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Percy  
Bysshe Shelley  
(1792-1822)

*Sonnet: love → himself  
→ power*

*Adjective*

*Symbolic  
Hyperbole  
Juxtaposition*

*Volta*

*Caesura*

*Freud: id  
Patriarchy*

Ozymandias

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  
And wrinkled lip, and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamped on those 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.

## 1. “A shattered visage lies”

The word “shattered” is crucial here, as it evokes a sense of complete and irreversible destruction and irreparability. It highlights the fragility (easily broken) of human achievements and how Ozymandias’s once-great image is now destroyed and scattered.

The phrase paints a vivid picture of a ruined, disfigured face, symbolising the destruction not only of the statue but also of Ozymandias's power and legacy. The image of a shattered face lying in the desert suggests the erasure (removal) of his identity and influence.

The irony lies in the fact that Ozymandias once saw himself as invincible, yet his own likeness has been reduced to fragments. This serves as a reminder of the

inevitable decline of all human power and ambition, no matter how great. The visage, or face of the statue, is described as if it still holds expression and meaning, even in its shattered form. This personification hints at Ozymandias's attempts to immortalise himself through art, which ironically only captures his downfall.

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## 2. “My name is Ozymandias, king of kings:”

- **Hubris:**  
Ozymandias's declaration reflects extreme arrogance and self-importance. His proclamation as “king of kings” indicates that he believes himself to be the supreme ruler, superior to all others, almost elevating himself to divine status.
- **Symbolism:**  
The title “king of kings” symbolises ultimate power and authority. It represents Ozymandias's belief that his reign and influence are unmatched and eternal, embodying the idea of absolute dominion over others.
- **Hyperbole:**  
The claim that he is “king of kings” is a hyperbolic exaggeration of his own greatness. It highlights Ozymandias's inflated sense of self-worth and overestimation of his own significance in the world.
- **Juxtaposition:**  
This grandiose declaration is juxtaposed with the reality of his ruined statue. While he believed his name and legacy would last forever, all that remains is a decayed statue, which undermines his claim to eternal power.
- **Dramatic Irony:**  
There is dramatic irony here, as the reader knows that Ozymandias's once-great kingdom has long since

disappeared. His boast about his might and grandeur contrasts starkly with the current state of his empire, now reduced to ruins in the desert.

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### 3. “Nothing beside remains.”

- **Caesura:**

The pause after “remains” creates a break that forces the reader to reflect on the starkness of what is left of Ozymandias’s empire. The use of caesura accentuates (makes more noticeable) the finality of the line and the abruptness of his fall from greatness.

- **Volta:**

This line marks a significant volta, or pivotal point, in the poem. The shift from describing the once-grand statue to focusing on the empty desert around it represents the transition from power to desolation, from arrogance to insignificance.

- **Juxtaposition:**

The statement contrasts the grandeur and authority Ozymandias once claimed with the present desolation. The absence of anything significant around the ruins underscores the transient nature of human accomplishments, as nothing remains of his great empire.

- **Symbolism:**

The phrase symbolises the ultimate triumph (victory) of time and nature over human constructs. It encapsulates the theme of inevitable decay, as even the greatest rulers and their monuments will eventually fall to ruin.

- **Metaphor:**

In a metaphorical sense, "nothing beside remains" can also reflect the futility of human hubris. Ozymandias's desire for eternal fame and legacy has been reduced to

nothing but broken ruins, showing that no matter how mighty one is in life, time will reduce it all to insignificance.

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## **Contextual Analysis**

### **1. Freud's Concept of the Id:**

- **Desire for Power:**

Ozymandias's insatiable thirst for power and control aligns with Freud's concept of the id, which is driven by primal desires and urges. Ozymandias's pursuit of dominance over others reflects the unchecked ambition of the id, ultimately leading to his downfall.

- **Ramifications of Hubris:**

Acting on these primal desires, Ozymandias attempts to challenge even divine power by immortalising himself through his statue. His hubris, however, leads to the collapse of his empire, serving as a cautionary tale about the dangers of letting unchecked desires dictate one's actions.

### **2. Patriarchy and Male Superiority:**

- **Cultural Context:**

The figure of Ozymandias embodies the patriarchal mindset of male dominance and superiority, typical of historical rulers. His belief that his power would endure forever reflects the cultural expectation for men to be powerful and unchallenged.

- **Critique of Patriarchy:**

Shelley critiques this patriarchal belief system by showing the inevitable downfall of Ozymandias. The shattered remnants of his statue demonstrate the futility of striving for eternal power, and the poem serves as a critique of the

fragility of male superiority and the patriarchal structures that promote such ideals.

## London – (Narrative) by Blake:

### 1. “mark in every face I meet / Marks of weakness, marks of woe”

- **Repetition:**

The word "mark" is repeated, emphasising the ubiquity (appearing everywhere) of suffering across the city. This repetition conveys the inescapable nature of the pain experienced by London's inhabitants, with each face marked by misery.

- **Adjectives "weakness" and "woe":**

The choice of adjectives highlights both physical and emotional suffering. "Weakness" suggests vulnerability and exhaustion, while "woe" connotes deep sadness, portraying London as a place of despair.

- **Universal Suffering:**

The repetition of “mark” in both lines suggests that no one

in London is free from the pervasive misery and oppression. Every person bears the visible "marks" of suffering, symbolising a collective sense of despair. Blake critiques the city's inability to offer relief, creating a vision of universal hardship.

- **Control and Oppression:**

The "marks" symbolise the control exerted by the institutions of power, such as the government and Church, over the populace. This oppressive control leads to weakness and sorrow, trapping Londoners in a cycle of suffering. Blake critiques the mechanisms of control that allow such widespread misery to persist.

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## 2. "mind-forged manacles I hear:"

- **Symbolism of Manacles:**

The "mind-forged manacles" symbolise psychological oppression. These are not literal chains but represent the mental constraints imposed by societal structures and ideologies. The phrase suggests that people in London are bound by ideas that limit their freedom, such as conformity and obedience to authority.

- **Juxtaposition:**

Blake contrasts physical freedom with mental imprisonment. Even though Londoners are not physically chained, their minds are trapped, revealing a deeper form of control. This juxtaposition highlights the insidious (approaching gradual/subtle but dangerous) nature of oppression, as it is internalised and invisible.

- **Verb "hear":**

The use of the verb "hear" suggests that Blake is attuned (aware) to the suffering that others may not recognise. There is irony here as he hears the "manacles," indicating

an awareness of the psychological chains, while the majority remain oblivious to their own mental imprisonment.

- **Irony:**

The irony is that people believe they are free but are unaware of the invisible "manacles" forged by their own minds. Blake critiques the illusion of freedom in London, exposing how societal institutions manipulate and control thought, keeping people trapped in their mental chains.

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### 3. "the hapless soldier's sigh / Runs in blood down palace walls"

- **Adjective "hapless" (unfortunate):**

The word "hapless" highlights the soldier's helplessness and lack of agency (action producing effect). Soldiers are powerless victims of the expanding British Empire, fighting wars that result in their own demise. The adjective suggests that their sacrifice is futile and unrecognised by those in power.

- **Enjambment:**

The enjambment between "sigh" and "Runs" reflects the unstoppable flow of blood and violence. It symbolises the continuous cycle of war and suffering that plagues the empire, where the consequences of war spill into the very fabric of society, implicating those in power.

- **Symbolism of Blood:**

The blood running down the palace walls symbolises the monarchy's complicity (involved in something illegal/immoral) in the violence and death of soldiers. The palace, representing the ruling class, is stained with blood, showing that the governing elite is responsible for the suffering of the common people.



