visceral and gritty, describing minute details a soldier may see whereas.</p> <p>BC: more of a general account of war.</p>

Storm on the Island

OVERALL SUMMARY

Heaney is concerned with the **conflict between man and nature**, his poem is about a group of people living on an island preparing for a storm. The community initially thought they were well prepared for the barrage of a storm however this **confidence dissipates as the storm escalates and is replaced by fear**.

STANZA SUMMARY

It is comprised of **one single stanza**. The Islanders have designed their living environment to withstand storms. The land is barren and there is no hay which could be blown away by the storm. The narrator explains that living by the sea is not as pleasurable as it may seem.

CONTEXT

- Seamus Heaney lived from 1939–2013 and was raised in Northern Ireland within a **Catholic household**. He often wrote about his personal and local experiences of his youth such as picking blackberries or watching his father gardening.
- He is one of the most acclaimed Irish poets, second only to W.B. Yeats.
- The poem doesn't explicitly have any specific geographic or historical context perhaps to **imbue it with a universality** suggesting it could happen anywhere at any time.
- It was a poem in a collection called "**Death of a Naturalist**" looking at the Aran Islands and the power nature has over them. Within Irish poetry, these islands are a symbol of Irish culture. This collection **dismantled the romanticisation of natural beauty to instead explore the potential violence of nature**.
- It is also a **conceit** (extended metaphor) for the **tumultuous political situation in Northern Island** i.e. the Troubles which was a "**low-level war**". There were also divisions and conflicts between Catholics and protestants in Ireland.

Storm on the Island

Seamus Heaney

- 1 We are prepared: we build our houses squat,
Sink walls in rock and roof them with good slate.
This wizened earth has never troubled us
With hay, so, as you see, there are no stacks
- 5 Or stooks that can be lost. Nor are there trees
Which might prove company when it blows full
Blast: you know what I mean – leaves and branches
Can raise a tragic chorus in a gale
So that you can listen to the thing you fear
- 10 Forgetting that it pummels your house too.
But there are no trees, no natural shelter.
You might think that the sea is company,
Exploding comfortably down on the cliffs
But no: when it begins, the flung spray hits
- 15 The very windows, spits like a tame cat
Turned savage. We just sit tight while wind dives
And strafes invisibly. Space is a salvo.
We are bombarded by the empty air.
Strange, it is a huge nothing that we fear.

Key Themes & Analysis

MANKIND VS. NATURE

- The personifying metaphor "leaves and branches can raise a tragic chorus in a gale" hints at nature consciously tormenting man. Personification is used to imbue nature with enough power to compete with a man. Moreover, in a Greek tragedy, a "chorus" would give commentary on and explain events- the absence of trees in this case depicts the isolation of the islanders who are left alone to fight and interpret the storm.
- Throughout the poem, this personification shifts to zoomorphism (giving an object/person/noun the qualities of an animal) with the image "spits like a tame cat turned savage".
- This could highlight how nature could be deceptive with its apparent beauty or innocence but it in fact has the capacity for violence and brutality. The juxtaposition of "tame" and "savage" is used to portray the mercurial nature of the storm.
- Moreover, the alliterative 't' sound mimics the sound of water hitting the islander's homes, the poet plays on the readers senses to immerse them within the storm and convey how overwhelming it can be.
- There is a sense that he feels betrayed by nature, there is repetition of the noun "company" to establish the myth that nature is mankind's friend. Through his description he then confutes this suggestion to show that the typically celebrated beauty of nature can be misleading.

CONFLICT AND VIOLENCE

- The title itself is an allusion to "Stormont" the government building of Northern Ireland. This is a suggestion that laced beneath the natural imagery of the poem there are political undertones.
- There is a semantic field of a battle created through "pummels", "exploded", "salvo" and "bombarded". A lexis (language) relating to military violence could indicate that it is more political than we might initially expect. Heaney could be writing about the fear that overwhelms a community when violence is on the horizon, like an incoming storm.

Form

METAPHOR

The single 19-line stanza of the poem is a metaphor for the way the islanders huddle together in preparation for the storm, similarly, they build their "houses squat" to maximise their protection against the elements.

BLANK VERSE

It is written in **blank verse** to make the poem sound **conversational** (this is mirrored by the **colloquialisms**) - this presents the experience of a storm as **casual and regular**; the people are so accustomed to the feeling of fear it has become an everyday occurrence.

LACK OF STANZAS

The lack of stanzas denies the reader any respite or pause to uphold the same level of tension throughout the whole poem.

Structure

NO RHYME

The poem generally doesn't **rhyme**; however, the first and final couplet has a **slant rhyme** of "squat/slate" and "air/fear" which is unsettling. It denies the reader the satisfaction of a full rhyme which suspends them within the same **aspic** (aspic is a jelly which holds items in, here it has been used as a higher level way of saying they are stuck in something) **of waiting that the islanders operate in whilst expecting a storm**. There is an overarching sense of apprehension.

CYCLICAL STRUCTURE

Moreover, it gives the poem a **cyclical structure** to portray the storm as unescapable and repetitive- they are stuck in a **perpetual cycle of preparation**, waiting and recovery.

CYCLICAL STRUCTURE

There is a **volta in line 14** as the tone shifts from **optimistic confidence** and preparation to a defeat against the aggressive brutality of the storm.

VOLTA AND ENJAMBMENT

The **enjambment** allows the lines to physically overflow which portrays the constant barrage of the storm as the poem too bombards the reader with information.

Comparisons

The Prelude	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	Both discuss the power of nature over man . They portray nature as a force which can incite fear in mankind.	Both poems are a single stanza in blank verse . This denies the reader any form of pause which makes nature seem overwhelming and elicits a sense of breathlessness.	Both poets incorporate enjambement to overwhelm the reader and allow them to empathise with how the speakers were bombarded and overpowered by nature.	Both poets wrote in response to societal events.
Different	The Prelude is far more abstract and spiritual in its explanation of nature's power, it seems almost omnipotent. The impact of nature is psychological , whereas in SOTI it is physical , with the bombardment of the weather.	The Prelude is an extract from an epic poem , it is much longer than SOTI.		Wordsworth was driven to write in protest of the industrial revolution and the way man was taking over nature. Heaney was writing about social turmoil instead of industrial change , his was inspired by a more tangible conflict and explicit violence .

Comparisons

Exposure	Theme/Meaning	Form	Structure	Context
Similar	<p>Both poets discuss the power of nature and consider the conflict between mankind and the natural world.</p> <p>They both utilise pathetic fallacy to depict the suffering of humanity as it faces nature. In both poems nature is personified, imbuing it with power and consciousness.</p> <p>They both could be read as wider political metaphors*</p>	<p>Both are written in a present tense narrative and incorporate a first-person collective voice.</p> <p>Both poems are punctuated by the collective pronoun "we" which helps to depict a shared experience in which man forms a collective army against nature.</p>	<p>Both poems incorporate discomforting slant rhymes to unsettle the reader and make the battle of man and nature seem anything but harmonious.</p>	<p>Both poets use their poems to share the experience of people who lived through conflict- they were both inspired by their own lives and the political events that occurred throughout their lifetime.</p>
Different	<p>In Exposure, the soldiers are comparatively defenceless against the elements, whereas in SOTI it is something the civilians prepare for.</p> <p>*For Heaney, this is a metaphor for a fear-stricken society that must live through a period of civil and political unrest. The approaching storm is an extended metaphor for looming violence.</p> <p>Conversely, for Owen, it could be a metaphor for how every aspect of life, even nature was taken over by a destructive madness during the war.</p>	<p>Exposure is broken into regular stanzas of equal length (5 lines), reinforcing the repetitive and monotonous experience of soldiers in the trenches.</p> <p>Storm on the Island is a single stanza to depict the isolation of an island barraged by a storm.</p>	<p>The regular ABBAC rhyme scheme of Exposure reiterates this monotony.</p>	<p>Owen was a poet who fought and died in WW1. Heaney had no personal involvement in the “low-level war” that was the Irish Troubles, yet he did live through a period of civil unrest.</p>

Bayonet Charge

OVERALL SUMMARY

Hughes presents a **frantic soldier charging into battle**, showing us his **thoughts and emotions** as he moves. Hughes explores the priorities of a soldier in the heat of the moment in war whilst also looking at the reasons people normally go to war. He **indicts the abuse of the soldiers** and the lies they are told in order to **persuade them to make the ultimate sacrifice**.

STANZA SUMMARY

- The soldier is thrust into the battlefield unprepared. The soldier is taking in the devastation around him, as he clumsily moves onward.
- The soldier stops and deliberates why he is in that situation and how important his sacrifice would truly be. The soldier questions why he is still running.
- The soldier is jolted back to reality after seeing a hare suffering and dying a slow, painful death. The soldier jumps out of the way choosing to live and save himself over sacrificing himself for his country.

CONTEXT

- Ted Hughes was **not actually alive during WWI**, however his **father fought in Gallipoli**, a fact which **may influence** his thoughts and feelings on war
- Hughes grew up in **Yorkshire in a post-War society**, not fighting in war but **seeing the effects of war** on his humble rural home.
- His poetry often **focuses on animals**, as seen with the hare in this poem.
- Bayonet Charge was from a collection of poems called **"The Hawk in the Rain"**, dedicated to his wife **Sylvia Plath**. The anthology focuses mainly on **animals and their behaviours**. This focus on animalistic is seen with the poems focus on instinctual behaviours.
- Hughes was heavily influenced by Wilfred Owen and that fact is seen clearly in Bayonet Charge, which shares many similarities with **Owen's poem "Spring Offensive"**.

Bayonet Charge

Ted Hughes

- 1 Suddenly he awoke and was running – raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
- 5 Bullets smacking the belly out of the air –
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –

- 10 In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
- 15 Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.

- He plunged past with his bayonet toward the green hedge,
- 20 King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.

Key Themes & Analysis

REALITY OF WAR

- Hughes exposes how the patriotism that often compels people to go to war **leaves them once they witness the visceral brutality of it**. Hughes shows this when he writes "**patriotic tear**", showing that patriotism is what **compelled the soldier** to go to war, and is **what leaves him** when he decides to save himself.
- Hughes uses **Asyndetic listing** to list out common reasons for people to go to war, saying "**king, honour, human dignity**", building up an **exhaustive list of reasons** for people to go to war before contrasting it with "**dropped like human luxuries**" to show how they pale in comparison to the **barbaric nature of war**. The usage of the word "**human**" may be Hughes showing how it is a **human trait** to convince an organism to **give up its life** for a cause that actually has **minimal effect** on it.
- Hughes may be use his poem to show that when the **pain of war** hits a creature, its first **instinct is to protect itself**, with all "**human luxuries**" dropped. When first listing the reasons that people go to war Hughes also adds "**etcetera**" almost to ridicule these reasons and to show how sick he is of hearing them, so much so that they **do not bear mentioning anymore**.
- Hughes also uses **harsh alliterative consonants** in "**cold clockwork**" to re emphasise the **mechanical and emotionless** nature of war. "Clockwork" also emphasises how **war will keep going** on regardless of what happens around, completely **blind to the suffering of the humans that fight in it**.

NATURE

- Hughes uses the hare as **symbolic of the suffering of the soldiers**. Hughes uses the hare to show how the **ruthlessness of war affects all indiscriminately**, and that therefore there are **no winners in war**. Hughes uses **explicit violence and graphic imagery** in order to fully communicate the **suffering** of the hare, saying it was in a "**threshing circle**" and its mouth "**wide open, silent**". The **agricultural imagery** of "**threshing circle**" may be alluding to how the soldiers are **almost harvested**, in that they are **indiscriminately cut down and killed** whereas the "silence" of the hare may be referring to how the soldiers are **unable to speak on their plight**.
- The general portrayal of the hare as **suffering so dramatically** may be Hughes trying to show how war has **rendered the soldier so desensitised to human suffering** that it took the suffering of an **innocent animal** to break him out of his trance.
- "Shot slashed furrows"** Hughes uses **alliteration** here to emphasise the **repetition of damage to nature**, with the furrows dug into the ground becoming "shot slashed". The repetition of the "s" sound **also mimics bullets**, in order to make the **suffering of nature more salient to the reader**.

DEHUMANISATION OF SOLDIERS

- Hughes tells us that the soldier was "lugging a rifle as numb as a smashed arm" Through the usage of a **simile** here, Hughes may be demonstrating how he **views the soldier as dehumanised**, used as a **weapon of war**. By likening the rifle to a smashed arm Hughes may be telling the reader that the speaker views the rifle as **an extension of himself**, being used as merely a **weapon of war**.
- The usage of the word "smashed" highlights how he feels that he is **now useless**, perhaps too **scarred by war** to fight any longer. This sentiment of the soldiers being **dehumanised** is reiterated with the line "sweating like molten iron from the centre of his chest" Once more Hughes uses a **simile to compare the soldier to metal, a key component of war**, to once more show how the soldier is no longer human, rather he is just a small part of the war machine.
- Hughes also elaborates on the **dehumanisation of the soldiers** by showing the **panic and terror** going through a soldier's mind. The poem begins **in media res** with "suddenly he awoke and was running" to show how the soldier is thrust into the heat of battle, with the suddenness of the start of the poem reflecting how the soldier feels **thrust into a life threatening situation**.
- Overall throughout Bayonet Charge the soldier is shown as a machine, **full of fear and panic** and shown overall to be an **unwilling participant in the war machine**.

Form

PERSPECTIVE

- Poem in **third person singular**, allowing the poet to focus on showing the reader how war impacts one person **through the perspective of that person**.
- By showing the war through the eyes of the soldier, Hughes makes it **impossible to view war favourably**, rather the soldier's **abject terror is rubbed off on the reader**.
- The singular perspective also focuses on the **isolation felt by soldiers**, thrust into a life or death situation with **no means of hope or comfort**. Hughes presents it as ironic that in an army of thousands each and every one feels so lonely.
- Hughes writes in a **third person singular** form perhaps as he has no **first hand experience of war**.

LACK OF RHYME SCHEME

- There is a **clear lack** of rhyme scheme within the poem, with lines **never bearing any form of audible similarity** to the ending of the line before them.
- This may be Hughes intentionally attempting to communicate to the reader the **absolute lack of regularity** and order within the soldier's experiences of war, with every new moment bringing **another challenge and another surprise**.
- The lack of rhyme also creates an **atmosphere of discomfort** and nervousness for the audience who are **never able to settle into a rhythm and regularity**, rather they are forced to listen to the **soldier's anguish with every line being something new**.



TOP TIP Link to A02 by demonstrating how Hughes uses a lack of rhyme in order to create an atmosphere of discomfort and chaos.

Structure

ENJAMBMENT

- As previously mentioned, **enjambement** is rife within the poem. It creates **momentum and a sense of restlessness which could mirror the pilot's disrupted mind.**
- Initially, it accelerates the speed of the poem, the pilot had to act quickly to avoid reflecting on thoughts of death- he was acting in almost a **robotic manner under the mind control of his leaders.**
- Alternatively, Garland creates a **disparity between the rigid structure of the regular sestets and the free-flowing enjambement.** This could be **emblematic of the oppressive military control in comparison to the freedom of his childhood.**

CAESURA

- Hughes uses the caesura in order to **slow the poem down.** This fact is **very salient in the second stanza**, especially when compared to the first. In the first where the soldier is making a madcap dash with his troop as a part of the bayonet charge there is **a lot of enjambment, contributing to the fast pace.** This is contrasted with the use of the **caesura in the second stanza**, where the soldier is **deliberating war, the philosophy of it and his role in it.**

The frequent use of the caesura and enjambment throughout the poem make the poem not flow and make it confusing, perhaps intentionally in order to portray the confusion a soldier feels during war.

Comparisons

Exposure	Theme	Form	Structure	Context
Similar	<p>Dehumanisation of soldiers</p> <p>BC: Highlights how the soldiers are used as machines of war, often even though they don't want to. The soldiers are questioning their own choices as opposed to being proud of their sacrifice</p> <p>Exposure: Soldiers similarly question why they are there. Owens highlights how the soldiers are seen as as good as mud, with the pernicious effects of the weather shown to be slowly killing the soldiers.</p>	<p>Both use irregular rhyming in order to portray a sense of unease and chaos.</p> <p>In CLB Tennyson employs irregular rhyming in order to show the chaos of war and the madness felt by the soldiers whereas</p> <p>Exposure uses half rhymes in order to portray the soldier's nervousness and unease.</p>	<p>Use of anticlimax</p> <p>BC: In BC the soldier prioritises life over war. This is anticlimactic as the entire poem builds up to the final moment just for the soldier to decide against it.</p> <p>Exposure: Exposure uses bathos masterfully, with rich vivid description in 4 of the 5 lines in each stanza, just to end with an anticlimax bringing people back to the reality of war.</p>	<p>Both poems set in WW1, descriptions of scenery and manners of fighting re emphasises this.</p>
Different	<p>Will to live</p> <p>BC: BC highlights the innate human desire to survive, juxtaposing the traditional reasons people are normally told to lay down their lives with the speakers will to survive.</p> <p>Exposure: Exposure portrays a darker more horrifying image of war, with the soldiers slowly rotting in holes and dying. There is a sense of resignation throughout the poem, with the soldiers accepting their fate the eventual death.</p> <p>Type of war</p> <p>Exposure accepts that it is the weather that is the predominant cause for the soldiers suffering as opposed to the actual war going on.</p> <p>BC: In BC the soldier is shown to be in the actual midst of a battle and responding to the threats he faces during the battle accordingly.</p>	<p>Whereas BC used a fluctuating 7-8-7 structure,</p> <p>Exposure is much more regulated with 5 line stanzas. The fluctuation of the stanza length in BC may be indicative of the soldier's changing mind about what he is doing</p>	<p>BC uses enjambment to try and communicate the panic and disjointed nature of conflict with the use of enjambment shows how the soldier's thoughts and feelings melt into one unintelligible stream.</p> <p>Whereas BC uses more enjambment</p> <p>Exposure focuses on the use of the Caesura, using it to show confusions and unease throughout the poem, as well as using it to provide a literary barrier between that which the soldiers dream of and their reality.</p>	<p>Exposure written during an actual war, therefore feeling more visceral and gritty, describing minute details a soldier may see whereas BC is more of a general account of war.</p>



When comparing with *Exposure*, make the difference in contexts (*experience vs lack of experience of war*) a point of comparison, and use that to demonstrate the differences within the text.

Remains	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Dehumanisation of Soldiers</p> <p>BC: Exposes how soldiers are used as tools of war, often against their wishes</p> <p>Remains: The soldier is sent out on these types of missions frequently, often being made to kill and risk death by the powers that be without a thought as to the long term ramifications of this.</p>	Both begin in media res to communicate the confusion and panic of soldiers placed in these difficult situations.	Both poets use enjambment to try and communicate the panic and disjointed nature of their respective conflicts; the use of enjambment shows how their thoughts and feelings melt into one unintelligible stream.	Both writing on experiences of conflict and the thought processes of soldiers; Remains focuses on the Iraq conflict of 2003 and BC on WWI.
Different	Whereas Remains focuses on effects of conflict after the event and how they impact the soldier's life, BC is more focused on the actual charge and the soldier's thought process throughout that.	Whereas Remains largely has a regular 4 line stanza form, BC fluctuates with a 7-8-7 structure, perhaps to highlight the changing opinions of the soldier on what he is doing as the charge progresses.	BC utilises longer line length, perhaps to communicate the extent of thought and feeling the soldier experiences in the few seconds that he is charging, highlighting the innate humanity in what is expected to be an emotionless machine of war.	Remains focuses on a first hand account whereas BC is more general. Ted Hughes' father did fight in WWI but this is not a direct account.

Remains

OVERALL SUMMARY

"Remains" reflects on the experiences of war and the PTSD following from these experiences. It tells us of the shooting of a bank robber and the **far reaching repercussions** of that act on the soldier, both during the act and in the aftermath. It is loosely based on the experiences of **Guardsman Tromans, a soldier who fought in Iraq in 2003**. The poem seeks to highlight the **pervasive effects** of war and the **mental burden** it places on those who fight in it.

STANZA SUMMARY

- Recalls an occasion where they were sent out to chase some looters. One of them runs away and there is confusion as to whether or not he is armed.
- Him and two other open fire.
- They hit the looter twelve times. The speaker sees each round as it takes his life. The looter lies on the ground a mess.
- The dead body of the looter is carted off in the back of a lorry.
- The matter does not end there. The speaker sees the blood stain of the body every time he does his rounds.
- The speaker relives the experience when he is at home on leave. There is still confusion as to if he is armed. The memory pervades his dreams and the speaker has to resort to drink and drugs to help even though they actually do not help.
- The memory of the looter is embedded in his head.
- 2 line stanza. The looter is always with the speaker and the speaker sees the looter's life as in his hands.

CONTEXT

- Written for "**The Not Dead**" on Channel 4, raised awareness on PTSD.
- Based on **heart wrenching experiences of Guardsman Tromans** in the 2003 Iraq War.
- Remains seeks to highlight the **virulent effects of war** by exploring the psychological effects on the soldiers, which contrasts other typical **presentations of war as glorious or noble**.
- The poem and documentary came at a time of changing public opinions on war.
- Armitage presents conflict as more **visceral and real** than those who have come before him.
- Exposes lack of support for soldiers in need and the inner humanity of people often viewed as **emotionless and stoic**.

Remains

Simon Armitage

- 1 On another occasion, we get sent out
to tackle looters raiding a bank.
And one of them legs it up the road,
probably armed, possibly not.

- 5 Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –
- 10 I see broad daylight on the other side.
So we've hit this looter a dozen times
and he's there on the ground, sort of inside out,

pain itself, the image of agony.
One of my mates goes by
- 15 and tosses his guts back into his body.
Then he's carted off in the back of a lorry.

End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
- 20 Then I'm home on leave. But I blink

Key Themes & Analysis

GUILT

- **Anaphora** of "**probably armed, possibly not**" repeated throughout poem to show how he is still **wracked with doubt** and guilt as to if the man was a threat; begins with "**probably**" as that is what the speaker wants to believe, but the sliver of doubt remains in "**possibly not**". Usage of **Cyclical structure** shows how he keeps coming back to this doubt; **his guilt is the crux of his suffering.**
- **Adjective** of "**bloody**" in "**his bloody life in my bloody hands**" could hold a double meaning. Could refer to **literal blood from the barbaric death** or as a means of cursing.
- Contrast between "**my bloody hands**" with "**myself and somebody else and somebody else**" shows how he is gradually coming to terms with his **culpability and guilt** instead of putting the blame on other people.
- **Colloquial language** here shows how soldiers are expected to remain **stoic and brave**.
- "**myself and somebody else and somebody else**" is an attempt to **syntactically cram the sentence** with other individuals in order to shift the blame from solely being on him.
- "**His bloody life in my bloody hands**" echoes **Macbeth** for example Macbeth saying **“Will all great Neptune's ocean wash this blood clean from my hand?”** **Blood is used as a motif for guilt in both texts**, showing how the root cause of the soldier's suffering is guilt. This also may insinuate that the soldier views his killing of the looter as **unjust in a similar way to Macbeth's killing of Duncan.**

TRAUMA/ PSYCHOLOGICAL IMPACT

- Shift in speaker's recollection of events shows how memory is **not infallible and can be corrupted**. Shown in shift form "myself and somebody else and somebody else" to "my bloody hands".
- Shows the **virulent effects of dwelling on the event** over and over again.
- Memory lingers with the soldiers long after the actual event. "Then I'm home on leave. But I blink" **Usage of caesura** highlights the **discordant nature of the soldier's mindset** whilst also demonstrating that despite the fact that the soldier is on leave, he still sees what happened every time he blinks. "but" implies that there is always more; **his suffering is never truly over**.

DEHUMANISED INSTRUMENTS OF WAR

- War causes soldiers to **lose their humanity** **"three of a kind"** and **"all of the same mind"** shows how they are all conditioned to be the same. Three of a kind could also be referring to Poker, showing how these events may **be just a game to the soldiers.**
- **"A kind"** demonstrates how war has stolen all individuality and uniqueness from them as there is nothing to separate them now.
- Imperative verb of **"sent"** shows how soldiers have little real choice on what they do.
- Poem begins in media res **"on another occasion"** showing how this a regular occurrence and **one of many such vile experiences** that the soldiers are immediately thrown into with little regard to the **detrimental impact** on their mental state.
- **"Sort of inside out" "legs" "bloody"** **Usage of colloquial language** shows how these occurrences are commonplace for the soldiers, with the usage of casual language showing how they are expected to hide their true emotions behind this **tough exterior.**
- **"Sun stunned" "sand smothered" "distant" "desert sand"** **sibilance of "s" sound mimics bullets**, repetition shows how the soldiers suffering is almost never-ending.

Structure

ENJAMBMENT

- **"And I swear/ I see every round..."** Shows the speaker unable to separate events; his trauma causes all these experiences to be mixed into one **continuous dialogue**.
- May also mirror how his memories mix into his present mental frame.
- **Enjambment occurs at key moments** of death and suffering, perhaps showing how the suffering breaks him just as it breaks the structure.

CAESURA

- **"Then I'm home on leave. But I blink"** Full stop in the middle of the sentence provides finality, like that should be the end of the matter.
- However the conjunction of “but” emphasises that there is always more and that **his suffering is never over; it pervades his life at home**.
- Caesura interrupts the sentence, similar to how the flashbacks to the conflict interrupt the speaker’s day to day life.
- Caesura also forces the reader to stop and think on the conflict just as the speaker does.

Form

DRAMATIC MONOLOGUE

- Poem is in **Dramatic Monologue** and in the **present tense**. Paints a picture of it being a **traumatic account from memory**.
- **Shifts in perspective** throughout monologue mirrors the soldier coming to terms with his guilt.
- Usage of colloquial language shows how the soldier is **accustomed to violence**, whilst the very act of the soldier discussing his emotions goes against what society would traditionally see as a **"masculine"** soldier, repressing his emotion.

REGULAR QUATRAINS

- Highlights the regularity of his PTSD and the **rigid, unrelenting control** it has on him.
- May show how experiences of conflict and the guilt resulting from them are also regular.
- The last stanza is only two lines, contrasting with the regularity of the stanzas before. This may be to emphasise that the **speaker still feels guilt over the death or to emphasise the speaker's disintegration of mind**. However it could also be interpreted to being the speaker breaking free from the hold that the event had on him, highlighting some semblance of hope for the future.

COLLOQUIAL LANGUAGE

- **"I swear" "legs it" "mates" "bloody"**.
- **Semantic field of colloquial language** shows how the violence and brutality is commonplace.
- The **casual nature of the soldier's vernacular mirrors his casual nature to violence** as a result of his becoming desensitised after years of war.

Comparisons

Exposure	Theme/Meaning	Form	Structure	Context
Similar	<p>Suffering of Soldiers.</p> <p>Remains: Soldier wracked by guilt over his actions. Suffers from PTSD and is regularly exposed to such traumatic events.</p> <p>Exposure: Soldiers used as tools of war to fight in barbaric and inhospitable conditions. Soldiers are also unable to do much to alleviate their suffering.</p> <p>Both portray reality of war.</p> <p>Remains: Shows the true effect of war on the soldiers is a far cry from the romanticised narrative spoon fed to many in western countries. Shows how effects of war follow a soldier for the rest of their life.</p> <p>Exposure: Highlights the true nature of war is one of pain and suffering for all. Name is a double meaning, perhaps showing how it attempts to expose contemporary views on war distributed by jingoistic poets such as Jessie Pope.</p>	<p>Both use first hand experiences of wars.</p> <p>Remains focuses on the experiences of Guardsman Tromans from the 2003 Iraq war.</p> <p>Exposure: Focuses on Owen's own experiences in WW1. Interestingly the eerie similarities in the suffering of the soldiers in 2 wars nearly 100 years apart shows the endless and debilitating nature of war and conflict.</p> <p>Similar: Both use quatrains to demonstrate the endless nature of their suffering.</p> <p>Similar: Both make use of an anaphora: for Remains it is "probably armed possibly not" whereas for Exposure it is "but nothing happens" Usage of anaphora once more emphasises the repetitive nature of their suffering, how it pervades their life and they cannot escape it.</p>	<p>Similar: Usage of cyclical structure to show how it is an endless cycle, not just for their particular experience but for all conflict in general.</p>	<p>Similarity: Both focus on experiences of war from real soldiers albeit at different times.</p>
Different	<p>Whereas Remains attempts to shine a light on the psychological suffering of the soldiers and how it follows them around wherever they go, Exposure shows the effects of weather on the soldier's minds and bodies.</p>	<p>Difference: Exposure generally uses longer line length, perhaps to show the prolonged nature of their suffering.</p>	<p>Remains has a much more prolific use of enjambment, perhaps to highlight how the memories of the event are causing his normal train of thought to be disjointed.</p>	<p>One written to tell the story of war from a soldier's perspective whereas the other is for a Channel 4 program.</p> <p>Both focus on different wars and different examples of suffering.</p>

Bayonet Charge	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Dehumanisation of Soldiers.</p> <p>BC: Exposes how soldiers are used as tools of war, often against their wishes.</p> <p>Remains: The soldier is sent out on these types of missions frequently, often being made to kill and risk death by the powers that be without a thought as to the long term ramifications of this.</p>	Both begin in media res to communicate the confusion and panic of soldiers placed in these difficult situations.	Both poets use enjambment to try and communicate the panic and disjointed nature of their respective conflicts; the use of enjambment shows how their thoughts and feelings melt into one unintelligible stream.	Both writing on experiences of conflict and the thought processes of soldiers; Remains focuses on the Iraq conflict of 2003 and BC on WWI.
Different	Whereas Remains focuses on effects of conflict after the event and how they impact the soldier's life, BC is more focused on the actual charge and the soldier's thought process throughout that.	Difference: Whereas Remains Largely has a regular 4 line stanza form, BC fluctuates with a 7-8-7 structure, perhaps to highlight the changing opinions of the soldier on what he is doing as the charge progresses.	Difference: BC utilises longer line length, perhaps to communicate the extent of thought and feeling the soldier experiences in the few seconds that he is charging, highlighting the innate humanity in what is expected to be an emotionless machine of war.	Differences: Remains focuses on a first hand account whereas BC is more general. Ted Hughes' father did fight in WWI but this is not a direct account.

Poppies

OVERALL SUMMARY

A mother describes the experience of her son leaving home to join the army. She reminisces on memories of his childhood, yet the tone becomes increasingly sombre as the narrator implies her son has lost his life in battle.

STANZA SUMMARY

- The poem opens with an air of remembrance as immediately an allusion to “armistice Sunday” is made, which is a key symbol of remembrance for WW1. The mother pins a poppy onto her son’s blazer as he prepares to leave.
- She polishes up her son’s appearance in a maternal manner. She recalls having to resist impulses of affection towards him.
- After her son leaves, she goes into his bedroom. Yet the setting then shifts to a “church yard”
- She visits a war memorial on the top of a hill where she wishes to be able to hear her son’s voice again.