- **Personification:**

The image of blood running down the walls gives life to the consequences of the soldier's sacrifice, personifying the blood as a physical manifestation of guilt. It suggests that the monarchy's wealth and power are built upon the suffering and bloodshed of the soldiers.

- **Silenced Cries:**

The soldier's "sigh" represents the unheard suffering of the people. Blake uses this image to criticise the monarchy and institutions that ignore the cries of the oppressed, allowing their suffering to be hidden beneath the surface of society. This reinforces the theme of institutional indifference (lack of interest/concern) and cruelty.

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## **Contextual Analysis**

### **British Empire and London's Significance:**

- **Desirability and Disillusionment:**

London, as the heart of the British Empire, was seen as a symbol of wealth, power, and opportunity during Blake's time. However, Blake challenges this idealised image by revealing the city's darker side, where control, suffering, and inequality are pervasive (spreading throughout). He exposes the disillusionment behind the image of prosperity, highlighting the cost of imperial ambition.

- **Critique of Empire:**

Blake critiques the British Empire's expansionist policies, which result in exploitation and oppression. The image of the "hapless soldier" and the suffering of London's citizens serve as a condemnation of the empire's disregard for human dignity. Blake presents a city where the price of

imperial dominance is paid by the powerless, contrasting the empire's outward success with its internal decay.

### **The Prelude – (Epic (event)) by Wordsworth:**

**1. "One summer evening (led by her) I found / A little boat tied to a willow tree."**

#### **Analysis:**

- **Personification of Nature:**

The use of "her" personifies nature, implying that it plays an active, guiding role in the poet's journey. This suggests an intimate, almost mystical bond between the poet and the natural world. It aligns with Wordsworth's belief in nature as a spiritual force that leads to greater self-awareness and personal growth.

- **Symbolism of the Boat:**

The "little boat" serves as a symbol of exploration and new beginnings. It represents the poet's readiness to venture into the unknown, both physically and metaphorically. The fact that the boat is tied to a willow tree evokes a moment of pause, hinting at a sense of anticipation and potential before the poet embarks on what becomes a transformative journey.

- **Tranquil Setting and Mood:**

The "one summer evening" setting creates a tranquil and serene atmosphere, establishing a mood of calmness and introspection. This peacefulness is significant, as it contrasts with the more intense and complex experiences that follow. The transition from innocence and simplicity to deeper, more complicated emotions is foreshadowed

here, reflecting the poet's journey from childhood innocence to the complexities of adult awareness.

## 2. "A huge peak, black and huge, / As if with voluntary power instinct, / Upreared its head. I struck and struck again"

- **Volta:** This moment represents a critical **volta** (turning point) in Wordsworth's emotional and psychological journey in "**The Prelude**". Up until this point, the speaker rows confidently across the lake, feeling in **harmony with nature**. However, the sudden appearance of the "**huge peak**" shifts the tone dramatically. The speaker's earlier feelings of **calm and control** give way to **fear and awe** as nature reveals its immense and overwhelming power. This marks a shift in his perception—from viewing nature as peaceful to understanding it as something **formidable** (inspiring fear) and **terrifying**.
- "**I struck and struck again**": As the speaker rows away from the peak, the phrase "**I struck and struck again**" reflects his **panicked reaction** to the sudden, looming presence of the peak. The repeated "**struck**" conveys his **desperation** and urgency, as he tries to escape the fear-inducing peak. The rhythmic, repetitive action of **striking the oars** suggests not only physical effort but also psychological **tension**—his instinctive flight from the terrifying realization that nature is far beyond his control.
- **Imagery of the Sublime:** The repetition of "**huge**" and the description of the peak as "**black**" create an image of the sublime—**nature's vastness** that evokes both **awe and terror**. The peak **dominates the scene**, overwhelming the speaker and making him feel **small and powerless** in comparison. Wordsworth captures the essence of the **sublime**, where nature's grandeur challenges human understanding, inspiring both **fear and**

**admiration.** This encounter forces the speaker to confront the limits of human perception and control, making him aware of nature's immense and mysterious power.

- **Personification and Autonomy:** By describing the peak as having "**voluntary power**" and "**uprearing its head**," Wordsworth **personifies** the peak, giving it a sense of **autonomy** and a will of its own. The peak seems almost alive, moving with **conscious power**, independent of human influence. This personification emphasizes **nature's dominance** over humanity, showing that nature is not passive but can be unpredictable and overwhelming. The speaker is forced to recognize that nature's force is beyond his control or understanding and that he made a mistake by disrespecting nature.
- **Psychological Impact:** The encounter with the **huge peak** leaves a deep psychological impact on the speaker. The peak's sudden, towering presence symbolizes a **loss of innocence** and a newfound awareness of nature's **terrifying power**. The once tranquil and harmonious scene turns into a **nightmare**, altering the speaker's perception of nature from something benevolent to something **formidable** and potentially dangerous. The repetitive action of "**striking**" the oars reflects the speaker's desperate attempt to escape, but the **psychological effects** linger long after the event. This moment triggers a deeper **self-reflection** and realization that nature is not just beautiful but also **uncontrollable** and **immense**, instilling a sense of **humility** and awe.

3. "**No familiar shapes / Remained, no pleasant images of trees, / Of sea or sky, no colours of green fields; / But huge and mighty forms**"

- **Loss of Familiarity and Comfort:** In this passage, Wordsworth describes the absence of "**familiar shapes**"

and **comforting natural images**, signaling a shift from the known to the unknown. This transition marks the speaker's move from **childhood innocence** to a more **complex and unsettling understanding** of the world. The removal of **pleasant and peaceful scenery** reflects how his once comforting relationship with nature is now disturbed.

- **Imagery:** Wordsworth uses vivid **imagery** to portray the natural world. Earlier, he references "**trees**," "**sea**," "**sky**," and "**green fields**", all of which evoke feelings of serenity and peace. However, these images are replaced by "**huge and mighty forms**," which represent something far more abstract and imposing. The imagery of these forms being "**huge**" and "**mighty**" suggests the **sublime**—a concept where nature becomes so vast and powerful that it inspires both **fear and awe** in the speaker. This shift in imagery emphasizes how nature now seems less familiar and more overwhelming.
- **Juxtaposition:** The stark **juxtaposition** between the "**pleasant images**" of nature and the "**huge and mighty forms**" highlights the unsettling transformation in the speaker's perception. Earlier, nature was comforting and familiar, but now it appears alien and intimidating. The **contrast** between the gentle, peaceful imagery and the abstract, towering forms reflects the theme of **disruption** and the speaker's realization that nature can be both nurturing and fearsome. This shift in perception marks a deeper understanding of the world's complexities.
- **List:** The passage employs a **list** of peaceful natural elements—"trees," "sea," "sky," "green fields"—which serve to reinforce the **tranquillity** and **familiarity** the speaker once found in nature. By detailing these comforting images, Wordsworth emphasizes their importance in shaping his earlier worldview. However, their absence in this moment of the poem stresses the

loss of innocence and the **alienation** that now defines his relationship with the natural world. The transition from this list to the “**huge and mighty forms**” further underlines the speaker’s sense of discomfort and estrangement.

- **Metaphor and Psychological Impact:** The “**huge and mighty forms**” are a **metaphor** for the **internal conflict** and turmoil the speaker experiences after his encounter with the sublime. These forms now “**move slowly through the mind,**” reflecting the **psychological impact** of the experience. The once-clear and comforting images of nature have been replaced by these haunting, formless shapes, which disturb his thoughts and dreams. This metaphor illustrates how the encounter has caused the speaker to confront the **mysterious and uncontrollable forces of nature**, which leave a lasting and troubling impression on his psyche.