CONTEXT

- Weir has two sons herself which likely drove her empathy towards a mother who had to say goodbye to a son leaving for war.
- Spending several years in Belfast, Weir lived through the **Troubles of the 1980s**- a period defined by conflict and violence.
- Poppies became a **symbol of remembrance** in 1921 after they grew on battlefields that had been used during **World War One**.
- Being published in 2009, the First World war would’ve been **fleeting from people’s** living memory, Weir may have seen it as her duty to keep enforcing the importance of remembrance.
- Her work typically **grapples** an array of social, historical and political themes.

Poppies

Jane Weir

- 1 Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
5 spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
10 upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
15 to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
20 it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
you were little. I resisted the impulse
15 to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
20 it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
25 Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
30 On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
35 your playground voice catching on the wind.

Key Themes & Analysis

DOMESTIC IMAGERY INTERWOVEN WITH CONFLICT

- There is an **extended metaphor** throughout the poem which **parallels the notion of going to war with a comparatively mundane departure of leaving for school**. This is made apparent through the **noun "blazer"** which in this sense represents military uniform however it would more commonly be associated with school uniform. Through this Weir **translates the act of losing a child to battle into an experience her readership would more easily be able to relate to**, evoking a stronger sense of empathy.
- The **imagery** of "**Sellotape bandaged around my hand**" is a domestic act of collecting hairs and lint from the surface of clothes. However, the **verb "bandaged"** is an allusion to injury which likely stems from her anxiety that he may be wounded in the war. Alternatively, this could convey her emotional injuries, she has "**bandaged**" herself to cope. Moreover, a "bandage" is **merely a temporary cover, it does not heal wounds thus it is only superficial protection**.
- The speaker recalls a desire to "**graze my nose across the tip of your nose**" which **juxtaposes** the **maternal act** of an Eskimo kiss with the battle imagery of "**graze**" as if even innocent acts are contaminated by notions of a battle.

FEAR

- The image "**spasms of paper red**" is **unorthodox**. In one sense it is also reminiscent of a battle, however it also explores an **uncontrollable reflex** which cannot be repressed. The mother is acting out of an involuntary fear which she can't control.
- The **metaphor "stealed the softening of my face"** is a **sibilant** depiction of a mother trying to put a 'brave face' on. She is actively trying to fight the impulse to **outwardly advertise** her anxiety. This sibilance could represent the tearful sniffing sound made when trying to repress crying- it forces the reader to mimic this sound much like the speaker's emotions are forcing an emotional response.

FREEDOM

- The **motif** of the "dove" is a symbol of peace, it advertises an alternative to the suffering and conflict of warfare which the mother chases and yearns for.
- The **image of a "songbird"** is a common trope of poetry, the birdsong is poetic. The act of releasing "a songbird from its cage" is **seemingly unorthodox** which exposes it as **metaphorical**. The mother is perhaps turning to poetry to assuage her emotions- she finds this a **cathartic act** which frees her anxiety and fears.

Structure

ENJAMBMENT

Used to convey how overwhelming her emotions were particularly in the simile "the world overflowing// like a treasure chest". She is taken aback in this moment as they **transcend the domestic safety of their home and enter the outside "world"**, it gives the impression of the outside intruding in.

Alternatively, the symbol of a "treasure chest" could be an allusion to the conflicting attitudes between mothers and their sons. For many young boys and men, the notion of going to war **advertised an idealistic and exciting opportunity of adventure**.

CAESURA

A **visual and audible depiction of emotional restraint**- the mother does not want to completely submit herself to fear. Weir captivates the bravery of the mother through doing this, **she pays homage to a type of bravery often overlooked during the war**-the bravery of the families who had to say goodbye.

Form

DRAMATIC MONOLOGUE

- It is a **dramatic monologue** which allows every aspect of the poem to be imbued with personal emotions.
- It is written in the **second person** and directed at her son, the suggestion of an absent listener amplifies the sense of loss and mourning.
- It also gives a voice to those who were generally overlooked during the war—the mothers and families of soldiers still when through traumatic emotions, but public attention was directed towards the soldiers themselves.
- There is no **regular rhyme**, or rhythm (it is written in **free verse**), and the stanza length is also irregular which makes the poem seem **conversational and intimate**.
- The reader is given the impression that the speaker is struggling to control, organise and understand her emotions.

Comparisons

War Photographer	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	Both are written from the perspective of people outside of the conflict- external narrators . Both narrators are deeply emotionally affected by the prospect of war. Both grapple with the concept of memory .		Both use a combination of enjambment and caesura . They explore the idea of trying to control and restrain the emotional and tumultuous nature of war.	Both poets have been alive and writing during the 21st century. They have similar awareness of contemporary political events . It could be argued that both poets are trying to imbind a seemingly distant war with an emotional meaning , as their readership is detached from the war discussed whether this is spatially or temporally .
Different	War Photographer: the suffering of war is seen more explicitly and vividly yet he is helpless. His powerful emotions extend from inner conflict and trauma from witnessing the horrors of war. Poppies: The mother's powerful emotions stem from maternal love and the loss of her son to war.	Poppies is written as a dramatic monologue ; it is a stream of emotions and is much rawer than War Photographer. The lack of regular rhyme or rhythm presents it as unfiltered and personal, which contrasts the imposed order of War Photographer.	In Poppies, the caesura captures the speaker trying to restrain and control her emotions, yet the overall effect is a chaotic and disjointed poem to mirror her emotional state. The caesura in War Photographer is used to depict detachment and isolation. It builds a barrier between the anarchy of war and the comparative serenity of England .	Poppies is a historical poem with allusions to the First World War , i.e. "Armistice Sunday". It was written for a collection of 21st Century war poems commissioned by Carol Ann Duffy. Published almost a century later, at the time of writing, the war would've been fleeting from peoples living memory- it may have been written to ensure it remained a prevalent topic. War Photographer is set at the time of publication, in the present, modern day. The reader would have first-hand experience of the themes discussed.

Kamikaze	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Both poems romanticise and reminisce about life before war and childhood. Both poems utilise the words of family members of soldiers to explore the experience of having a close relative involved in a battle.</p> <p>They both interrogate the psychological impact of war on civilians. They are looking at unconventional and unvoiced perspectives of war.</p>	<p>Sections of Kamikaze are italicised in a first-person perspective which mirrors the emotional aspects of Poppies.</p>	<p>There is no rhyme in either poem, it allows emotion and experience to take precedence over romanticising war.</p>	<p>Both were written by contemporary British poets voicing unorthodox perspectives of war.</p>
Different	<p>Poppies looks at the experience of a mother saying goodbye to her son, however, Kamikaze is the personal experience of a soldier who went off to fight, told through the voice of his daughter. Kamikaze also looks at the concept of shame, and loss.</p>	<p>Kamikaze is written in a third- person narrative- it is telling a story. The absence of the pilot's voice is used to show how he has been cut off from society- it exacerbates the distance between the father and the daughter.</p> <p>In Poppies the distance between the mother and son is portrayed through the silent listener to the second person narrative.</p>	<p>Kamikaze is a structured story, comprised of regular stanzas- it seems rehearsed whereas Poppies seems improvised.</p> <p>Kamikaze has 5 stanzas that form a single sentence. What follows this is the repercussions of his actions- it is ordered and structured like a story.</p>	<p>Japanese Kamikaze pilots were sent on suicide missions in the war. This poem explores the experience of a man who turned back out of fear. The loss explored here is societal rejection. Poppies context is far more personal, whereas Kamikaze is more societal.</p>

War Photographer

OVERALL SUMMARY

A war photographer is developing photos of war-stricken locations around the world, he **reflects on the morality of his job** as he contemplates the apathy of the western world that view his photographs in the media. Duffy uses the poem to **critique how the western world has become desensitised and indifferent to the suffering of war**, she juxtaposes the overt agony ride within war zones with the **impassivity of those in England**.

STANZA SUMMARY

- A war photographer is in his darkroom preparing to develop film pictures of war zones around the world, the lighting would be dim and red to avoid damaging the photographs.
- The photographer begins to place the film in chemical solutions to develop it, there is an allusion to the famous "Napalm Girl" photograph to convey to the reader the importance of his work.
- The film begins to develop and faint images start appearing, the photographer begins to remember the tragedies he witnessed.
- Once developed, the photographer reflects on how the photographs will be received in England, they will be presented in newspapers but ultimately overlooked and ignored.

CONTEXT

- War photographer was published in 1985, it references the Vietnam war which ended in 1975 so would still be in the living memory of Duffy's readership.
- Line 12: "***running children in a nightmare heat***" is an allusion to **Nick Ut's 'Napalm Girl' photograph**. This was a photo of a nine-year-old girl (Kim Phuc) running naked towards the camera in **agony during the Vietnam war**, it received a lot of attention within the media and was published on the front page of the New York Times. Phuc was named a United Nations goodwill ambassador in 1997 and gives speeches around the world.
- Duffy may have been critiquing how over time the **impact of war photography is depleting**, emphasising that this single famous photograph is not enough recognition of the suffering that endures all over the world.
- Duffy was the **UK's poet Laurette** from 2009-2019, the first female to hold the title.
- It is important to note that she was appointed to the role as she didn't support and **advocate for the traditional convention**, she was not an **establishment poet**- much of her poetry was **strongly feminist**.
- She was also known to be friends with a war photographer which likely inspired this poem. As a poet and playwright, she had an **affinity for those whose occupation was concerned with capturing and crystallising emotions**, whilst a photographer does so with images, she does so with words.

War Photographer

Carol Ann Duffy

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
5 a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
10 to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
15 a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black-and-white
20 from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Key Themes & Analysis

PAIN AND SUFFERING

- The metaphor "**spools of suffering set out in ordered rows**" creates the **imagery of war graves**. It is **paradoxical** that the chaotic suffering of war is wielded into an ordered form; the pain of war is placated for the eyes of the western world.
 - The **sibilance** of "**spools of suffering**" is a metaphor for the ways in which the agonies of war were silenced as the 's' sound is **reminiscent of whispering**.
- The emotive metaphor "**a hundred agonies in black and white**" shows what these photographs represent for the photographer, they are **crystallisations of excruciating pain and suffering**.
- The noun "**agonies**" is used as a **metonym** (when something is referred to as a thing/concept strongly associated with it, instead of its actual name) for the photographs, we see the **juxtaposition** between how the photographer views them and how the western world views them.
- The phrase "**black and white**" is comparatively less emotive and less graphic. It is also **reminiscent of something historical** and could perhaps be a **criticism of war** and how we as humans are not learning from the past- sticking to old ways.

DETACHMENT FROM CONFLICT

- The **imagery** of a "**half-formed ghost**" has a dual meaning. It could perhaps be a graphic depiction of a body ravaged by war. Alternatively, it is a more literal allusion to a developing, but still faint image. Not only does the noun "**ghost**" have **ominous and harrowing connotations** it is a metaphor for how the suffering never becomes real for the Western world, it remains faint, distant, and supernatural.
- Duffy employs an **extended dichotomy** between religion and violence throughout the poem. The two diametrically opposed ideas stand to represent the distance between the war zones and England.
 - The **semantic field of religion** created by "**church**", "**priest**", and "**Mass**", harshly juxtaposes the rhetoric of war created by verbs such as "**explode**", "**tremble**" and "**twist**". This could be representative of the way that the **photographer's role is almost ceremonial**, he has to make the concept of **death palatable** almost mirroring a Priest at a funeral. Alternatively, it could be used to expose the **hypocrisy of those in the western world** who claim to endorse the Christian values of peace but allow the suffering to happen.
- The **Biblical reference** "**All flesh is grass**" (Isaiah 40:6) explains the transience of human life. It also critiques how in times of conflict; the gravitas of individual deaths reduces. The bodies are referred to through the noun "**flesh**" **which dehumanises and collectivises them**- they are not recognised as individual people.

THE VASTNESS OF CONFLICT

- The **plosive listing of war zones** "**Belfast. Beirut. Phnom Penh**" shows the global scale of conflict. Despite happening worldwide, war is still overlooked and ignored.
- Moreover, the **caesura coupled with the plosive** sounds creates a **staccato sound to mirror the gunfire within warzones**.
- By reducing conflicts to a **single proper noun**, Duffy highlights how the details and idiosyncrasies of different conflicts are overlooked. People forget that there are individual lives affected.

Form

EQUAL STANZAS

- There are four **stanzas of equal length** with a **regular rhyme scheme**.
- The poem is **"set out in ordered rows"** much like the photographer's spools of film. This could be a metaphor to reinforce the way order and structure is artificially imposed over the chaos and disorder of war. Alternatively, it could be Duffy conveying that as a poet, she **empathises** with the role of a photographer, taking care of the presentation of her message.
- The **lack of change to the rigid form throughout the poem could be a metaphor** for the photographer's failure to change the perspectives and actions of his audience, he is powerless.

REGULAR RHYME

- There is a regular **ABBCDD rhyme scheme** to once again reinforce this imposed order over the chaotic suffering of war.
- Even audibly, the notion of war is softened for the reader much like the horrors within the photographer's photographs are made **palatable for his unreceptive audience**.

Structure

CYCLICAL STRUCTURE

- There is a **cyclical structure** as the photographer returns via an **"aeroplane"** to a warzone.
- This conveys the enduring cycle of war and agony that stands unchanged despite the photographer's efforts to evoke sympathy from his audience.
- The image of an **"aeroplane"** is **metaphorical** within itself as it detaches the photographer from the people of England; he is **alienated in the sky and seemingly operates in a liminal realm** where he is not within the war zone but cannot **assimilate with the impassive people in his country of origin** (he can't be integrated into their society).
- This serves as a reminder of the **internal conflict** of a war photographer, it is a **defeating vocation**, and it results in a relentless, yet **futile** exposure to suffering.

ENJAMBMENT AND CAESURA

- The **enjambment** represents the gradual revealing of the image as the photograph develops.
- **Caesura** is used to reiterate the notion of detachment, for example, **"Rural England"** is separated between two full stops. This highlights how **overtly isolated "rural England"** was **from the war zones by installing a visual and audible barrier** between it and the rest of the poem.