### **Context:**

- Freud
- PTSD

## **My Last Duchess – (Dramatic monologue) by Browning:**

### **Quotes and Analysis**

1. “(since none puts by The curtain I have drawn for you, but I)”

### **Techniques and Analysis:**

- **Enjambment:**

The line “(since none puts by The curtain I have drawn for you, but I)” showcases the enjambment technique, creating a sense of continuity in the Duke’s thoughts. The seamless flow from one line to the next suggests his overwhelming need for control and authority over the narrative surrounding the Duchess. This unbroken line mirrors the Duke's relentless grip on her memory, as he still defines her identity even in her absence. The enjambment reflects his desire to maintain an uninterrupted dominion over her image, reinforcing his oppressive nature.

- **Power and Control:**

The Duke explicitly asserts his power by stating that no one but him can "put by the curtain." This control over the Duchess’s image symbolizes his possessiveness and need to dominate her entirely. By managing who sees the painting, he maintains control over how she is perceived, showcasing his obsessive need to command every aspect of her existence.

- **Juxtaposition:**

There's a juxtaposition between the Duke’s physical control over the portrait and his emotional turmoil. While he controls access to her image, he cannot escape the

fact that she still occupies his thoughts. This contradiction reveals the Duke's insecurity and obsession with control, as he attempts to exert power over a memory that continues to haunt him.

- **Dramatic Monologue:**

This quote highlights the dramatic monologue form, where the Duke's speech reveals more about his character than he intends. His words expose his arrogance, possessiveness, and possible madness, with the biased nature of the monologue allowing Browning to explore themes of power and control from the Duke's skewed perspective.

## **2. "Too easily impressed; she liked whatever She looked on, and her looks went everywhere."**

### **Techniques and Analysis:**

- **Hyperbole:**

The Duke exaggerates the Duchess's behaviour claiming that she was "too easily impressed" and that her looks "went everywhere." This hyperbole underscores his deep-seated insecurity and jealousy, as he cannot tolerate her attention being spread equally among others rather than being focused solely on him.

- **List:**

The use of a list structure emphasizes the Duke's perception of the Duchess as indiscriminate in her affections. By itemizing (present as list) her perceived faults, he attempts to justify his discontent, further highlighting his possessive and controlling nature. This technique also serves to underscore his frustration with her inability to conform to his expectations of a submissive wife.



- **Against Patriarchy:**

The Duke's obsessive need to control the Duchess, coupled with his insecurity, subtly critiques patriarchal norms. His frustration with her independent spirit and failure to prioritize him above all else challenges his sense of superiority within the patriarchal structure. The dramatic monologue reveals his fragile ego, which is threatened by her perceived disregard for these norms.

- **Dramatic Monologue and Bias:**

The Duke's narrative is inherently biased, presenting his interpretation of events to rationalize his actions. The dramatic monologue form allows Browning to explore themes of power, control, and gender dynamics, with the Duke's words revealing more about his own flaws and insecurities than the Duchess's supposed shortcomings.

### 3. "all smiles stopped together."

#### Techniques and Analysis:

- **Sibilance:**

The repeated "s" sounds in "smiles stopped" create a sinister, almost hissing effect, enhancing the menacing tone of the poem. This sibilance adds to the chilling atmosphere, reflecting the Duke's cold, calculating (acting in a ruthless way) nature and the finality of the Duchess's fate.

- **Caesura:**

The caesura in this line creates an abrupt, jarring (not in harmony in a shocking way) pause that emphasizes the sudden and violent end of the Duchess's life. The irregular pause mirrors the unexpected nature of her demise, reinforcing the idea that the Duke's actions were both final and ruthless.

- **Power and Control:**

This line encapsulates the Duke's ultimate exertion of power. By "stopping" her smiles, he eliminates the Duchess's independence and ability to express joy, symbolically erasing her individuality. The finality of "all smiles stopped" indicates the absolute control he now holds, not only over her life but also her legacy.

## **Contextual Framework**

### **1. Freudian Concepts: The Id**

- **Freud's Theory of the Id:**

The Duke's behaviour can be interpreted through Freud's concept of the id, which represents the primal, instinctual part of the mind that demands immediate gratification. The Duke's actions are driven by his unchecked desires and impulses—his id. His need to control the Duchess, fuelled by jealousy and possessiveness, reflects his inability to manage these base instincts.

### **2. Patriarchy**

- **Patriarchal Power Dynamics:**

The Duke's treatment of the Duchess reflects the rigid patriarchal norms of the Renaissance period, where women were often seen as possessions of their husbands. The Duke's obsessive control over the Duchess, both in life and death, exemplifies the extreme measures taken to maintain male dominance. His actions are a direct response to his perception of the Duchess as defying these norms by not prioritizing him above all else.

- **Critique of Patriarchal Insecurity:**

Browning's portrayal of the Duke subtly critiques the fragility of patriarchal authority. The Duke's insecurity and paranoia lead him to extreme actions, highlighting the toxic effects of a system that equates power with control.

The Duchess's kindness and openness are seen as threats to the Duke's authority, leading to her tragic end.

- **The Duke as a Symbol of Patriarchal Tyranny:**

The Duke represents the darker side of patriarchal power, where authority is maintained through fear and violence. His monologue reveals the inherent instability in such a system, where the need to control and dominate others ultimately leads to moral and ethical decay.

### **Exposure – (Narrative: story) by Owen:**

#### **Quotes and Analysis**

1. **“Our brains ache, in the merciless iced east winds that knife us...”**

#### **Techniques and Analysis:**

- **Personification:**

The winds are personified as “merciless” and described as “kniving” the soldiers. This personification attributes human qualities to the wind, portraying it as an active and hostile force. The metaphor of the wind as a knife conveys the sharp, painful impact of the cold, intensifying the sense of suffering experienced by the soldiers.

- **Sibilance:**

The repetition of the “s” sound in “Our brains ache” and “merciless iced east winds that knife us” creates a hissing effect that mirrors the harsh, relentless nature of the wind. This sibilance enhances the auditory imagery of the storm and evokes the cold, biting sensation experienced by the soldiers.

- The **enjambment** between **“in the merciless iced east winds that knife us...”** and the following lines mirrors the

**relentless, ongoing assault** of nature. Just as the wind never stops, the sentence flows forward, symbolizing the soldiers' inability to escape the **constant, piercing cold**. This unbroken sentence structure reflects how nature's violent force, personified by the wind that "knives," is **incessant** and **unforgiving**. The lack of a pause shows how the soldiers are under continuous attack by the elements, contributing to the overwhelming sense of **hopelessness** and **despair** in the poem.

- **Imagery and Physical Pain:**

The phrase "Our brains ache" not only reflects the physical pain caused by the cold but also suggests a deeper, mental anguish. The soldiers' suffering extends beyond mere physical discomfort to include psychological strain. The imagery conveys the brutal conditions of the trenches and the toll they take on the human body and mind.

- **Propaganda and Reality:**

The line implicitly contrasts the harsh reality of the soldiers' experience with the idealised versions of war they were promised or fed through propaganda. The reality of their suffering in the cold is at odds with the glorified image of war they were led to believe.

## **2. "Mad gusts tugging on the wire / Like twitching agonies of men among its brambles"**

### **Techniques and Analysis:**

- **Personification:**

The "mad gusts" are personified as if they have a wild, erratic temperament (irregular/unpredictable nature). This personification conveys the uncontrollable and chaotic nature of the wind, mirroring the soldiers' own chaotic and painful experiences.

- **Verb “tugging”:**

The verb “tugging” conveys a sense of forceful, persistent action. It suggests that the wind is aggressively interacting with the barbed wire, adding to the overall feeling of violence and struggle in the environment as if nature is opposing the war

- **Simile:**

The comparison of the gusts to “twitching agonies of men among its brambles” uses a simile to liken the wind’s movement to the convulsive (uncontrollable), painful movements of wounded soldiers. This simile vividly illustrates the intensity of the wind’s impact, equating it with human suffering and agony.

- **Imagery:**

The imagery of “men among its brambles” evokes a strong visual and sensory impression of soldiers entangled in the harsh, thorny wire. It conveys a sense of entrapment and suffering, highlighting the parallels between the physical struggle with nature and the soldiers’ own suffering in the war.

- **Metaphor:**

The wind’s “tugging” and its comparison to “twitching agonies” serve as a metaphor for the broader suffering experienced by the soldiers. This metaphor connects the external struggle with nature to the internal emotional and psychological distress faced by the soldiers.

### **3. “The burying party, picks and shovels in shaking grasp, / Pause over half-known faces.”**

#### **Techniques and Analysis:**

- **Juxtaposition:**

The juxtaposition here contrasts the “burying party” with the “half-known faces” they are burying. This contrast

highlights the grim reality of the soldiers' situation, where death and the act of burial become almost routine. The soldiers' familiarity with death underscores the dehumanising effects of war.

- **Imagery:**

The imagery of "picks and shovels in shaking grasp" vividly portrays the physical and emotional state of the soldiers. The image of shaking hands suggests both physical cold and emotional trauma, indicating that the act of burying the dead is done with great difficulty and distress.

- **Symbolism:**

The "burying party" symbolises the routine and inevitable nature of death in the trenches. The "half-known faces" symbolise the soldiers' sense of detachment and the dehumanising effects of war, where individual identities become less significant amid the collective suffering.

- **Enjambment:**

The use of enjambment from "The burying party" to "Pause over half-known faces" continues the narrative flow, reflecting the ongoing nature of the soldiers' grim task. It also adds to the poem's overall sense of bleakness and unending hardship.

## **Contextual Framework**

### **1. PTSD and Psychological Impact**

- **Psychological Trauma:**

The poem vividly captures the psychological trauma experienced by soldiers in the trenches. The relentless cold, the physical pain, and the emotional strain of witnessing death contribute to a sense of mental anguish. The soldiers' experiences in *Exposure* reflect symptoms of PTSD, including

distressing memories, hypervigilance, and a pervasive sense of helplessness.

- **Emotional Desensitisation:**

The soldiers' routine exposure to death and suffering leads to emotional desensitisation. The act of burying "half-known faces" highlights how constant exposure to death in war can diminish the emotional impact of individual loss, reflecting a coping mechanism for dealing with trauma.

## 2. Freud's Concept of the Id

- **Desire and Conflict:**

Freud's concept of the id, representing primal desires and drives, can be linked to the soldiers' experiences in *Exposure*. The struggle for survival in the harsh conditions of the trenches can be seen as a manifestation of the id's drive for self-preservation. The constant battle against nature and the internal conflict between fear and survival reflect the tensions between instinctual desires and external pressures.

- **Repression and Reality:**

The harsh reality faced by the soldiers contrasts with any idealised notions of war they might have had. The psychological impact of the war, including repression of emotions and the harsh confrontation with reality, aligns with Freud's theories of how trauma affects the psyche.

## 3. Patriarchy and War

- **Military Hierarchies:**

The poem reflects the patriarchal structures inherent in the military, where the soldiers are subjected to orders and conditions imposed by those in higher ranks. The dehumanising effects of war and the routine nature of

death underscore the impact of rigid military hierarchies on soldiers' well-being.

- **Gender Expectations:**

The male soldiers' experiences in the poem also reflect societal expectations of masculinity and stoicism. The portrayal of their suffering challenges traditional notions of male invulnerability, exposing the emotional and physical toll of war on men who are expected to embody strength and resilience.

### **Charge of the light brigade – (Epic: event) by Tennyson:**

#### **Analysis of Key Quotations:**

##### **1. "Into the valley of Death"**

- **Foreshadowing:** This phrase is an immediate reference to the fate awaiting the soldiers. By describing the battlefield as a "valley of Death," Tennyson uses foreshadowing to set a tone of impending doom, implying that the soldiers are heading towards certain destruction.
- **Symbolism:** The word "**Death**" is capitalized, personifying death as an almost physical presence that awaits the soldiers. The **valley** symbolizes a trap or an inescapable end, reinforcing the futility of their mission.
- **Biblical Allusion:** Invokes a sense of divine or inevitable sacrifice. It suggests the soldiers are marching toward death not only physically but spiritually, as martyrs.
- **Propaganda:** Tennyson's poem was partly written as a piece of wartime propaganda, glorifying the soldiers' bravery and unquestioning loyalty. The phrase reflects the sense that the soldiers had no choice in their fate – they



were victims of orders and larger political forces beyond their control.

- **Tone of inevitability:** The soldiers "had to charge" into death, reflecting the way that war strips individuals of autonomy. The repetition of "Death" underscores the grim reality: once they go in, they will not come out.

## 2. "Theirs not to make reply / Theirs not to reason why / Theirs but to do and die"

- **Anaphora:** The repetition of "Theirs" at the start of each line highlights the **powerlessness** of the soldiers. They do not have the luxury of questioning or resisting orders—they are bound by duty and hierarchy.
- **Dramatic Contrast:** The contrast between "**reply**", "**reason why**", and "**do and die**" starkly illustrates the soldiers' **submission** to higher authority. Their inability to question orders elevates their bravery but also underlines the **senselessness of war**.
- **Verb "reply":** The choice of the word "reply" highlights that the soldiers do not have a voice. They are not part of the decision-making process, emphasizing their role as mere instruments in war, devoid of agency or autonomy.
- **Blind Obedience and Patriotism:** The rigid, formulaic structure of this stanza mirrors the soldiers' mechanical obedience, revealing how patriotism and duty demand blind compliance, even when it leads to death. There's a sense that **propaganda** and national pride have coerced them into this futile sacrifice.

## 3. "While horse and hero fell"

- **Volta:** This line marks a **turning point** in the poem, signifying the moment when the soldiers begin to fall. Up until this point, they are portrayed as invincible, charging

forward with glory. The use of "**fell**" here introduces the harsh reality of their deaths.

- **Juxtaposition:** The **juxtaposition** in the line "**While horse and hero fell**" places the **horse** and the **hero** side by side, suggesting that both are casualties of war. This comparison highlights how **war dehumanizes** soldiers by equating their deaths with those of animals, showing that in the chaos of battle, both are equally vulnerable. However, the word "**hero**" implies that through their **sacrifice**, soldiers are remembered as brave, even if their deaths result from a mistake or senseless violence. This contrast shows the tension between **glorifying sacrifice** and the **tragic reality of war**, where both humans and animals perish without distinction.
- **Heroic Death:** Despite the tragedy of the moment, the use of the word "**hero**" suggests that the soldiers' deaths are not in vain; they are memorialized for their courage and sacrifice. This glorification, however, contrasts with the harsh reality that they died because of a blunder—an error in command.
- **Criticism of Leadership:** The **juxtaposition** of heroism with the reality of death also hints at the poem's critique of leadership. The soldiers are falling, not because they failed, but because they followed flawed orders, illustrating the **tragic consequences of poor leadership**.

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## Key Context Points for "The Charge of the Light Brigade":

### 1. Historical Context – Crimean War (1853–1856):

- The poem is based on a real event during the **Battle of Balaclava** in the **Crimean War**. The **Light Brigade** was ordered to charge into a heavily fortified Russian position due to a **miscommunication** ultimately leading to the soldier's death.

## 2. Tennyson as Poet Laureate:

- Tennyson wrote the poem as **Poet Laureate**, meaning he had a national duty to celebrate British heroism. The poem was partly intended as **propaganda**, highlighting the **bravery** and **sacrifice** of the soldiers despite the disastrous nature of the charge.