Comparisons

Poppies	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Both are written from the perspective of people outside of the conflict—external narrators.</p> <p>Both narrators are deeply emotionally affected by the prospect of war.</p> <p>Both grapple with the concept of memory.</p>	Not Similar	<p>Both use a combination of enjambment and caesura. They explore the idea of trying to control and restrain the emotional and tumultuous nature of war.</p>	<p>Both poets have been alive and writing during the 21st century. They have similar awareness of contemporary political events. It could be argued that both poets are trying to imbue a seemingly distant war with an emotional meaning, as their readership is detached from the war discussed whether this is spatially or temporally.</p>
Different	<p>War Photographer: The suffering of war is seen more explicitly and vividly yet he is helpless. His powerful emotions extend from inner conflict and trauma from witnessing the horrors of war.</p> <p>Poppies: The mother's powerful emotions stem from maternal love and the loss of her son to war.</p>	<p>Poppies Written as a dramatic monologue; it is a stream of emotions and is much rawer than</p> <p>War Photographer. The lack of regular rhyme or rhythm presents it as unfiltered and personal, which contrasts the imposed order of War photographer.</p>	<p>Poppies The caesura captures the speaker trying to restrain and control her emotions, yet the overall effect is a chaotic and disjointed poem to mirror her emotional state.</p> <p>War Photographer The caesura is used to depict detachment and isolation. It builds a barrier between the anarchy of war and the comparative serenity of England.</p>	<p>Poppies A historical poem with allusions to the First World War, i.e. "Armistice Sunday". It was written for a collection of 21st Century war poems commissioned by Carol Ann Duffy. Published almost a century later, at the time of writing, the war would've been fleeting from peoples living memory—it may have been written to ensure it remained a prevalent topic.</p> <p>War Photographer set at the time of publication, in the present, modern day. The reader would have first-hand experience of the themes discussed.</p>

Remains	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Both poems discuss the traumatic effects of war, and how they are relentless and haunting. They both explore personas that have first-hand experience of a war zone but are no longer within it- interrogating how the graphic horrors stay with them.</p>	<p>Mostly comprised of regular stanza lengths (quatrains in Remains, Sestets in WP) They are both written in the present tense to bring war into the current moment- exploring the haunting effects of trauma.</p>	<p>Both poems use caesura to depict separation from a war zone. In Remains, there is an attempt at detachment e.g. <u>"Then I'm home on leave."</u> The full stop should be the barrier between "home" and the war, yet as the line continues after it this barrier is never really created. In WP the caesura stands to represent the barrier between war zones and the western world.</p>	<p>Both Armitage and Duffy have been Poet Laurette- they both have messages which would reach a vast audience thus their poetry has a purpose to teach, criticise or raise awareness.</p>
Different	<p>Remains Is narrated by an ex-soldier therefore it more overtly discusses the theme of guilt as he contributed to the suffering of others.</p> <p>War Photographer Persona was instead just an observer.</p>	<p>Remains Is a dramatic monologue, written in the first person. Its rigid structure does not reach completion as the final couplet falls short- it is unfinished to metaphorically portray the never-ending effects of war.</p> <p>War photographer Is a stanzaic poem (4 stanzas with six lines in each)</p>	<p>Remains Has no regular rhyme scheme to give the impression of reciting a story- it also depicts the power of emotions and how PTSD can be an overwhelming chaotic force.</p> <p>War Photographer Depicts an attempt to give structure to the chaos of war through the regular rhyme scheme.</p>	<p>Remains looks at the PTSD of a soldier who served in Iraq- this was an area of speciality for Armitage as he also wrote a collection of poems to accompany a Channel 4 documentary on PTSD.</p>

Tissue

OVERALL SUMMARY

Tissue **does not follow a narrative as such**, rather it uses Tissue paper as an **extended metaphor** (conceit) for **mankind's power** and Dharker explores how even something as fragile as Tissue has the power to leave a **lasting mark**. She also contrasts the fragility of humans with the **staying power of nature**, demonstrating how **both have power** in their own ways.

STANZA SUMMARY

- Fragile paper is what **has the power** to change things; paper's own fragility **doesn't impact its power to change**.
- Paper has the **power to educate** people and record lives.
- Fragile Paper has the ability to **record major and minute details** about human life.
- Paper **does not last**; a building made of paper would **soon be destroyed by the wind**.
- Paper has the **power to encapsulate and show natural phenomena**.
- Paper controls money and also has the ability to **control human lives** like a kite.
- Dharker claims an architect could **choose to build with paper** and never feel the need to build with brick again.
- Paper allows light through, perhaps a **metaphor for honesty**.
- The power of paper is **never meant to last**.
- Tissue is likened to skin.**

CONTEXT

- Dharker was born in Pakistan but grew up in Glasgow. She describes herself as a "**Scottish Muslim Calvinist**" adopted into India and married into Wales.
- A lot of her poetry **focuses on identity**, perhaps stemming from her ability to **balance her conflicting identities**.
- Tissue is from a **2006** collection called "**The terrorist at my table**" which focused on **politics, terrorism and fundamentalism (literal interpretations of scripture)**. As the first poem in the collection, Tissues acts as a preface of sorts, commenting on what **Dharker believes to be the root of these problems; abuse and misuse of power**.
- Tissue's pessimistic viewpoint on the **fickleness of human life** may stem from her **heart-wrenching experience with her husband**, who **passed away** after an 11 year long battle with cancer.



Tissue

Imitaz Dharker

- 1 Paper that lets the light
shine through, this
is what could alter things.
Paper thinned by age or touching,
- 5 the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,
- the height and weight, who
- 10 died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.
- If buildings were paper, I might
feel their drift, see how easily
- 15 they fall away on a sigh, a shift
in the direction of the wind.
- Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
- 20 railtracks, mountainfolds,
- Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.
- or block, but let the daylight break
- 30 through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design
- with living tissue, raise a structure
never meant to last,
- 35 of paper smoothed and stroked
and thinned to be transparent,
- turned into your skin.

Key Themes & Analysis

POWER OF PAPER/HUMAN POWER

- Tissues explores how human power is "not meant to last" through a variety of **metaphors**.
- By comparing human power to Tissue Dharker creates an **effect of temporariness**. Dharker thus **criticises human attempts** to hold onto power, showing us how no matter how **grandiose** humanity's "capitals and monoliths" are, they aren't meant to last.
- However, Dharker does illustrate to us that Tissue, and thus human power, have the **ability to change the world**. She tells us that they have the power to "fly our lives like paper kites" illustrating how despite the **insignificant and frail nature of paper, it is still able to impact lives**.
- Dharker also illustrates the power of paper via her **exploration of money** calling it "paper slips" and telling us how it controls our lives as well as through her exploration of books. She tells us paper have the ability to record "who was born to whom" showing us that paper has the power to **encapsulate and record something as complex as human lives**.
- Finally, Dharker uses the things that humans put on paper to illustrate what humans are passionate about and as a result what **causes divides**. She mentions things like "borders" "paper slips" "maps" "Koran", showing how the things that humans use to illustrate power are the same things that **lead to disunity and division**.

RELIGION

- Dharker contrasts the **temporariness of human power** with the ability to **create ideology that lasts**. This is shown in Dharker mentioning the "Koran" and calling it a "well used book" showing its **prevalence in modern society**.
- Dharker uses this idea to illustrate how paper has the power to communicate something that is so widespread in modern society, showing how the ideas that paper creates and spreads has the **power to last** long after it- human power is almost **immortalised** through religion.
- By mentioning religion, Dharker may also be referring to its **potential for causing conflict**, a key focus in the collection.
- Dharker also explores religion through her use of **light imagery**, saying :"Paper that lets the light shine through" The "light" here may be Dharker referring to **enlightenment and truth**, showing how the world should be **viewed through this lens and not focused on acquiring more power**.
- If paper is a **conceit for human power**, it depicts how despite man-kinds infatuation with power, compassion, benevolence, and love are sometimes able to **"shine through"**.
- Through the **ambiguity** of Dharker referring to religion but not to a specific God throughout the poem, **Dharker shows her Calvinist and Muslim background**.

SOCIETY

- Tissue also presents a **poignant commentary** on society, illustrating how the items that are prescribed value by humans often are the causes for division and conflict, a preface to what she goes on to talk about in her **collection of poetry**.
- However, social commentator Dharker provides a solution of sorts for this, by showing how she believes **society should adapt**.
- For example, she uses the **metaphor** of buildings being able to **"fall away on a sigh"** showing how she feels even the most **ironclad** beliefs that mankind holds should be **adaptable and evolve with time**.
- Alternatively, this could also be Dharker showing that she feels **humanity's power to be short lived and transient**, alike to the paper she compares it too.
- Dharker also elaborates on her **social commentary** when she says that she feels society should be more **honest and truthful**, shown by her use of alliteration in **"turned transparent"**.

Form

LACK OF RHYME SCHEME

- Dharker uses a clear lack of a rhyme scheme to create a **more free flowing text**, with **fewer steadfast rules**. This creates an impression of freedom, perhaps showing how human **attempts to exert control are futile** and rather there should be freedom for expression and dissent.
- The lack of rhyme heightens her message of the importance of freedom. Unlike other poems which often focus on an experience or a character, Tissue instead explores a key idea **free from the constraints of a singular experience or a historical event**.
- Perhaps Dharker opts for this method once more to show the importance of freedom as well as allowing her to explore her idea more thoroughly by **analysing her sentiment on a level above time and humanity**.

REGULAR STANZAS AND STANZA LENGTH

- The whole poem comprises of restrictive quatrains which may be Dharker **showing how suffocating and stifling human power can be**.
- The regularity of the quatrains is contrasted with the **final one line stanza** which show how **imperative it is that people break free from human power in order to live freely and embrace the wonder and magnificence provided by the nature around them**.

Structure

ENJAMBMENT

- The enjambment used in Tissue allows the poem to flow more freely, creating an **impression of a lack of rules and constraints**.
- The enjambment also contrasts with the regular quatrains to show how **freedom can be found in even the most restrictive places**.
- This also shows how even the strongest and most stifling human institutions are **still victims to chaos and freedom**, with these effects combining to **mock those in power**.

CAESURA

- Caesura features in every stanza bar the stanza that begins with "**fine slips**" which speaks about the emphasis humans place on money and finance.
- This could be a criticism that humanity allows money and materialism to mindlessly engulf them, the lack of punctuation (therefore a lack of a pause) emulating the continuousness of humanities infatuation with money.



A02: Explore the direct link between the structure and the point that the structure is used to communicate.

Comparisons

Ozymandias	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Fragility of human power</p> <p>Ozy: Ozymandias effortlessly demonstrates how all human power is temporary and not destined to last. The dilapidated statue of Ozymandias serves as a testament to this.</p> <p>Tissue: Dharker demonstrates through various metaphors that human attempts to cling on to power are futile and that all that is human must fall.</p> <p>Power of nature</p> <p>Ozy: In Ozymandias the only element that is shown as transcendent and having the power to last is nature in this way nature is shown as a direct contrast to human hubris (excessive pride).</p> <p>Tissue: Similarly in Tissue, the only thing presented as having any staying power is nature and the things it creates.</p>	Both use one large stanza as opposed to multiple short ones. This serves to illustrate the tightness of the control exerted by both the tyrants. There is minimal room for deviation or expression, rather the entire poem is condensed into one stanza.	Both have generous use of enjambment. In Ozymandias this enjambment comments on ideas of freedom and power whereas in Tissue the enjambment provides a sense of freedom within the poem, unconstrained by anything.	
Different	<p>Abuse of power</p> <p>Ozy: Ozymandias is a direct scathing criticism of all that is wrong with power and those that lust for it.</p> <p>Tissue: Tissue employs a much more passive tone, simply illustrating the limits of human power.</p>	<p>Rhyme</p> <p>Ozy: Ozymandias has an irregular rhyme scheme that still imposes some weaker semblance of authority. Also, the poem has a tight iambic pentameter in order to control each aspect as tightly as possible, as a criticism of autocracies and tyranny.</p> <p>Tissues: Has no such structure and as such is much more free.</p> <p>Ozy: Contains only one stanza as an effort to portray absolute control whereas.</p> <p>Tissue: Flows freely over multiple stanzas.</p>		Whereas Shelley frames his criticism of authority around a particular historical figure, Dharker does not, with Dharker not attacking an ideal as such more about the general hunger for power from humanity. Shelley's anti-monarchist stance comes into this.

Comparisons

My Last Duchess	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Symbolism of inanimate objects</p> <p>MLD: In MLD, Browning uses artwork as a metaphor for the Duke's control over the Duchess, with the painting and Statue showing control and stifling dissent respectively.</p> <p>Tissue: Tissue explores similar metaphorical ideas, however in Tissue, Paper is shown to represent the weakness of human power, a direct contrast to MLD.</p>		<p>Both use enjambment</p> <p>MLD: In MLD the enjambment shows the Duke's relative lack of control over himself. The enjambment contrasts with the tight rhyme scheme to show that no matter how much control the Duke tries to impose, he will never truly be all powerful. The enjambment also serves to mask the rhyme scheme, showing the Duke's dishonesty.</p> <p>Tissue: The enjambment in Tissue provides a sense of freedom, making the poem feel free and unconstrained.</p>	
Different	<p>Portayal of human power</p> <p>MLD: MLD presents the power of the Duke as almost inevitable and insurmountable. The Duke held power over the Duchess whilst she lived and after she died.</p> <p>Tissue: Tissue presents human power radically differently, showing it as fickle and fleeting. In Tissue, it is nature that prevails, with foolish human attempts to exert power over nature quickly quashed.</p> <p>MLD: Presents the Duke as powerful and mighty.</p> <p>Tissue: Takes a different path by showing Nature as the true Power.</p>	<p>MLD: Has a regular rhyme scheme that imposes authority onto the poem along with tight iambic pentameter in order to control each aspect as tightly as possible, as a criticism of autocracies and tyranny. The rhyme scheme along with the Iambic Pentameter shows how under the Duke's rule there was minimal freedom for expression, rather every aspect of life was controlled as tightly as possible.</p> <p>Tissue: has no such structure and as such is much more free, perhaps showing the freedom of nature and a life free from the controls imposed by humans.</p> <p>MLD: Is a tightly controlled one stanza dramatic monologue</p> <p>Tissue: Flows freely over multiple stanzas</p>		<p>MLD: Is a persona figure, using a criticism of a historical character as a means to criticise wider societal inequality and issues. Dharker does not overtly criticise an ideal as such, rather just showing the insignificance of human power when faced with nature.</p>

The Emigrée

OVERALL SUMMARY

The speaker **reminisces over her homeland** which she was forced to flee **to escape warfare and tyranny**. She recounts solely of positive memories of her home and romanticises it through an **extended metaphor of warmth and sunlight**, yet she explains she can never return. She acknowledges her new city as threatening and unwelcoming, she seeks her past city as a **solace to provide refuge from the adversity she now experiences**.

STANZA SUMMARY

- She explains how she left her country when she was just a child, but the memory is still vivid. She never saw any **anguish within her city** so her memory can never be **tainted** despite knowing the truth that her home is now **rife with tyranny**; it will always be associated with comfort for her.
- Her positive description of the environment of her past city grows clearer over time. She notes how the **dialect of her home is an integral part of her identity**, she refuses to stop speaking it despite it being banned by the repressive authorities.
- Despite being unable to return, the city is kept alive for her through her memories. She feels either maternal or romantic care towards it. She compares it to life within her new city where she is unwelcomed, yet she wears her past proudly as she sees the comfort it represents.

CONTEXT

- Originally born in London, Rumens has lived around the UK and Europe, notably Russia.
- She noted Anna Akhmatova and Osip Mandelstam as two of her influences, these were Russian poets.
- Much of her work is centred around the **socio-political customs within foreign countries**, and The Emigrée particularly investigates the emotional aspects of this.
- The Emigrée **doesn't conform to a particular historical context** (the city and country are never named or identified) to allow it to **universally focus** on the emotional experience of emigration. Emigration has been common historically and still occurs frequently in the present day; thus, its **relevance endures throughout time**.

The Emigrée

Carol Rumens

- 1 There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
- 5 The worst news I receive of it cannot break
my original view, the bright, filled paperweight.
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

- 10 The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
- 15 It may by now be a lie, banned by the state
but I can't get it off my tongue. It tastes of sunlight.

- I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
- 20 I comb its hair and love its shining eyes.
My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
- 30 and my shadow falls as evidence of sunlight.

Key Themes & Analysis

SUNLIGHT AND WARMTH

- **"Sunlight"** runs as an **extended metaphor** throughout the poem. It is **emblematic of the warmth and comfort she associates with her city of birth.**
- Rumens employs **epistrophe** (a repeated word at the end of each stanza) by closing each stanza with the noun **"sunlight"**. This characterises **"sunlight"** as an **irrepressible force which will break through despite anguish and tyranny.**
- The phrase **"it tastes of sunlight"** uses **synaesthesia (the blending of emotions)** to depict **how strong her memories are, they encompass all of her senses. Synaesthesia is the blending of the senses.** Alternatively, the excessively figurative language reinforces how the city she remembers is now very much theoretical and not real.
- The phrase **"but I am branded by an impression of sunlight"** juxtaposes the speaker's **positive romanticised view** with the reality of the city now as the verb **"branded"** has **connotations of aggression and pain.** Moreover, the plosive 'b' could convey the nature of the speaker's memory it is **forceful and indestructible.**

METAPHOR OF A LOVER

- In the third stanza there is an **extended metaphor of her past city as a lover.** Rumens paints **archetypal images of romance** through phrases such as:
"it lies down in front of me"
"I comb its hair"
"my city takes me dancing"

This explores the way in which the speaker has **romanticised the memory of her city**, it is so powerful it has almost become personified in her mind. If you look closely at the transitions in language her city shifts from being **passive**, to being **active**. It now **"takes...[her] dancing"** suggesting that she transitions into a position of **comparative weakness within her new city**, she uses her old city as a source of support.

ALLUSION TO FANTASY

- The poem opens with a **temporal phrase** "**there once was a country**" which is reminiscent of a fairy-tale. This **imbues the text with a childlike sense of fantasy**.
- This could lead us to question the reliability of the speaker's testaments, it is clear she has allowed her **perception of her past home to be gripped by a fantastical and imaginative quality**.
- This phrase is followed by **caesura in the form of ellipses**, this reinforces the **unreliability of her memories** as she **installs a pause** as if she was retrieving her thoughts. Alternatively, it could portray how her **idyllic childhood was interrupted** and cut short as her home descended into warfare.

EXILE

- The **idyllic description** of her past city is **strongly juxtaposed** with her current city. Rumens explores the **theme of exile as the speaker seemingly exits as a paradox within her new city**.
- The **oxymoronic phrase** "**my shadow falls as evidence of sunlight**" portrays an impossible image. She now exists in a **liminal fantasy realm** as she is not welcomed as a citizen of her new home.

Form

FAIRLY REGULAR STRUCTURE

The poem is comprised of 3 stanzas, the first two have 8 lines, and the third has 9. This maintains a somewhat **regular structure**, which may be the speaker's attempt to **impose a sense of order over her city** which we learn has descended into chaos- she is trying to preserve its image.

FIRST PERSON

It is written in the **first person** as it explores the inner emotions of The Emigrée speaker in the poem, Rumens is exploring the effect of war on people. The stanzas are written in **free verse with no regular rhythm or rhyme scheme**, this could expose the true nature of her city, which is **rife with disarray**. This also helps to make the poem feel conversational, presenting it as a slowing **stream of consciousness**, it does not seem **contrived**.

Structure

REPETITION

There are multiple examples of **repetition** within the poem, notably the **detached pronoun "they"** punctuates the final stanza as the speaker discusses her new city. This **imposes a belligerent tone and creates a separation between her and 'them'** **depicting her struggle to assimilate with the citizens of her new city.**

This repetition also establishes a **threatening quality** to the people of her new city, it creates the **suffocating impression of them closing in on her.**

ENJAMBMENT AND END STOPPING

The frequency of **enjambment depletes throughout the poem**, this could depict the initial freedom of her old city in comparison to the **claustrophobic confinement** she now feels. This reinforces the threatening tone and emulates a sense of finality to mourn the truth that she can't leave and return home.

Alternatively, the **enjambment could represent the speaker's lack of control**, the words are flowing away, much like the city she remembers which is **fleeting into tyranny**.

Comparisons

Kamikaze	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	Both discuss the theme of outcasts , individuals who are rejected from their society.	Both poems use unrhymed stanzas written in free verse to establish a conversational tone . Both give the impression of storytelling.	Both employ enjambement which could be perceived as emblematic of freedom . For the pilot in Kamikaze, it is the freedom of his past life before being assigned a fate of death. For the speaker in the Emigrée, it is her perceived freedom of her home city.	Both writers are investigating other people's experiences - they are not first-hand accounts . Both are contemporary poets , they are still alive today and they have a modern readership.
Different	Kamikaze looks at familial relationships between a father and his family, whereas The Emigrée looks at the relationship that can form between a person and a place. Kamikaze looks at a person who is shunned out of their community whereas the Emigrée looks at a spatial detachment of an exile who is physically forced out of their home.	The Emigrée is written solely in the first person whereas Kamikaze employs perspective shifts . It is mainly written in the third person.	Kamikaze consists of only three sentences and contains only three full stops - this supports the idea that it is an oral story . The Emigrée, whilst it has some tropes of a story , it is more poetic in its structure with techniques such as epistrophe and end-stopped lines to set up a contrast between the power of warmth and light and the claustrophobia of an unwelcoming city .	Kamikaze looks at specific cultural customs and is punctuated with references such as a "samurai sword" which keep it firmly aligned with Japanese culture. The Emigrée is intentionally vague in its context to allow it to universally represent the experience of emigration.

Comparisons

Checking out me history	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Both poets explore speakers that have a strong connection to their cultural identity.</p> <p>Both explore the importance of language as an aspect of identity, for Agard, this is clear through his regional dialect, "<u>Dem tell me</u>", whereas Rumens directly references a "child's vocabulary".</p> <p>Both have speakers that feel they are victims within their society, in The Emigrée this is through discrimination whereas in COMH this is through a sheltered education.</p>	<p>Both incorporate free verse. Agard uses it at times to praise the stories of figures from African and Caribbean history.</p> <p>Rumens uses it to allow the speaker within her poem to tell her own story with a conversational tone.</p>	<p>Both use repetition, to give an oppressive tone.</p> <p>Rumens repeated the detached pronoun "they" to create a threatening tone when describing her new city.</p> <p>Agard repeats "<u>dem tell me</u>" to present the process of teaching history as aggressive and repressive.</p>	<p>Both are contemporary poets and have readerships that are alive in the modern world.</p>
Different	<p>Rumens explores the physical detachment from the speaker's home country, she idealises her past city.</p> <p>Agard focuses more on specific cultural history, and his detachment from his own culture through education.</p>	<p>COMH uses stanzas which vary in length from 2 to 12 lines, there is an overarching impression of chaos.</p> <p>Agard uses it to juxtapose poetic conventions i.e. rhyming quatrains (stanzas of 4 lines) with a more prosaic form to demonstrate the act of breaking free from European literary conventions.</p>	<p>Agard uses the rhyme scheme to pair symbols of white and black history together, for example "spoon" and "maroon".</p> <p>To uphold a conversational tone, Rumens refrains from using rhyme, emotion takes precedence over poetic musicality.</p>	<p>Checking out me history is a diatribe (a verbal attack against someone or something) towards education systems and was published after living in Britain for multiple decades, Agard identified the lack of cultural diversity within the education of history. He is writing from personal experience as he grew up in Guyana which was colonised until 1966. Rumens is not writing from first hand or personal experience; she likely drew inspiration from her time living in Russia and Eastern Europe.</p>

Checking out me history

OVERALL SUMMARY

The speaker is exposing the flaws of the **British colonial education system**, he lists figures of white history, which he was taught, next to figures of black history which were omitted from his education. It interrogates how citizens of British countries were not taught about their own **cultural history and identities**.

STANZA SUMMARY

- The speaker laments that he is only told what the British education system wants to share.
- He lists historical references: 1066 (The battle of Hastings), Dick Whittington, and Toussaint L’Ouverture (who led a slave revolution in Haiti).
- He explains the story of Toussaint's revolution.
- He repeats the structure of a stanza that begins with white historical references and ends with one of black history.
- There is then a stanza that goes into greater detail to celebrate this symbol of black history.
- The final stanza suggests that the speaker is making his own efforts to educate.
- himself on his cultural history, and consequently “carving out” his own identity.

CONTEXT

- Growing up in **British Guyana**, John Agard received a British education.
- Agard was born in 1949, and Guyana remained colonised until 1966 so **his childhood was shaped by colonialism**.
- Much of **Caribbean poetry parallels the themes that Agard typically wrote about**, which stemmed from a history of enslavement and colonialism in that region.
- Checking Out Me History was published in 2005, which followed a period of many colonies gaining sovereignty such as Jamaica in 1962 and Antigua and Barbuda or Belize in 1981.
- After living in Britain for 30 years and seeing the flawed and oppressive education system, COMH was published in a collection named “Half-caste and other poems” which explored the issues of race and identity.

Checking Out Me History

John Agard

1 Dem tell me

Dem tell me

Wha dem want to tell me

Bandage up me eye with me own history

5 Blind me to me own identity

Dem tell me bout 1066 and all dat
 dem tell me bout Dick Whittington and he cat
 But Toussaint L'Ouverture
 no dem never tell me bout dat

10 *Toussaint*

a slave

with vision

lick back

Napoleon

15 *battalion*

and first Black

Republic born

Toussaint de thorn

to de French

20 *Toussaint de beacon*

of de Haitian Revolution

Dem tell me bout de man who discover de balloon
 and de cow who jump over de moon

Dem tell me bout de dish ran away with de spoon

25 but dem never tell me bout Nanny de maroon

Nanny

see-far woman

of mountain dream

fire-woman struggle

hopeful stream

to freedom river

30

Dem tell me bout Lord Nelson and Waterloo

but dem never tell me bout Shaka de great Zulu

Dem tell me bout Columbus and 1492

35 but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
 and how Robin Hood used to camp

Dem tell me bout ole King Cole was a merry ole soul
 but dem never tell me bout Mary Seacole

40 *From Jamaica*

she travel far

to the Crimean War

she volunteer to go

and even when de British said no

she still brave the Russian snow

a healing star

among the wounded

a yellow sunrise

to the dying

45

50 Dem tell me

Dem tell me wha dem want to tell me

But now I checking out me own history

I carving out me identity

Key Themes & Analysis

LIGHT

- Agard employs a **motif of light** to idealise references to black history, e.g. "beacon of de Haitain Revolution" "fire-woman struggle" "a healing star" "a yellow sunrise".
- These references all play on the **literary trope of light as a source of guidance or hope**, for instance, "star" **quintessentially provides a source of direction**, it also characterises someone with **a divine quality**. This could be emblematic of how these **historical figures carved out a passage to freedom and illuminated a route out of colonialism**.
- Alternatively, the references to light could be a metaphor for **these figures coming out of the shadows** and theoretically 'shining through'.
- This **dichotomy and juxtaposition between vision and blindness is also explored through the metaphor "Bandage up me eye with my own history/ Blind me to my own identity"** as it seems the oppressive education system is responsible for this blindness. Moreover, the verb "bandage" has **connotations of a wound**- it could imply that the British education system are attempting to 'heal' their colonies by providing them with a **distorted view of history**- this **condemns the arrogance of colonisation**.

HISTORICAL REFERENCES

- Amongst an **array of historical references**, the allusion to **Florence Nightingale and Mary Seacole** is particularly interesting as they paralleled each other's achievements, yet a **British education only pays homage to Nightingale**.
- Both women were reputable nurses during the Crimean war who cared for soldiers near the battlefields, yet Nightingale was British and Seacole was Jamaican.
- We see parallels between them in the language of the poem again linking to this **motif of light**, Nightingale carries a **"lamp"** whereas Seacole is a **"healing star"** and a **"yellow sunrise"**.
- The natural imagery surrounding Seacole idealises her and conveys her intrinsic **angelic qualities**, whilst a "lamp" performs the same purpose in providing light it is artificial and man-made. It seems that he almost views Seacole as a **divine being**- this could be a **metaphor for the way she was abstracted out of reality** through the one-sided view of history people were taught, thus she is **almost mythical**.
- The **colloquialism "1066 and all dat"** is a reference to the **Battle of Hastings**- which is central to the syllabus of British education, it was a battle to the throne of England. **The colloquial tone almost derides** (ridicules) how important this moment of British history is perceived to be. The phrase **"all dat"** **casts over the details of the event**, perhaps suggesting that they are not worth acknowledging. Alternatively, it could depict Agard's struggle to remember this information as to him **it is arbitrary as it is not relevant to his own culture and identity**.
- In contrast, Agard details the story of **"Toussaint L'Ouverture"**, dedicating an entire stanza to it. It is **punctuated with plosive 'd' and 'p' sounds which establish an immersive sense of excitement**, rather than the previous dismissive and banal tone. **"Toussaint L'Ouverture"** led the **Haitian slave revolution**, making Haiti the first nation to be free of slavery. Thus, he is a **symbol of hope and revolution, Agard intends to achieve emancipation with his work** just as **"Toussaint L'Ouverture"** did, provided on a less dramatic scale.

Form

DIATRIBE

The form of Agard's **diatribe** (a verbal attack against someone or something) is **chaotic and varied**.

FREE VERSE

- It is written in **free verse** with the periodic use of **rhyming quatrains** (stanzas of 4 lines). Through this we see him **undulating between European literary traditions and extended stanzas of free verse** which allow him to praise the characters of black history. This could be a **metaphorical act of breaking free from European convention** as he abandons poetic tradition to give voice to the past that is oppressed by this very tradition (poetry with a meter is generally what is taught within the British education syllabus).

LONGER STANZAS

The extended, longer stanzas which discuss black history physically take up more space on the page, this may be an **act of compensation- giving them the recognition that they were previously denied**.

RHYMING QUATRAINS

- Looking more closely at the rhyming quatrains, each **reference to black history comes at the end of each stanza**, perhaps critiquing how **white history was prioritised**. However, by it being the final image of the stanza it remains **more pertinent in the reader's mind**, so Agard is now giving them the acknowledgement they deserve.
- The **rhyme scheme is used to combat segregation as it pairs together these symbols of black and white history**.
- Alternatively, it imbues the stanzas that speak of white history with a **rigid and rehearsed childlike quality- they sound like nursery rhymes**. It could be an implication that this teaching of history is **contrived and superficial**, it lacks complexity.

Structure

ENJAMBMENT

- Enjambment appears consistently throughout the poem and Agard **refuses to use any punctuation within the text**. This could be a rebellion against education systems as it **fails to employ the literary conventions regarding sentence structure**. Alternatively, it could reinforce and pity how the **contents of his diatribe are merely oral- mourning how his cultural history is not documented enough, and it is only spread through word of mouth**.
- In another sense, it could display the intensity of his emotions, as he **cannot contain and restrain himself within punctuation**.
- You could also argue that it forces black and white history to merge, the use of the **connective "But"** rather than punctuation **intentionally avoids creating a barrier between the two aspects of history and once again fights literary segregation**.

REPETITION

- The harsh **accusatory phrase "Dem tell me"** is repeated throughout the poem. The **plosive 'd' sound establishes a level of aggression** and bitterness that Agard feels towards the education system. As it dominates the beginning of each stanza it could show the **repressive and overbearing nature of the British colonial education**, it branded itself over every time period in history which masked other cultural events.
- Moreover, **"Dem"** celebrates his **regional dialect** and a **refusal to conform to the lexis of those that educated him**. It is important to note that there are other examples of this unorthodox phonetic spelling within the poem such as "de" and "**bout**", this is **atypical for Agard's poetry so it is clear it is a deliberate act of defiance against literary norms** for this poem.
- This concept of repetition could also **allude to a superficial education** as it gives the impression of **rote learning** which is when facts are simply repeated in order to memorise them. This makes the **information seem futile**, suggesting it was only memorised for the sake of an exam and lacked enough importance to otherwise endure in his memory.