## 3. Victorian Attitudes to War and Duty:

- The poem reflects **Victorian ideals** of **patriotism** and **duty**. Soldiers were expected to follow orders without question, even if it led to death. The unquestioning loyalty of the men is celebrated, but the reference to "**blunder**" hints at the **flawed leadership** responsible for their deaths.

## 4. Subtle Criticism of Leadership:

- The line "**Someone had blundered**" acknowledges the **mistake** made by commanders, pointing to the **ineffectiveness of leadership** in war. This brief moment of critique adds complexity to the glorification of the soldiers' bravery.

## Storm on the island – (Epic: event) by Heaney:

*Storm on the Island*

Epic: events

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.

Annotations:

- Personification
- foreshadowing
- Verb
- Volta
- Juxtaposition

### Key Quotations and Analysis:

#### 1. “We are prepared”

- **Confident tone:** The poem opens with a declaration of confidence and readiness. The short, **direct sentence** suggests that the islanders feel secure in their preparations against the storm. It sets a tone of control and resilience.
- **Caesura:** Heaney’s use of **caesura** (a pause in the middle of a line) reinforces the contrast between confidence and fear. In the opening line, the colon in “**We are prepared: we build our houses squat**” creates a pause that suggests confidence, as though the speaker is gathering their strength.
- **Juxtaposition:** This confidence is **juxtaposed** with the closing line “**it is a huge nothing that we fear**”. The islanders initially believe they are prepared, but by the end, they are left feeling **confused** and **overwhelmed** by the storm’s **invisible power**. The storm, though physically intangible (the “**nothing**”), still creates fear and chaos, showing how **nature’s force** defies human understanding.

## 2. “Listen to the thing you fear / Forgetting that it pummels your house too.”

- **Personification:** The storm is personified as something **you must listen to**, almost as if it were a **living force**. This adds to the feeling that nature is **actively hostile**, something that must be both respected and feared.
- **Foreshadowing:** The line “**forgetting that it pummels your house too**” subtly **foreshadows** the community’s potential downfall. It suggests that in their fear, they have overlooked how destructive the storm can be. The use of “**forgetting**” implies that people can become blind to their own vulnerabilities, especially when they are too confident in their defences.
- **Political Allegory:** Some interpret the storm as symbolic of the **political tensions** in Northern Ireland, where the government or ruling powers (represented by the storm) create fear and instability. The “**house**” could represent the community or nation, which is vulnerable to both external forces and internal turmoil.

## 3. “We just sit tight while the wind dives”

- **Symbolism of nature:** Nature here could be seen as symbolic of the **government** or larger uncontrollable forces. The community’s passive response—“**we just sit tight**”—implies their **powerlessness** in the face of overwhelming power, whether it’s nature or a metaphor for political forces.
- **Verb “sit”:** The verb “**sit**” suggests **inaction**. The islanders are **helpless** in the face of the storm, with no option but to endure. This could also symbolize how ordinary people feel **powerless** against larger forces like governments or political unrest.

- **Volta:** This line also marks a **turning point** (volta) in the poem, as the narrative shifts from confident preparation to passive **endurance**. The **shift** in tone reflects the realization that their defences are not enough to combat the storm's true power.

## Context:

### □ Political Conflict – The Troubles:

- Although the poem does not explicitly mention **Northern Ireland**, it's often interpreted as an allusion to the **political unrest** during *The Troubles* (late 1960s–1998), a period of violent conflict in Northern Ireland between nationalists (primarily Catholic) who wanted union with the Republic of Ireland, and unionists (mainly Protestant) who wanted to remain part of the United Kingdom.
- The **storm** in the poem can be seen as a metaphor for the **political tensions** and **violence** that impacted communities in Northern Ireland. The community described is isolated and constantly facing an invisible yet threatening force, much like the civilians during this period who lived under the constant threat of violence and unrest.

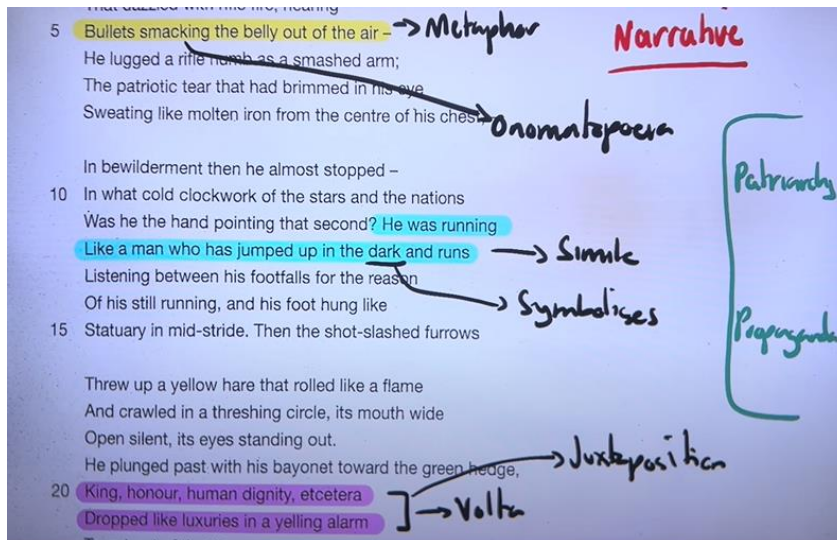
### □ Human vs. Nature:

- Heaney often explores the theme of **human vulnerability against natural forces**, drawing from his experience growing up in rural Ireland. Heaney's rural Irish background instilled a deep awareness of the power and unpredictability of nature, which he conveys in this poem.
- In "**Storm on the Island**," the storm is portrayed as a relentless, unstoppable force, showing the **isolation** and **helplessness** felt by the community as they face something beyond their control. This reflects how nature, much like political conflict, can seem indifferent to human struggles.

## □ **Symbolism of the Island:**

- The **island** setting may also symbolize **Ireland** itself— isolated, resilient, yet vulnerable to external and internal conflicts. This symbolic “island” represents a sense of national identity, withstanding “storms” both from nature and political unrest.
- The poem’s title "**Storm on the Island**" can also be read as **Stormont Island**, referring to the **Stormont** Parliament buildings in Belfast, Northern Ireland, suggesting a subtle link between the storm and the political "storms" of the government.

## Bayonet charge – (narrative) by Hughes:



### Key Quotations and Analysis:

#### 1. “Bullets smacking the belly out of the air -”

- **Metaphor:** The phrase “**bullets smacking the belly out of the air**” is a vivid metaphor that conveys the violent impact of the bullets. The “**belly**” of the air suggests that the atmosphere itself is being attacked and **torn apart**, mirroring the soldier’s sense of disorientation and destruction. This metaphor also highlights the **brutality** of war, where even the air around the soldier is under attack.
- **Onomatopoeia:** The word “**smacking**” is an example of **onomatopoeia**, which adds a visceral, physical element to the description. The sound reflects the force of the bullets as they **crash** through the air, reinforcing the chaos of the battlefield and the soldier’s vulnerable position.



- **Lack of training:** The metaphor can also suggest that the soldier is not fully prepared for war. The bullets hitting the air highlight how he is caught in the middle of this violent chaos, possibly suggesting that he was sent into battle with little preparation or understanding of what he is facing.

## 2. “He was running / Like a man who has jumped up in the dark and runs”

- **Simile:** The simile “**like a man who has jumped up in the dark**” emphasizes the soldier’s disoriented and panicked state. Just like someone waking up in the dark and running blindly, the soldier moves without clear purpose or understanding, showing his instinctive reaction to danger rather than any noble or heroic action.
- **Symbolism:** The **dark** here is **symbolic** of the soldier’s **confusion and ignorance**. He cannot see clearly, either literally or metaphorically. This suggests that he is blind to the **truth** of war, caught in the violent moment with no understanding of why he is fighting or what the consequences might be. The darkness could also represent how **war blinds soldiers** to morality and reason.
- **Theme of fear and confusion:** The simile captures the soldier’s **fear and panic**. He is not the controlled, disciplined figure that propaganda might present; instead, he is a man **desperately running** in the dark, reacting to the chaos around him.

## 3. “King, honour, human dignity, etcetera / Dropped like luxuries in a yelling alarm”

- **Volta:** This line marks a **turning point** in the poem, a moment of realization for the soldier. The ideals that he might have once valued—“**King, honour, human**

**dignity**"—are suddenly shown to be meaningless in the immediate, terrifying reality of battle. This is a moment where the soldier becomes aware of the **emptiness of these values** in the face of death.

- **Juxtaposition:** The **juxtaposition** of noble ideals like "**King, honour, human dignity**" with the dismissive "**etcetera**" highlights how these concepts have lost their significance. The use of "**etcetera**" is almost **sarcastic**, suggesting that these ideals are often spoken of but are irrelevant in the chaos of war. This reveals the soldier's growing disillusionment.
- **Disrespectful tone:** The word "**etcetera**" is dismissive and **disrespectful**, signalling the soldier's rejection of the **propaganda** and **nationalistic ideals** he was fed. The **sudden shift** shows that, in the face of survival, these concepts are **luxuries** that can be discarded. The soldier realizes that these noble ideas no longer matter when confronted with the terrifying immediacy of battle.
- **Metaphor for disillusionment:** The "**dropped luxuries**" serve as a metaphor for the soldier **letting go** of the lies he was told about war. In this moment of alarm, he no longer fights for "**King**" or "**honour**"—he fights only to survive.

### **Context:**

- Patriarchy
- Propaganda

## Remains – (Narrative) by Armitage:

### Key Quotations and Analysis:

#### 1. “I see every round as it rips through his life – / hit this looter a dozen times”

- **Hyperbole:** The phrase “**hit this looter a dozen times**” is an example of hyperbole, emphasizing the **brutality** of the killing. The exaggerated number of shots suggests the soldiers' **excessive use of force**, portraying the violence as relentless and dehumanizing.
- **Juxtaposition:** The casual tone of “**hit this looter**” contrasts with the violent image of bullets ripping through a life, showing how **desensitized** the soldiers have become. The juxtaposition between casual and brutal actions highlights the emotional detachment needed to survive in war, yet it hints at the emotional toll this detachment creates.
- **Violent imagery:** The phrase “**rips through his life**” uses graphic and violent imagery to depict the killing as savage, making the death seem more like the **slaughter of an animal** than a human being. This highlights the soldier's **disconnection** from the person they are killing, as war forces them to dehumanize their enemies.
- **Dehumanization:** The “**looter**” is portrayed as less than human—more of an **object** than a person, someone to be

hunted and shot. This dehumanization could reflect how the soldiers have been trained to view their enemies, but it also illustrates the **guilt** the speaker later feels when confronted with the reality of having taken a life.

## 2. “Blink/ Sleep/ Dream”

- **Semantic field of peace:** Words like “**dream**,” “**sleep**,” and “**blink**” form a semantic field related to peace and rest. Ironically, in the poem, these are the very moments when the speaker is haunted by the memory of the killing. Instead of providing comfort, these peaceful actions become **moments of torment**, showing how the soldier can find no escape from his trauma.
- **Volta:** This section marks a **turning point** (volta) in the poem, as the soldier shifts from recounting the physical act of killing to describing the **mental and emotional turmoil** that follows. It’s in these quiet moments that the soldier’s **guilt** and **PTSD** manifest, illustrating the ongoing impact of war on his mind.
- **Mental turmoil:** The **semantic field** of peaceful actions is contrasted with the **internal conflict** the soldier faces. The inability to escape the traumatic memory—even in sleep—highlights the psychological damage caused by the event. The **repetition** of these actions (“dream,” “sleep,” “blink”) shows how **invasive and persistent** the trauma is.

## 3. “Near to the knuckle, here and now / his bloody life in my bloody hands”

- **Cyclical structure:** The poem ends with a reference to “**bloody hands**,” echoing earlier references to blood. This **cyclical structure** suggests that the speaker is trapped in a loop of **guilt and trauma**. He cannot escape the memory of the killing, and it replays in his mind over and over again.

- **Repetition of “bloody”:** The word “**bloody**” is repeated to emphasize the **violence** and **guilt** associated with the soldier’s actions. The word also suggests a **dual meaning**: it describes the **literal blood** of the man they killed, but it also conveys the **anger** and frustration of the speaker, whose hands are symbolically stained with guilt.
- **Symbolism of hands:** The soldier’s **hands** symbolize the crime he has committed. The reference to “**bloody hands**” can be seen as an allusion to Shakespeare’s **Macbeth**, where the character is haunted by guilt after committing murder. In “**Remains**,” the speaker cannot wash the blood away because it represents his **inner conflict**—the psychological impact of taking a life during war.

#### **Context:**

- PTSD

## **Poppies – (Epic) by Weir:**

### **1. “I wanted to graze my nose across the tip of your nose.”**

- **Symbolism of Noses Together:**

- This imagery evokes intimacy and tenderness, suggesting a deep maternal bond. The act of bringing their noses together can signify the closeness and affection she once shared with her child. It indicates a longing for the innocence of childhood and a connection that transcends time and loss, as she believes that, despite everything, he is still her child and is also quite an iconic image.

- **Verb 'Graze':**

- The choice of the verb "graze" is significant; it implies a gentle, delicate action rather than a forceful one. This suggests a desire for softness and closeness, highlighting the fragility of their relationship in the face of separation. It can also imply a yearning for a return to simpler, happier times before the trauma of war and loss.

### **2. “I was brave as I walked with you to the front door.”**

- **Flashback:**

- This line serves as a poignant flashback to a moment filled with emotion. The act of walking to the front door signifies a transition—perhaps a moment of parting or preparation for departure. It encapsulates the mother's conflicting feelings of pride and sorrow as she watches her child embark on a journey, possibly to war.

- **Adjective 'Brave':**

- The use of "brave" underscores the mother's emotional strength and vulnerability. It reveals the facade she must maintain, highlighting the internal struggle she faces. While she outwardly displays courage, the context suggests that it is a façade to mask her fear and heartache over her child's potential danger. This juxtaposition enhances the theme of maternal sacrifice and resilience.

### 3. **“The dove pulled freely against the sky, an ornamental stitch.”**

- **Volta:**

- This line marks a significant shift in the poem (a volta), indicating a moment of release. The dove is often a symbol of peace and freedom, suggesting that the mother is beginning to let go of her sorrow, albeit (though) reluctantly. This act of letting go signifies a painful acceptance of her child's autonomy and the reality of their separation.

- **Verb 'Pulled':**

- The verb "pulled" conveys a sense of movement and struggle, implying that while the dove is free, there is still tension in the act of release. It reflects the mother's internal conflict—she desires peace for her child but feels the weight of her grief. The phrase "ornamental stitch" suggests beauty and fragility, indicating that her memories and emotions are intricately woven into the fabric of her life, yet still vulnerable to the passage of time.