Comparisons

The Emigrée	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Both poets explore speakers that have a strong connection to their cultural identity.</p> <p>Both explore the importance of language as an aspect of identity, for Agard, this is clear through his regional dialect, "Dem tell me", whereas Rumens directly references a "child's vocabulary".</p> <p>Both have speakers that feel they are victims within their society, in The Emigrée this is through discrimination whereas in COMH this is through a sheltered education.</p>	<p>Both incorporate free verse. Agard uses it at times to praise the stories of figures from African and Caribbean history. Rumens uses it to allow the speaker within her poem to tell her own story with a conversational tone.</p>	<p>Both use repetition, to give an oppressive tone.</p> <p>Rumens repeated the detached pronoun "they" to create a threatening tone when describing her new city. Agard repeats "dem tell me" to present the process of teaching history as aggressive and repressive.</p>	<p>Both are contemporary poets and have readerships that are alive in the modern world.</p>
Different	<p>Rumens explores the physical detachment from the speaker's home country, she idealises her past city. Agard focuses more on specific cultural history, and his detachment from his own culture through education.</p>	<p>COMH uses stanzas which vary in length from 2 to 12 lines, there is an overarching impression of chaos. Agard uses it to juxtapose poetic conventions i.e. rhyming quatrains (stanzas of 4 lines) with a more prosaic form to demonstrate the act of breaking free from European literary conventions.</p>	<p>Agard uses the rhyme scheme to pair symbols of white and black history together, for example "spoon" and "maroon". To uphold a conversational tone, Rumens refrains from using rhyme, emotion takes precedence over poetic musicality.</p>	<p>Checking out me history is a diatribe towards education systems and was published after living in Britain for multiple decades, Agard identified the lack of cultural diversity within the education of history. He is writing from personal experience as he grew up in Guyana which was colonised until 1966. Rumens is not writing from first hand or personal experience; she likely drew inspiration from her time living in Russia and Eastern Europe.</p>

Comparisons

London	THEME/MEANING	FORM	STRUCTURE	CONTEXT
Similar	<p>Both are anti establishment (against institutions such as the education system, the government or the church).</p> <p>Both poems refute the oppressive power of high authorities within Britain, they interrogate the problem of cultural, social, and political oppression.</p>	<p>Both incorporate rhyming quatrains which provide a songlike quality to parts of their poem. For Blake, he uses the ballad form to make his words more memorable and have a greater impact.</p> <p>The rigid quatrains are also used as a metaphor for oppression and control. In Checking Out Me History, quatrains are used to advertise the act of conforming to literary tradition which Agard can then break free from in the use of free verse.</p>	<p>Both employ repetition, for Blake this is seen specifically within the use of anaphora. The repetition of "in every" creates an overwhelming impression of the suffering, the repetition is almost intentionally excessive to show the monotony of the cycle of misery that the people of London were trapped within.</p> <p>Agard uses repetition to establish a sense of aggression, it seems he is fighting back and waging war on education systems. This is coupled with the repetition of the plosive 'd' sound.</p>	Not similar
Different	<p>Agard looks specifically at racial identity. It is important to note that Agard offers a solution for his issue thus the poem shifts from a tone of anger to emancipation. Blake however does not, he views suffering as a perpetual cycle.</p>	<p>Agard uses some sections of free verse to reject European poetic conventions and characterise the tales he shares as orally transmitted stories. Blake uses iambic tetrameter to give a regular rhythm to his poetry this enforces the memorable songlike quality of his diatribe.</p>	<p>Blake employs a cyclical structure as both the first and last stanzas have the same focus- the impact of suffering. This is emblematic of the perpetual cycle of misery the people of London are trapped within, there is a tone of helplessness.</p> <p>Agard uses no punctuation to show both the intensity of his emotions and his refusal to conform to literary norms, Blake instead uses end stopped lines and caesura to depict how the suffering was contained and inescapable.</p>	<p>Blake was writing in the Romantic era, which was often disapproving of the Industrial revolution that was also happening at the time. Wealthy people in London began monopolising off the urbanisation of cities yet this had detrimental impacts on both the working classes and the natural environment.</p> <p>Agard's poetry is concerned with his personal cultural history and identity. COMH is a criticism of colonialism, racial oppression and segregation. He is also a contemporary poet so the themes and issues discussed within his work would be within the knowledge, living memory, and perhaps even personal experience of his readership.</p>

Kamikaze

BRIEF SUMMARY

A daughter is reflecting on the life of, and her relationship with her father who was a Kamikaze pilot in the Second World war. **Her father turned back and did not carry out his suicide mission**, upon returning he was shunned by and isolated from his community. He was shamed for cowardice and not dying in support of his country.

STANZA SUMMARY

- Her father is departing on his **Kamikaze mission**, he is prepared with water and a samurai sword. In his head he is **repeating affirmations** encouraging him to carry out the mission.
- She is telling the story to her children which prompts her to think about what he must have been thinking as he looked down at the fishing boats on the sea.
- Beneath the boat her father sees a school of fish and their silvery bodies moving around in the water.
- **This triggers a childhood memory** of him stacking rocks with his brothers to see whose would withstand the waves the best. These same waves would return his father's fishing boat home safely.
- The daughter mentally acknowledges that this would be her grandfather's boat. The **narration switches** back to the Pilot's memory and speaks of the different kinds of fish that would return with his father as his boat came to the shore.
- The Pilot returns home and does not fulfil his mission. Upon his return, his wife does not speak, nor look at him. He is treated as if he does not exist by everyone except his children.
- Eventually, even the children learn to also ignore him. The speaker (his daughter) **reflects on the fact that her father must've wondered whether it was better to die via a suicide mission or social isolation.**

CONTEXT

- Beatrice Garland is a **British Poet**; thus, she was not writing based on her own experience. This is typical of her work, as it often involves **immersing herself within someone else's perspective**.
- Garland claims, "**I spend a lot of the day listening to other people's words**", which is evident in some of her other poems such as "**a Private Life**" and "**A Kosovar Ghost Story**".
- Japan was brought into WWII in 1940 when it signed a contract with Germany. The war ended 5 years later with the surrender of Japan in response to America's use of the atomic bomb.
- Japan's military attitudes were **founded on codes of honour and self-sacrifice**, these stemmed from the tradition of the samurai warrior, making the sword a **pertinent symbol** within the poem.
- These **social and military codes were so deeply ingrained into society that they controlled people's behaviour even towards their loved ones**. Typically, Kamikaze pilots were volunteers which conveys how firmly people believed in these values, enough to sacrifice their own lives.
- By the end of the war, the Japanese army did not have enough volunteers to embark on the Kamikaze suicide mission thus they had to recruit unwilling men, often their only motivation to carry out the mission would be the threat of **public shame upon their return**- something which is explored within Garland's poem.

Kamikaze

Beatrice Garland

- 1 Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations
5 and enough fuel for a one-way
journey into history
- but half way there, she thought,
recounting it later to her children,
he must have looked far down
10 at the little fishing boats
strung out like bunting
on a green-blue translucent sea
- and beneath them, arcing in swathes
like a huge flag waved first one way
15 then the other in a figure of eight,
the dark shoals of fishes
flashing silver as their bellies
swivelled towards the sun
- and remembered how he and
20 his brothers waiting on the shore
built cairns of pearl-grey pebbles
to see whose withstood longest
the turbulent inrush of breakers
bringing their father's boat safe

- 25 - yes, grandfather's boat – safe
to the shore, salt-sodden, awash
with cloud-marked mackerel,
black crabs, feathery prawns,
the loose silver of whitebait and once
30 a tuna, the dark prince, muscular, dangerous.

*And though he came back
my mother never spoke again
in his presence, nor did she meet his eyes
and the neighbours too, they treated him
35 as though he no longer existed,
only we children still chattered and laughed*

*till gradually we too learned
to be silent, to live as though
he had never returned, that this
40 was no longer the father we loved.
And sometimes, she said, he must have wondered
which had been the better way to die.*

Key Themes & Analysis

PATRIOTISM, HONOUR AND SHAME

- “Kamikaze” translates from Japanese as **“divine wind”**, it originates from a storm that scattered an invading fleet in 1250. Thus, it is a particularly historical reference and **woven deeply within the fabric of Japanese society**, one could argue however it is outdated.
- Patriotism is **portrayed as an indoctrinating force**, the phrase **“full of powerful incantations”** in a literal sense references the prayers and affirmations that would've been repeated in support of these pilots.
- Delving deeper, it suggests the **pilot was under a spell**. It portrays the influence of **propaganda as hypnotic and bewitching**. This is contextually important as Japanese soldiers were taught that self-sacrifice was the only means by which they could win the war, it seems that **Garland subtly disapproves of this brainwashing**.
- The simile **“fishing boats strung out like bunting”** is ironic as **“bunting”** has traditional connotations of celebration. This depicts the extent to which **propaganda distorted people’s beliefs**- death and suicide became an act to be celebrated.
- Moreover, the **simile “like a huge flag”** to describe the movement of fish has a dual meaning.
 - Could be an **allusion to the flag of Japan**- even nature is viewed through a patriotic lens. Patriotism conducted their **entire world view and society were marionettes of traditional socio-political beliefs**. (A marionette is a puppet on strings)
 - Alternatively, the waving of a flag is **reminiscent of an act of surrender**. This **dichotomy of meaning explores the pilot’s internal divisions**, as he is driven by overt patriotism and a yearning to concede. (Dichotomy- a division between two opposing things)
- The imagery **“silver of whitebait”** is an **ecclesiastical allusion** (relating to Christianity). Jesus was a symbol of sacrifice, yet this was in response to Judas betraying him, he was offered 30 pieces of **“silver”** by the Romans in order to do so. Thus, **Biblically, “silver” is a symbol of this betrayal**- perhaps the pilot feels he has been betrayed by his leaders.
- As Garland is adopting someone else’s perspective to write this poem, and it is a perspective that would likely be foreign to her readership. She **employs allusions that would be more familiar to a British population to convey the overall notion of institutionalised beliefs that conduct the way a person lives their life**.
- The notion of being betrayed by a ruler **perpetuates within the phrase “the dark prince”** **synonymizes nobility with corruption** as **“dark”** has connotations of evil and misconduct.

CONFLICTED IDENTITIES

- Immediately there is a **disparity between the pilots assigned role within the title of "Kamikaze" and his personal role "her father"**. The noun "**father**" imbues the poem with a sense of intimacy, making it far more emotionally charged. Garland's ability to see the person beneath the façade of a soldier suggests that she is **questioning the ethics of patriotism** and how it disregards identity.
- As the poem develops Garland communicates that military **expectations corrupt familial life and strip a person of agency** as even if he chooses to abandon military convention to return home to his family, there is a **sad irony** in the truth that he is rejected by them anyway.
- The poem's **soundscape is punctuated by fricative 'f' sounds** i.e. **"full of powerful incantations"** which possess undertones of aggression.
- This **aggression is conflicted**, in one sense it explores the aggression that a soldier entering a war must exhibit, but it could also be aggression towards his leaders who have indoctrinated to complete this suicide mission.

Form

PERSPECTIVE SHIFTS

- Kamikaze falls within the category of war poetry that explores the experience of those left behind, the people that didn't fight. Although it is written from the daughter's perspective, the **third-person narrative establishes a sense of detachment**. This mirrors both the detachment the daughter feels from her father and the detachment those left behind feel from the soldiers who experienced the war first-hand.
- The reader is prompted to pity this unexpectedly obscure narrative to describe what would **conventionally be an intimate relationship- the negative effects of war endured socially, politically and emotionally for generations to come**.

VOLTA

- **Volta= a turn/ change in the poem.**
- There is a **volta that manifests as a shift from the third to the first person** which allows the reader to appreciate that war trauma was passed through the generation. It imbues the poem with a **personal quality to serve as a reminder that these experiences, despite being distant happened to real people**.
- The final couplet shifts once again to the third person to **re-establish a sense of detachment**. It sets up an ultimatum questioning which would've been the "**better way to die**" yet ironically, the pilot is silenced, denying him the opportunity to answer.
- This could be representative of how the pilot was stripped of **his agency by his military rulers- his fate was predetermined** for him and no matter what actions he made he was destined to **"die"**.

SESTETS

- The poem is divided into **sestets** (stanzas of 6 lines) which can be grouped in two.
- The first 5 describe the story of her father's mission, it moves **linearly and enjambment is common which creates a sense of speed and momentum**.
- Yet, the final two stanzas explore his return, this compresses the years after his return to be far shorter than his flight that would've happened within minutes or hours. The **gravitas of his decision within that one moment cut his life short**.

METER

- Initially, the poem is written in **free verse** to allow it to unfold quickly, mimicking the light of the plane. It could also represent the **spontaneity of his decision due to his internal conflict**.
- However, the end resorts to **iambic** which reinstate a **steady and melancholic tone**, perhaps the words seem more considered making the poem almost mirror an **elegy**. (A speech about someone who has died).

Structure

ENJAMBMENT

- As previously mentioned, **enjambement** is rife within the poem. It creates **momentum and a sense of restlessness which could mirror the pilot's disrupted mind.**
- Initially, it accelerates the speed of the poem, the pilot had to act quickly to avoid reflecting on thoughts of death- he was acting in almost a **robotic manner under the mind control of his leaders.**
- Alternatively, Garland creates a **disparity between the rigid structure of the regular sestets and the free-flowing enjambement.** This could be **emblematic of the oppressive military control in comparison to the freedom of his childhood.**

LACK OF RHYME SCHEME

- The absence of rhyme presents the poem in a **prosaic manner** (unpoetic it the way it was written).
- This serves to mimic it being told orally as a story to the daughter's children, it also strays from any **romantic flourishes that could glorify the notion of war.**
- It is told **simplistically and factually** to allow emotion to shine through and make shifts such as the change in perspective more apparent and unsettling.

Comparisons

Poppies	THEME	FORM	STRUCTURE	CONTEXT
Similar	Both poems romanticise and reminisce about life before war and childhood . Both poems utilise the words of family members of soldiers to explore the experience of having a close relative involved in a battle. They both interrogate the psychological impact of war on civilians . They are looking at unconventional and unvoiced perspectives of war.	Sections of Kamikaze are italicised in a first-person perspective which mirrors the emotional aspects of Poppies.	There is no rhyme in either poem, it allows emotion and experience to take precedence over romanticising war .	Both were written by contemporary British poets voicing unorthodox perspectives of war .
Different	Poppies looks at the experience of a mother saying goodbye to her son, however, Kamikaze is the personal experience of a soldier who went off to fight, told through the voice of his daughter. Kamikaze also looks at the concept of shame, and loss.	Kamikaze is written in a third- person narrative - it is telling a story. The absence of the pilot's voice is used to show how he has been cut off from society- it exacerbates the distance between the father and the daughter. In Poppies the distance between the mother and son is portrayed through the silent listener to the second person narrative .	Kamikaze is a structured story, comprised of regular stanzas - it seems rehearsed whereas Poppies seems improvised. Kamikaze has 5 stanzas that form a single sentence. What follows this is the repercussions of his actions- it is ordered and structured like a story .	Japanese Kamikaze pilots were sent on suicide missions in the war. This poem explores the experience of a man who turned back out of fear. The loss explored here is societal rejection . Poppies context is far more personal, whereas Kamikaze is more societal.