## War photographer – (Narrative) by Duffy:

**"his hands, which did not seem to tremble then / though seem to now"**

- **Juxtaposition:** The contrast between the **lack of trembling "then"** and the **trembling "now"** reflects the delayed emotional response. While the war photographer was able to remain calm in the heat of the moment, the psychological toll catches up to him later, indicating the long-lasting effects of trauma.
- **Enjambment:** The **enjambment** across the lines represents the **continuous nature of trauma**—the memories don't end when the event does. The lack of a pause suggests that these haunting memories flow relentlessly, much like the photographer's lingering guilt and emotional suffering.
- **Irony:** There's an **ironic tension** in the idea that the photographer, who was once able to stand firm in a warzone, is now affected only in the safety of his darkroom, far removed from the violence. This shows how trauma often works: it catches up with individuals in unexpected moments of calm, not necessarily in the heat of action.

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**"A stranger's features faintly start to twist before his eyes"**

- **Foreshadowing:** The verb **"twist"** foreshadows the emotional and psychological breakdown of the photographer. The twist in the features symbolizes the distortion of memory and reality, suggesting that the horrors of war are starting to distort his perception.



- **Verb 'twist':** The word "**twist**" here suggests something unnatural, painful, and disturbing. The photographer is haunted by these memories, and the faces he photographs begin to morph in his mind, symbolizing the lingering effects of PTSD, where past events are never fully left behind but rather replay and distort over time.
  - **Metaphor:** The **twisting features** could also serve as a metaphor for the emotional and psychological "**twisting**" that happens in the photographer's mind, emphasizing how war distorts not only the lives of those caught in it but also those who document it.
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### "A hundred agonies in black-and-white"

- **Metaphor:** The phrase "**a hundred agonies**" metaphorically conveys the extreme suffering captured in his photographs. Each picture represents a human tragedy, a frozen moment of immense pain and loss.
- **Symbolism:** The "**black-and-white**" photographs symbolize more than just the literal absence of colour. The phrase evokes the simplicity in which these **agonies** are viewed by the public and editors—flattened into something simple, distant, and easy to consume. It also symbolizes how war is stripped of complexity for the viewer, turning raw human suffering into digestible content.
- **Hyperbole:** The phrase "**a hundred agonies**" is hyperbolic, emphasizing the vast scale of suffering the photographer has witnessed. This figure hints at the countless untold stories of pain, many of which are never fully seen or acknowledged by the world.
- **Juxtaposition:** The **juxtaposition** between the **agonies** and the **black-and-white** format emphasizes the stark reduction of human suffering into images, highlighting how

trauma and grief are transformed into something far too simplistic and sanitized for those who view it.

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**"His editor will pick out five or six"**

- **Metaphor and Irony:** The **"picking out"** of photos by the editor reflects the dehumanizing nature of the media, where the photographer's deep emotional experience of documenting war is reduced to mere content for public consumption. The editor's casual selection of only **"five or six"** photos out of "a hundred agonies" is deeply ironic, showing how the depth of the photographer's trauma and the horrors of war are **commodified** and trivialized for **entertainment** or news value.
- **Symbolism:** The editor's casual selection of a few photos represents the **indifference of society** to the scale of human suffering. While the photographer is haunted by these images, for the editor, they are just material to sell a story, underscoring the idea of **emotional detachment** from human suffering.

## Tissue – (Metaphor for life) by Dharker:

### "Maps too. The sun shines through their borderlines."

- **Caesura:** The caesura (pause) after "**Maps too**" creates a moment of reflection, allowing the reader to pause and consider the significance of maps and their artificial boundaries. It mirrors the way man-made divisions interrupt the natural flow of the world.
- **Symbolism:** The "**borderlines**" on maps symbolize **man-made divisions**—national, political, and cultural. However, the "**sun shines through**", symbolizing the **natural world's indifference** to these borders, highlighting how **nature transcends** human-imposed limitations. The sun, a symbol of **truth and unity**, exposes the **fragility** and **temporary** nature of these borders, encouraging us to question the importance of these man-made divisions.
- **Metaphor for Unity:** The sun shining through borders could also be a metaphor for **unity** and **equality**. It implies that these borders are **transparent** and fragile in the grand scheme of things, suggesting that humanity should rise above these artificial separations and embrace a more **universal, connected perspective**.

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### "Fine slips from grocery shops... might fly our lives like paper kites"

- **Simile:** The **simile** comparing **fine slips** to "**paper kites**" suggests that our lives are **controlled and dictated by money**, much like how kites are controlled by strings. The simile implies that people chase after money and material possessions, often without realizing how it **controls** them,

symbolizing the **fragility** and **superficiality** of modern life, driven by consumerism.

- **Verb "fly":** The verb **"fly"** highlights the **ephemeral** (lasting for a short time) and **unpredictable** nature of life, suggesting that just as kites are vulnerable to the wind, our lives are **vulnerable to the forces of economy** and **external control**. This creates an image of people being **tossed around** by the whims of money and materialism.
- **Symbolism of Paper:** Paper, often fragile and easily destroyed, becomes a symbol of the **fragility** of human systems like money, government, and bureaucracy. The "slips" represent everyday life, showing how even the mundane aspects of life are tied to these **fragile, paper-based structures**, which are ultimately **insignificant** in the face of nature and time.

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**"With living tissue, raise a structure never meant to last."**

- **Juxtaposition:** The **juxtaposition** between **"living tissue"** and a **"structure never meant to last"** highlights the **temporary** and **fragile nature** of human life and creations. Tissue, delicate and symbolic of human life or skin, contrasts with the idea of a permanent structure. This suggests that human life is **impermanent**, and the structures we build—whether physical or societal—are **fleeting** in the grand scheme of existence. Dharker is emphasizing the **fragility of human existence** and how we should focus on building **meaningful, not materialistic** legacies.
- **Metaphor for Human Existence:** The idea of raising a structure with **"living tissue"** serves as a metaphor for how **human life** itself is fragile and temporary, yet we continuously try to create permanent marks in the world.

The poem suggests that **accepting impermanence** allows us to live more **authentically**, without the need for control or dominance.

- **Alliteration and Soft Sounds:** The gentle alliteration in "**living tissue**" emphasizes the **fragile** and delicate nature of the human body, hinting at the vulnerability of life itself. This softness contrasts with the **hard, durable connotation** of a "structure," underlining how the attempts to create something permanent with such fragile material are ultimately futile.

### The Emigree – (Epic: War) by Rumens:

"The worst news I receive of it cannot break my original view"

- **Juxtaposition:** The contrast between "worst news" and "original view" highlights the speaker's **self-denial** and idealization of her homeland. Despite hearing terrible things about her country, she clings to an idealized, nostalgic image, showing the emotional **power of memory** over harsh reality. This juxtaposition illustrates her refusal to let go of the innocence and beauty she associates with her past.
- **Enjambment:** The line carries over without pause, mirroring how her positive memories **persist without interruption** despite the negativity surrounding her homeland. This continuous flow reflects the **unbroken connection** she feels to her past and the **enduring impact of war** on her identity.
- **Theme of Resilience:** The inability of "worst news" to alter her memories suggests an unyielding resilience and

attachment to her roots, even in the face of conflict or loss. This is a powerful reflection of how memories can provide comfort amid displacement.

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### "Like a hollow doll, opens and spills a grammar"

- **Simile:** Comparing herself to a "hollow doll" suggests that she feels **empty** or **disconnected**, possibly due to losing her native culture and language. The simile reflects the emotional toll of exile, showing how her sense of self feels hollowed out by her displacement. It also implies a **loss of agency** as she is left to navigate a foreign world.
- **Symbolism:** The "hollow doll" symbolizes the **loss of identity** and **emptiness** that can come from being cut off from one's homeland. Dolls are also traditionally objects that are controlled or manipulated, possibly reflecting how she feels shaped or restricted by others' perceptions of her as a foreigner.
- **Imagery of Language:** The image of her speech "spilling a grammar" reflects the **fragmentation of her identity** and her struggle to communicate in a language that is not her own. The phrase "spills a grammar" suggests a disjointed, broken expression, indicating that her words no longer fully convey who she is. This symbolizes how **war and migration** can cause a person's sense of self to shatter, particularly when language no longer feels natural.

### "They accuse me of being absent, they circle me"

- **Volta:** This line marks a **volta** (turning point) in the poem, shifting from the speaker's nostalgic memories to the **harsh reality** of her current situation. Here, the speaker acknowledges the **hostility** and **isolation** she faces in her

new environment, realizing that the memory of her homeland cannot fully protect her from her present struggles.

- **Foreshadowing:** The phrase “they circle me” foreshadows a potential **downfall or confrontation**. It suggests an encroaching threat, as if the speaker’s cherished memories and identity are under siege. This looming presence of “they” reflects the way society sometimes treats outsiders with suspicion or resentment, foreshadowing how her connection to her homeland could isolate her.
- **Imagery of Persecution:** The repetition of “they” creates a sense of **alienation and persecution**. The speaker feels surrounded by people who see her as “absent” or disconnected. This reinforces the theme of **cultural dislocation** and the **challenges of being an outsider** in an unfamiliar society.

**Checking out me history – (Free verse: Reflects freedom)**  
**by Agard:**

**"Dem tell me"**

- **Colloquial Language:** The use of informal, regional language reflects the speaker's cultural identity, **asserting his heritage** through language. This choice of dialect shows how he is using his own voice to resist the dominant narrative, reclaiming **power and agency** over his history.
- **Repetition of "Dem tell me":** The repeated phrase creates a **chant-like rhythm**, emphasizing the speaker's frustration with the dominant culture's version of history. This insistence on "tell" conveys his sense of being controlled and limited by those in authority, underscoring his resistance and desire to be heard. It's a powerful demand for recognition and autonomy.
- **Symbolism of "dem":** The word "dem" is a symbolic representation of the **institutions of power**, including the government, the media, and the education system. By using "dem" as a generalized term, Agard captures the impersonal and oppressive nature of these authorities that shape what is taught and remembered.

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**"Bandage me up with me own history / Blind me to me own identity"**

- **Juxtaposition:** The juxtaposition between "bandage" and "blind" highlights how the speaker's heritage has been **concealed and damaged** by a selective retelling of history. Instead of healing, the "bandage" is used to



obscure, symbolizing how the speaker's cultural wounds are hidden rather than acknowledged.

- **Symbolism of “bandage”:** Bandages usually imply healing, but here they represent an attempt to **cover up the truth and suppress identity**. This imagery suggests that colonial powers have not only ignored but also actively concealed the speaker's heritage, “bandaging” over scars rather than addressing them. This conceals the crimes committed during colonization and the erasure of indigenous identities.
  - **Colonial Impact:** This line captures the **trauma of colonization** and the enforced detachment from personal and cultural identity. It underscores how history has been rewritten or suppressed to control colonized people, emphasizing the poem's theme of **cultural erasure and reclaiming identity**.
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### **"I'm carving out me own history"**

- **Verb “carving”:** The verb “carving” suggests a **deliberate, enduring act** of reclaiming his history. “Carving” implies that he is leaving a permanent mark, not only reclaiming his own past but also making it visible and lasting. It symbolizes the **struggle for self-definition** and the creation of an unerasable identity.
- **Foreshadowing:** This line foreshadows the speaker's journey toward self-discovery and independence. By stating that he is actively carving out his history, he is determined to define his identity, moving toward a future where he can control his narrative.
- **Empowerment:** The act of “carving” is a powerful declaration of his **agency and autonomy**. By creating his own story, the speaker resists the history imposed on him,

symbolizing his empowerment and the reclaiming of his cultural heritage.

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### **Additional Contextual Themes:**

- **Resistance Against Colonialism:** Agard's poem critiques the colonial mindset that has shaped historical narratives, showing how those in power have selectively erased or diminished the identities of colonized people. This line-by-line reclamation of identity reflects the speaker's **struggle to break free from these imposed narratives**.
- **Power of Identity and Language:** By using his own dialect and refusing to conform to standard English, the speaker asserts **cultural pride** and **individuality**, showing how language can be a tool of both oppression and resistance. Agard underscores the idea that **language and identity are deeply connected**, and by embracing his voice, the speaker reclaims his cultural power.

## Kamikaze – (Epic) by Garland:

### "A head full of powerful incantations"

- **Hyperbole:** The phrase "**full of powerful incantations**" exaggerates the influence of Japanese propaganda on the pilot. This hyperbole emphasizes how deeply ingrained these beliefs are, showing that he's been mentally conditioned to view his mission as sacred. The hyperbole heightens the sense of **indoctrination** and **emotional manipulation** that he's undergone.
- **Verb "incantations":** The word "**incantations**" suggests a **spell-like quality** to the patriotic messages, implying that they have an almost **hypnotic or brainwashing effect** on the pilot. This suggests that he's under a powerful, almost magical influence, compelled by something beyond rational thinking. It reflects how **patriotic ideals** have been elevated to something **mystical or spiritual**, reinforcing the way propaganda can control individuals.
- **Theme of Duty vs. Individual Will:** This line introduces the central conflict between the **duty** expected of him and his **personal will**. The "incantations" pull him toward sacrifice, while the rest of the poem explores his struggle with his personal desire to live.

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### "remembered how he and his brothers waiting on the shore"

- **Noun "brothers":** The use of "**brothers**" here conveys a sense of **community** and **shared identity**. This word suggests camaraderie and a collective experience, emphasizing that the pilot was once connected to his

family and the people around him. It shows that he's not just a soldier but also a person with loved ones, which makes his choice to return more understandable and human.

- **Flashback:** The **flashback** to a time when he was with his brothers waiting on the shore brings a sense of **nostalgia** and **innocence** to the poem. This memory connects him to his past and to a time before his life was dominated by duty, reinforcing the theme of **loss of innocence**. It reminds the reader that he once had a life outside of war, suggesting why he might have ultimately chosen to return.
- **Contrast Between Past and Present:** This memory stands in contrast to his current position in the war, highlighting the **transformation** brought about by conflict. The pilot's longing for connection with his family is set against his sense of duty, adding depth to the tension he feels between personal ties and national expectations.

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### "till gradually we too learned to be silent"

- **Volta:** This line acts as a **volta** (a turning point), shifting the poem's focus from the pilot's perspective to the perspective of his family. Here, the speaker reveals the painful consequence of his decision to return **social ostracism** and **silence**. This volta marks a shift in the family's emotional landscape, as they choose to disown him for his "shameful" act, showing how the culture of honour affects not only soldiers but also their families.
- **Juxtaposition:** The **juxtaposition** between the children's initial curiosity or openness and their later **silence** illustrates the **power of societal pressure** and the **indoctrination of even the younger generation**. The family's gradual acceptance of silence shows how the

weight of **national expectations** can erode natural familial bonds and love.

- **Theme of Propaganda and Shame:** This line underscores the **danger of propaganda** and **collective shame**, as the family chooses to “learn to be silent” rather than speak out or support the pilot. This silence is symbolic of the **shame and stigma** surrounding those who are perceived to have dishonoured their country, revealing the **emotional toll of war** on those left behind.
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### **Additional Contextual Themes:**

- **Cultural Expectations:** Garland uses these lines to explore the impact of **cultural expectations** on individual choice. The poem critiques the **value placed on sacrifice** and **honour in wartime**, highlighting the **emotional cost** for both the soldier and his family.
- **Psychological Effects of War and Propaganda:** The hyperbole, flashbacks, and shifts in perspective emphasize how deeply **propaganda** and **cultural expectations** shape behaviour and relationships. The poem suggests that national loyalty can be a **double-edged sword**, often leading to isolation and mental trauma.