Charge of the Light Brigade	THEME	FORM	STRUCTURE	CONTEXT
Similar	<p>Both poems explore how men became puppets of war and expose the reality of warfare as a suicide mission.</p> <p>They explore the concept of devotion, patriotism and honour.</p>	Not similar	Not similar	Both were written by poets who did not experience the life of a soldier like themselves.
Different	<p>Kamikaze integrates the notion of shame and regret whereas COTLB remains focussed on honour and nobility.</p> <p>COTLB collectivises the soldiers as doesn't focus on personal experiences whereas kamikaze looks at the personal experience of a soldier and his family..</p>	<p>COTLB is a ballad used to commemorate a story that would be told to future generations. It is written in dactylic dimeter (a stressed syllable followed by two unstressed ones) which mirrors the galloping of a horse in battle.</p> <p>Kamikaze employs shifts in narrative perspectives as a reminder of the personal impact of war, whereas COTLB remains in third person..</p>	<p>Kamikaze does not have a rhyme scheme; it is surprisingly prosaic in structure as it takes the form of a story instead.</p> <p>COTLB has an irregular rhyme scheme consisting of rhyming couplets, it creates a sense of chaos within the poem.</p>	<p>COTLB speaks of the Crimean war, British soldiers were involved but underprepared with only light armour on horseback. The decisions made by the military at the time were controversial and unpopular with the public. This contrasts the society explored in Kamikaze who were completely indoctrinated by military values of honour.</p>

Unseen poetry structure and tips

WHAT WILL I BE ASKED?

- You will be asked a 24-mark question and an 8 mark question.
- The 24-mark question will be analysing one unseen poem and they will give you a focus within the question.
- The 8-mark question will be comparing the first poem you analysed with another 2nd unseen poem.

TIMINGS

- You'll be given 45 minutes for the 24 mark and 8 mark.
- Spend 30-35 minutes on the 24 marks.
- 10-15 minutes on the 8 mark (including reading time).

24 mark question

MARK SCHEME

AO1	<ul style="list-style-type: none"> • Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s)
AO2	<ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods to create meanings

WHAT IT MEANS

A01

- **Critical**= giving multiple interpretations. Not just saying 'this shows...' but giving alternative interpretations and furthering your analysis. E.g., "Alternatively," "Moreover".
- **Conceptualised response to task**= stay focused exactly on what the question is saying. Everything you analyse, bring it back to the focus of the question.
- **Precise references**= embed in small quotes or even words into your writing. Making it blend in as if that word was already apart of your sentence.

A02

- **Analysis of writer's methods**= language, form and structure. (look at our language sheet and the poetic key term sheet).
- **Used judiciously**= do not throw it in, make sure you use techniques that further support your point.
- **Create meanings**: think about the deeper meaning of what they are trying to show. If you understand the poem, you can go into a lot of depth with your analysis. Even if you're not 100% sure if the writer meant to show that, as long as you link it back to the question and explain it fully, you will be fine!

HOW TO APPROACH AN UNSEEN EXTRACT:

Look at the title -

- see if it tells you anything more about what the poem is about.

Read each stanza and summarise -

- each time you read a stanza (or an number of lines if there are no stanzas), just make a note at the side of each stanza roughly what its talking about, this will help you paint a clearer image in your head what the whole poem is about.

Write down form+rhyme, language+structure and theme -

- once you've written it down, highlight each in 3 colours and then go through and make notes about all three.

HOW TO SPOT EACH:

How to spot form:

- look through how long the stanzas are, are they equal? Are some equal? Are all irregular? Is one shorter than the other and what is it talking about?

How to spot rhyme:

- have a look if any of the words at the end sound like they rhyme, if so, make note of highlighting them. Think about: is there regular rhyme? Is there no rhyme? Is there some occasional rhyme?

How to spot language:

- look through our list of language and structure techniques and see when you read each line if you can see any. Easy ones to spot if you're stuck is connotations, imagery, plosives, and sibilance. Semantic fields are an impressive one to spot as it shows you're being critical about the whole text

How to spot a theme:

- have a look at the last line (normally is written to convey some type of overall message as it is the last thing the reader will read) and see if there is any overall topic/ idea it is showing. Then look to see if any other parts of the poem will fit that theme you have thought of.

To spot:		A London Thoroughfare*. 2 A.M.
Form/ rhyme	Theme of isolation	They have watered the street , It shines in the glare of lamps , Cold, white lamps, And lies
Language+ structure	Semantic field of light "lamps" (repeated), "light" and "moon"	5 Like a slow-moving river, Barred with silver and black, Cabs go down it, One, And then another,
Theme	Irregular stanzas	10 Between them I hear the shuffling of feet , Tramps doze on the window-ledges, Night-walkers pass along the sidewalks, The city is squalid and sinister, With the silver-barred street in the midst,
	Only a few bits of rhyme- mostly irregular	15 Slow-moving, A river leading nowhere ,
	End stops throughout	Opposite my window, The moon cuts, Clear and round, 20 Through the plum-coloured night , She cannot light the city, It is too bright , It has white lamps, And glitters coldly,
		25 I stand in the window and watch the moon , She is thin and lustreless, But I love her, I know the moon, And this is an alien city .

Describing what he can see in London

Describing the night sky

Describing the moon

Different ideas of what to spot

FORM	RHYME	LANGUAGE	STRUCTURE	THEME
• Regular stanzas	• <i>Blank verse</i>	• <i>Alliteration</i>	• <i>Enjambment</i>	• <i>Abandonment</i>
• Irregular stanzas	• <i>Rhyming couplet</i>	• <i>Connotation</i>	• <i>Anaphora</i>	• <i>Isolation</i>
• Sonnet	• <i>Free-verse</i>	• <i>Juxtaposition</i>	• <i>Caesura</i>	• <i>Revenge</i>
• Petrarchan	• <i>ABAB rhyme</i>	• <i>Imagery</i>	• <i>End stop</i>	• <i>Friendship</i>
• Sonnet		• <i>Plosive</i>		• <i>Love</i>
• Shakespearian		• <i>Connotation</i>		• <i>Self-awareness</i>
• Sonnet		• <i>Semantic field</i>		• <i>Self-discovery</i>
• Ballad		• <i>Diction</i>		• <i>Fear</i>
• Dramatic monologue		• <i>Personification</i>		• <i>Loneliness</i>
• Elegy		• <i>Pathetic fallacy</i>		• <i>Fulfilment</i>
• Epic	Look on our language + structure sheet for more		Look on our language + structure sheet for more	It can be any theme you can think of!
• Ode				

Structure to use for an unseen extract

THEME PARAGRAPH

- Point about theme
- Evidence
- Technique + analysis
- Evidence
- Technique + analysis
- Writers intentions

LANGUAGE & STRUCTURE PARAGRAPH

- Point about question
- Evidence
- Language technique + analysis
- Evidence 2
- Structure technique + analysis
- Writers intentions

FORM & RHYME PARAGRAPH

- Point about form
- Analysis
- point about rhyme
- evidence + analysis
- writers intentions

IN 'A LONDON THOROUGHFARE. 2 A.M.' HOW DOES THE POET
PRESENT THE SPEAKER'S FEELINGS ABOUT THE
CITY AT NIGHT?

Lowell clearly establishes that the speaker's feelings about the city at night evoke a sense of loneliness as there is a prevalent theme of isolation throughout the poem. The writer describes "lamps", connoting warmth and light, as "cold" suggestive that the city at night loses all its warmth and comfort- instead becoming a place which is unwelcoming and makes you feel isolated. This theme of isolation is exacerbated in the last line where the speaker brands it as an "alien sky". The extra-terrestrial imagery showcases how she feels that the city at night is something undetectable and unearthly- the speaker is familiar with the "moon", another source of light and comfort, but feels isolated by this city in the "plum coloured night". As this is the last sentence in the poem, Lowell is reinforcing to the reader that the city at night holds a bleak darkness that not even the abundance of "lamps" can cut through. Thus, creating a lingering atmosphere of loneliness and isolation at the end of the poem.

Moreover, Lowell presents a sense of hopelessness regarding the speaker's feelings about the city at night. There is a semantic field of light that permeates the poem with the repeated motif of "lamps" and the "moon". In the first stanza, the speaker uses repetition on "lamps", highlighting her dismay at how there is only this unnatural light that is filling the "watered" streets of London. This sense of hopelessness is compounded through the diction "barred" regarding the "slow-moving river", creating an image of restriction. This alluding to how hopelessness pervades London as the speaker feels the city restricts all-natural matter and tries to illuminate its darkness through unnatural means. The end stops that litter the poem reinforces this hopeless stagnancy in London. Lowell makes each line end with an end stop to reinforce to the reader that nothing naturally flows in London at night- each street is filled with "cabs", "tramps" and "squalid". Therefore, Lowell presents the speaker's feelings as scathing of this bleak unnatural city and emphasises its hopelessness.

Lastly, Lowell utilises irregular stanza lengths to convey how the speaker feels that London is full of chaos and disorder with no sense of togetherness. The first stanza is the longest out of the 3, as it is describing the events that are unfolding within London, it is emulating the chaos that ensues on the streets of London- there is no sense of order or unity as everybody is embarking on their journeys, unphased by the "sinister" streets. Significantly, the 2nd and 3rd stanza, describing nature and the moon, are shorter as Lowell wants to emphasise how the speaker feels that nature has been abandoned and dismissed compared to the hollow city.

Alternatively, the minuscule amount of rhyme on "night" and "bright" could showcase how there is some sense of togetherness amongst the chaos. Yet, as there are only two examples of rhyme throughout the entire poem, Lowell is suggestive that the speaker feels that the city at night consumes anything natural and innocent. Lowell utilises this bleak presentation to perhaps make her reader question the more dark and "sinister" natures of glorified cities.

Breaking down each part

1) THEME PARAGRAPH

Point about theme

Evidence

Technique & analysis

Evidence

Technique & analysis

Writers intentions

Lowell clearly establishes that the speaker's feelings about the city at night evoke a sense of loneliness as there is a prevalent theme of isolation throughout the poem. The writer describes "lamps", connoting warmth and light, as "cold" suggestive that the city at night loses all its warmth and comfort- instead becoming a place which is unwelcoming and makes you feel isolated. This theme of isolation is exacerbated in the last line where the speaker brands it as an "alien sky". The extra-terrestrial imagery showcases how she feels that the city at night is something undetectable and unearthly- the speaker is familiar with the "moon", another source of light and comfort, but feels isolated by this city in the "plum coloured night". As this is the last sentence in the poem, Lowell is reinforcing to the reader that the city at night holds a bleak darkness that not even the abundance of "lamps" can cut through. Thus, creating a lingering atmosphere of loneliness and isolation at the end of the poem.

2) LANGUAGE & STRUCTURE PARAGRAPH

Point about question

Evidence

Language Technique & analysis

Evidence 2
(I spoke about it throughout rather than one part)

Structure Technique & analysis

Writers intentions

Moreover, Lowell presents a sense of hopelessness regarding the speaker's feelings about the city at night. There is a semantic field of light that permeates the poem with the repeated motif of "lamps" and the "moon". In the first stanza, the speaker uses repetition on "lamps", highlighting her dismay at how there is only this unnatural light that is filling the "watered" streets of London. This sense of hopelessness is compounded through the diction "barred" regarding the "slow-moving river", creating an image of restriction. This alluding to how hopelessness pervades London as the speaker feels the city restricts all-natural matter and tries to illuminate its darkness through unnatural means. The end stops that litter the poem reinforces this hopeless stagnancy in London. Lowell makes each line end with an end stop to reinforce to the reader that nothing naturally flows in London at night- each street is filled with "cabs", "tramps" and "squalid". Therefore, Lowell presents the speaker's feelings as scathing of this bleak unnatural city and emphasises its hopelessness.

3) FORM & RHYME PARAGRAPH

Point about form

Analysis

Point about rhyme

Evidence & analysis

Writers intentions

Lastly, Lowell utilises irregular stanza lengths to convey how the speaker feels that London is full of chaos and disorder with no sense of togetherness. The first stanza is the longest out of the 3, as it is describing the events that are unfolding within London, it is emulating the chaos that ensues on the streets of London- there is no sense of order or unity as everybody is embarking on their journeys, unphased by the "sinister" streets. Significantly, the 2nd and 3rd stanza, describing nature and the moon, are shorter as Lowell wants to emphasise how the speaker feels that nature has been abandoned and dismissed compared to the hollow city. Alternatively, the minuscule amount of rhyme on "night" and "bright" could showcase how there is some sense of togetherness amongst the chaos. Yet, as there are only two examples of rhyme throughout the entire poem, Lowell is suggestive that the speaker feels that the city at night consumes anything natural and innocent. Lowell utilises this bleak presentation to perhaps make her reader question the more dark and "sinister" natures of glorified cities.

8-mark question

November Night, Edinburgh

The night tinkles like ice in glasses.
 Leaves are glued to the pavement with frost.
 The brown air fumes at the shop windows,
 Tries the doors, and sidles past.

- 5 I gulp down winter raw. The heady
 Darkness swirls with tenements*.
 In a brown fuzz of cottonwool
 Lamps fade up crags, die into pits.
- 10 Frost in my lungs is harsh as leaves
 Scraped up on paths. – I look up, there,
 A high roof sails, at the mast-head
 Fluttering a grey and ragged star.
- 15 The world's a bear shrugged in his den.
 It's snug and close in the snoring night.
 And outside like chrysanthemums*
 The fog unfolds its bitter scent.

*tenements: blocks of flats

*chrysanthemums: a type of flower

MARK SCHEME

AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references
AO2	<ul style="list-style-type: none"> Identification of writers' methods Some reference to subject terminology

WHAT IT MEANS

A01

- Focus on the question and make sure there are clear quotes supporting your point.

A02

- Talk about language, structure, and form

HOW TO APPROACH IT:

- You will be familiar with poem A already.
- Read through Poem B and make a note of the key theme (see if there is one similar to poem A).
- Notice if there are any particular language/structure techniques
- Notice if the form is similar/ different.

Structure for 8 marks

THEME PARAGRAPH

- Sentence saying If share similar or different theme
- Evidence from poem A + analysis
- Compare with evidence from Poem B + analysis

LANGUAGE/STRUCTURE

- Sentence saying If share similar similar/ different language or structure techniques
- Evidence from poem A, technique + analysis
- Compare with evidence from Poem B, technique + analysis

FORM

- Sentence saying If share similar or different form
- Evidence from poem A + analysis
- Compare with evidence from Poem B + analysis

IN BOTH 'NOVEMBER NIGHT, EDINBURGH' AND 'A LONDON THOROUGHFARE. 2 A.M.' THE SPEAKERS DESCRIBE ATTITUDES TOWARDS THE CITY AT NIGHT.

WHAT ARE THE SIMILARITIES AND/OR DIFFERENCES BETWEEN THE METHODS THE POETS USE TO PRESENT THESE ATTITUDES?

In both poems, the poets explore the attitudes towards the city through a theme of hostility- both present their cities as hostile and unwelcoming in the darkness. In 'A London throughfare', Lowell highlights the darkness that pervades London, especially highlighting that at night the "sinister" part of the city prevails. This is akin to MacCaig in "November Night" where he speaks about how the "darkness swirls" and the weather appears hostile as "the frost" went into his "lungs".

However, both poets use a juxtaposing semantic field to explore their attitudes. In 'November night', there is a semantic field of extreme cold as there is "ice" in the "winter raw" causing "frost" in his lungs. This suggests that the bitter cold is prevalent throughout "November Nights" in "Edinburgh", as the semantic field is throughout the whole text it mimics how the cold is relentless. However, Lowell uses a semantic field of 'light' as she describes the light from "lamps" contrasting the "light" from the "moon". This showcases how Lowell is scathing of the unnatural light of the city that the natural light from the moon cannot compete with.

Lastly, in a "London throughfare" the stanzas are irregular, juxtaposing the regular quatrains in "November nights". Lowell utilises irregular stanzas to highlight the chaos, irregularity, and impersonal aspect there is to London at night- there is no warmth from natural light. Contrastingly, MacCaig uses quatrains to show the reader the regularity and relentlessness of these bitter nights that plague "November".

Breaking down each part

THEME PARAGRAPH

- Sentence saying if share similar or different theme.
- Evidence from poem A & analysis.
- Compare with evidence from poem B & analysis.

In both poems, the poets explore the attitudes towards the city through a theme of hostility- both present their cities as hostile and unwelcoming in the darkness. In 'A London throughfare', Lowell highlights the darkness that pervades London, especially highlighting that at night the "sinister" part of the city prevails. This is akin to MacCaig in "November Night" where he speaks about how the "darkness swirls" and the weather appears hostile as "the frost" went into his "lungs".

LANGUAGE / STRUCTURE

- Sentence saying if share similar/different language or structure techniques.
- Evidence from poem A, technique & analysis.
- Compare with evidence from poem B & analysis

However, both poets use a juxtaposing semantic field to explore their attitudes. In 'November night', there is a semantic field of extreme cold as there is "ice" in the "winter raw" causing "frost" in his lungs. This suggestive that the bitter cold is prevalent throughout "November Nights" in "Edinburgh", as the semantic field is throughout the whole text it mimics how the cold is relentless. However, Lowell uses a semantic field of 'light' as she describes the light from "lamps" contrasting the "light" from the "moon". This showcases how Lowell is scathing of the unnatural light of the city that the natural light from the moon cannot compete with.

FORM

- Sentence saying if share similar or different forms.
- Evidence from poem A & analysis.
- Compare with evidence from poem B & analysis.

Lastly, in a “London throughfare” the stanzas are irregular, juxtaposing the regular quatrains in “November nights”. Lowell utilises irregular stanzas to highlight the chaos, irregularity, and impersonal aspect there is to London at night- there is no warmth from natural light. Contrastingly, MacCaig uses quatrains to show the reader the regularity and relentlessness of these bitter nights that plague “November”.

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24 mark question

MARK SCHEME

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- **Analysis of writer's methods**= language, form and structure. (look at our language sheet and the poetic key term sheet).
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How to spot language:

- look through our list of language and structure techniques and see when you read each line if you can see any. Easy ones to spot if you're stuck is connotations, imagery, plosives, and sibilance. Semantic fields are an impressive one to spot as it shows you're being critical about the whole text

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Language+ structure	Semantic field of light "lamps" (repeated), "light" and "moon"	5 Like a slow-moving river, Barred with silver and black, Cabs go down it, One, And then another,
Theme	Irregular stanzas	10 Between them I hear the shuffling of feet , Tramps doze on the window-ledges, Night-walkers pass along the sidewalks, The city is squalid and sinister, With the silver-barred street in the midst,
	Only a few bits of rhyme- mostly irregular	15 Slow-moving, A river leading nowhere ,
	End stops throughout	Opposite my window, The moon cuts, Clear and round, 20 Through the plum-coloured night , She cannot light the city, It is too bright , It has white lamps, And glitters coldly,
		25 I stand in the window and watch the moon , She is thin and lustreless, But I love her, I know the moon, And this is an alien city .

Describing what he can see in London

Describing the night sky

Describing the moon

Different ideas of what to spot

FORM	RHYME	LANGUAGE	STRUCTURE	THEME
• Regular stanzas	• <i>Blank verse</i>	• <i>Alliteration</i>	• <i>Enjambment</i>	• <i>Abandonment</i>
• Irregular stanzas	• <i>Rhyming couplet</i>	• <i>Connotation</i>	• <i>Anaphora</i>	• <i>Isolation</i>
• Sonnet	• <i>Free-verse</i>	• <i>Juxtaposition</i>	• <i>Caesura</i>	• <i>Revenge</i>
• Petrarchan	• <i>ABAB rhyme</i>	• <i>Imagery</i>	• <i>End stop</i>	• <i>Friendship</i>
• Sonnet		• <i>Plosive</i>		• <i>Love</i>
• Shakespearian		• <i>Connotation</i>		• <i>Self-awareness</i>
• Sonnet		• <i>Semantic field</i>		• <i>Self-discovery</i>
• Ballad		• <i>Diction</i>		• <i>Fear</i>
• Dramatic monologue		• <i>Personification</i>		• <i>Loneliness</i>
• Elegy		• <i>Pathetic fallacy</i>		• <i>Fulfilment</i>
• Epic	Look on our language + structure sheet for more		Look on our language + structure sheet for more	It can be any theme you can think of!
• Ode				

Structure to use for an unseen extract

THEME PARAGRAPH

- Point about theme
- Evidence
- Technique + analysis
- Evidence
- Technique + analysis
- Writers intentions

LANGUAGE & STRUCTURE PARAGRAPH

- Point about question
- Evidence
- Language technique + analysis
- Evidence 2
- Structure technique + analysis
- Writers intentions

FORM & RHYME PARAGRAPH

- Point about form
- Analysis
- point about rhyme
- evidence + analysis
- writers intentions

IN 'A LONDON THOROUGHFARE. 2 A.M.' HOW DOES THE POET PRESENT THE SPEAKER'S FEELINGS ABOUT THE CITY AT NIGHT?

Lowell clearly establishes that the speaker's feelings about the city at night evoke a sense of loneliness as there is a prevalent theme of isolation throughout the poem. The writer describes "lamps", connoting warmth and light, as "cold" suggestive that the city at night loses all its warmth and comfort- instead becoming a place which is unwelcoming and makes you feel isolated. This theme of isolation is exacerbated in the last line where the speaker brands it as an "alien sky". The extra-terrestrial imagery showcases how she feels that the city at night is something undetectable and unearthly- the speaker is familiar with the "moon", another source of light and comfort, but feels isolated by this city in the "plum coloured night". As this is the last sentence in the poem, Lowell is reinforcing to the reader that the city at night holds a bleak darkness that not even the abundance of "lamps" can cut through. Thus, creating a lingering atmosphere of loneliness and isolation at the end of the poem.

Moreover, Lowell presents a sense of hopelessness regarding the speaker's feelings about the city at night. There is a semantic field of light that permeates the poem with the repeated motif of "lamps" and the "moon". In the first stanza, the speaker uses repetition on "lamps", highlighting her dismay at how there is only this unnatural light that is filling the "watered" streets of London. This sense of hopelessness is compounded through the diction "barred" regarding the "slow-moving river", creating an image of restriction. This alluding to how hopelessness pervades London as the speaker feels the city restricts all-natural matter and tries to illuminate its darkness through unnatural means. The end stops that litter the poem reinforces this hopeless stagnancy in London. Lowell makes each line end with an end stop to reinforce to the reader that nothing naturally flows in London at night- each street is filled with "cabs", "tramps" and "squalid". Therefore, Lowell presents the speaker's feelings as scathing of this bleak unnatural city and emphasises its hopelessness.

Lastly, Lowell utilises irregular stanza lengths to convey how the speaker feels that London is full of chaos and disorder with no sense of togetherness. The first stanza is the longest out of the 3, as it is describing the events that are unfolding within London, it is emulating the chaos that ensues on the streets of London- there is no sense of order or unity as everybody is embarking on their journeys, unphased by the "sinister" streets. Significantly, the 2nd and 3rd stanza, describing nature and the moon, are shorter as Lowell wants to emphasise how the speaker feels that nature has been abandoned and dismissed compared to the hollow city.

Alternatively, the minuscule amount of rhyme on "night" and "bright" could showcase how there is some sense of togetherness amongst the chaos. Yet, as there are only two examples of rhyme throughout the entire poem, Lowell is suggestive that the speaker feels that the city at night consumes anything natural and innocent. Lowell utilises this bleak presentation to perhaps make her reader question the more dark and "sinister" natures of glorified cities.

Breaking down each part

1) THEME PARAGRAPH

Point about theme

Evidence

Technique & analysis

Evidence

Technique & analysis

Writers intentions

Lowell clearly establishes that the speaker's feelings about the city at night evoke a sense of loneliness as there is a prevalent theme of isolation throughout the poem. The writer describes "lamps", connoting warmth and light, as "cold" suggestive that the city at night loses all its warmth and comfort- instead becoming a place which is unwelcoming and makes you feel isolated. This theme of isolation is exacerbated in the last line where the speaker brands it as an "alien sky". The extra-terrestrial imagery showcases how she feels that the city at night is something undetectable and unearthly- the speaker is familiar with the "moon", another source of light and comfort, but feels isolated by this city in the "plum coloured night". As this is the last sentence in the poem, Lowell is reinforcing to the reader that the city at night holds a bleak darkness that not even the abundance of "lamps" can cut through. Thus, creating a lingering atmosphere of loneliness and isolation at the end of the poem.

2) LANGUAGE & STRUCTURE PARAGRAPH

Point about question

Evidence

Language Technique & analysis

Evidence 2
(I spoke about it throughout rather than one part)

Structure Technique & analysis

Writers intentions

Moreover, Lowell presents a sense of hopelessness regarding the speaker's feelings about the city at night. There is a semantic field of light that permeates the poem with the repeated motif of "lamps" and the "moon". In the first stanza, the speaker uses repetition on "lamps", highlighting her dismay at how there is only this unnatural light that is filling the "watered" streets of London. This sense of hopelessness is compounded through the diction "barred" regarding the "slow-moving river", creating an image of restriction. This alluding to how hopelessness pervades London as the speaker feels the city restricts all-natural matter and tries to illuminate its darkness through unnatural means. The end stops that litter the poem reinforces this hopeless stagnancy in London. Lowell makes each line end with an end stop to reinforce to the reader that nothing naturally flows in London at night- each street is filled with "cabs", "tramps" and "squalid". Therefore, Lowell presents the speaker's feelings as scathing of this bleak unnatural city and emphasises its hopelessness.

3) FORM & RHYME PARAGRAPH

Point about form

Analysis

Point about rhyme

Evidence & analysis

Writers intentions

Lastly, Lowell utilises irregular stanza lengths to convey how the speaker feels that London is full of chaos and disorder with no sense of togetherness. The first stanza is the longest out of the 3, as it is describing the events that are unfolding within London, it is emulating the chaos that ensues on the streets of London- there is no sense of order or unity as everybody is embarking on their journeys, unphased by the "sinister" streets. Significantly, the 2nd and 3rd stanza, describing nature and the moon, are shorter as Lowell wants to emphasise how the speaker feels that nature has been abandoned and dismissed compared to the hollow city. Alternatively, the minuscule amount of rhyme on "night" and "bright" could showcase how there is some sense of togetherness amongst the chaos. Yet, as there are only two examples of rhyme throughout the entire poem, Lowell is suggestive that the speaker feels that the city at night consumes anything natural and innocent. Lowell utilises this bleak presentation to perhaps make her reader question the more dark and "sinister" natures of glorified cities.

8-mark question

November Night, Edinburgh

The night tinkles like ice in glasses.
 Leaves are glued to the pavement with frost.
 The brown air fumes at the shop windows,
 Tries the doors, and sidles past.

- 5 I gulp down winter raw. The heady
 Darkness swirls with tenements*.
 In a brown fuzz of cottonwool
 Lamps fade up crags, die into pits.

- 10 Frost in my lungs is harsh as leaves
 Scraped up on paths. – I look up, there,
 A high roof sails, at the mast-head
 Fluttering a grey and ragged star.

- 15 The world's a bear shrugged in his den.
 It's snug and close in the snoring night.
 And outside like chrysanthemums*
 The fog unfolds its bitter scent.

*tenements: blocks of flats

*chrysanthemums: a type of flower

MARK SCHEME

AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references
AO2	<ul style="list-style-type: none"> Identification of writers' methods Some reference to subject terminology

WHAT IT MEANS

A01

- Focus on the question and make sure there are clear quotes supporting your point.

A02

- Talk about language, structure, and form

HOW TO APPROACH IT:

- You will be familiar with poem A already.
- Read through Poem B and make a note of the key theme (see if there is one similar to poem A).
- Notice if there are any particular language/structure techniques
- Notice if the form is similar/ different.

Structure for 8 marks

THEME PARAGRAPH

- Sentence saying If share similar or different theme
- Evidence from poem A + analysis
- Compare with evidence from Poem B + analysis

LANGUAGE/STRUCTURE

- Sentence saying If share similar similar/ different language or structure techniques
- Evidence from poem A, technique + analysis
- Compare with evidence from Poem B, technique + analysis

FORM

- Sentence saying If share similar or different form
- Evidence from poem A + analysis
- Compare with evidence from Poem B + analysis

IN BOTH 'NOVEMBER NIGHT, EDINBURGH' AND 'A LONDON THOROUGHFARE. 2 A.M.' THE SPEAKERS DESCRIBE ATTITUDES TOWARDS THE CITY AT NIGHT.

WHAT ARE THE SIMILARITIES AND/OR DIFFERENCES BETWEEN THE METHODS THE POETS USE TO PRESENT THESE ATTITUDES?

In both poems, the poets explore the attitudes towards the city through a theme of hostility- both present their cities as hostile and unwelcoming in the darkness. In 'A London throughfare', Lowell highlights the darkness that pervades London, especially highlighting that at night the "sinister" part of the city prevails. This is akin to MacCaig in "November Night" where he speaks about how the "darkness swirls" and the weather appears hostile as "the frost" went into his "lungs".

However, both poets use a juxtaposing semantic field to explore their attitudes. In 'November night', there is a semantic field of extreme cold as there is "ice" in the "winter raw" causing "frost" in his lungs. This suggests that the bitter cold is prevalent throughout "November Nights" in "Edinburgh", as the semantic field is throughout the whole text it mimics how the cold is relentless. However, Lowell uses a semantic field of 'light' as she describes the light from "lamps" contrasting the "light" from the "moon". This showcases how Lowell is scathing of the unnatural light of the city that the natural light from the moon cannot compete with.

Lastly, in a "London throughfare" the stanzas are irregular, juxtaposing the regular quatrains in "November nights". Lowell utilises irregular stanzas to highlight the chaos, irregularity, and impersonal aspect there is to London at night- there is no warmth from natural light. Contrastingly, MacCaig uses quatrains to show the reader the regularity and relentlessness of these bitter nights that plague "November".

Breaking down each part

THEME PARAGRAPH

- Sentence saying if share similar or different theme.
- Evidence from poem A & analysis.
- Compare with evidence from poem B & analysis.

In both poems, the poets explore the attitudes towards the city through a theme of hostility- both present their cities as hostile and unwelcoming in the darkness. In 'A London throughfare', Lowell highlights the darkness that pervades London, especially highlighting that at night the "sinister" part of the city prevails. This is akin to MacCaig in "November Night" where he speaks about how the "darkness swirls" and the weather appears hostile as "the frost" went into his "lungs".

LANGUAGE / STRUCTURE

- Sentence saying if share similar/different language or structure techniques.
- Evidence from poem A, technique & analysis.
- Compare with evidence from poem B & analysis

However, both poets use a juxtaposing semantic field to explore their attitudes. In 'November night', there is a semantic field of extreme cold as there is "ice" in the "winter raw" causing "frost" in his lungs. This suggestive that the bitter cold is prevalent throughout "November Nights" in "Edinburgh", as the semantic field is throughout the whole text it mimics how the cold is relentless. However, Lowell uses a semantic field of 'light' as she describes the light from "lamps" contrasting the "light" from the "moon". This showcases how Lowell is scathing of the unnatural light of the city that the natural light from the moon cannot compete with.

FORM

- Sentence saying if share similar or different forms.
- Evidence from poem A & analysis.
- Compare with evidence from poem B & analysis.

Lastly, in a “London throughfare” the stanzas are irregular, juxtaposing the regular quatrains in “November nights”. Lowell utilises irregular stanzas to highlight the chaos, irregularity, and impersonal aspect there is to London at night- there is no warmth from natural light. Contrastingly, MacCaig uses quatrains to show the reader the regularity and relentlessness of these bitter nights that plague “November”.