

If-

2024年2月14日 22:31

Tone	• Positive tone, Motivational Tone
Title	• If: conditional, father's advice to his son
If you can keep your head when all about you Are losing theirs and blaming it on you, If you can trust yourself when all men doubt you, But make allowance for their doubting too;	<ul style="list-style-type: none">• Keep your head vs. losing theirs<ul style="list-style-type: none">• Head = symbolic of logic, privileged position = foreground emphasis on logic• Keep your head = keeping calm when everyone else is panicking / blaming on you• Trust yourself when all men doubt you<ul style="list-style-type: none">• All = extreme connotations → the potential dilemma that his son will face• But make allowance for their doubting too<ul style="list-style-type: none">• Juxtapose the previous line• Use of 'doubt' again = show the difficulty of logic, can look contradictory• Acknowledge that he is not perfect
If you can wait and not be tired by waiting, Or being lied about, don't deal in lies, Or being hated, don't give way to hating, And yet don't look too good, nor talk too wise:	<ul style="list-style-type: none">• Polypoton<ul style="list-style-type: none">• Wait + waiting, lied + lies, hated + hating → importance of self-restraint, not doing the same thing to others in return• Or being hated, don't give way to hating<ul style="list-style-type: none">• Hated = extreme, emotional perception• Give way to = less strict and controlled manner, compromising connotation = logic is better than emotion• Don't = imperatives = important to do so, didactic tone• Look too good + talk too wise<ul style="list-style-type: none">• Good + wise - laudatory connotations• Too = can be done excessively → should not be overly confident
If you can dream — and not make dreams your master; If you can think — and not make thoughts your aim; If you can meet with Triumph and Disaster And treat those two impostors just the same;	<ul style="list-style-type: none">• If you can dream - and not make dreams your master / If you can think - and not make thoughts your aim<ul style="list-style-type: none">• Active voice: emphasise the control needed over dream + thoughts• Master: personification of 'dream' → highlight how powerful fantasies sometimes are as they can control a person• Aim = connote further devotion to thoughts + control from thoughts• Aim in singular form = controls the person wholly• Triumph + disaster<ul style="list-style-type: none">• Meet + capitalised - personification, they are common in real life → more powerful, comparing with people we meet in everyday life• Impostor = connotes deception and being unwanted → both extreme emotions distracting equilibrium,

	should treat them as if they are unimportant
<p>If you can bear to hear the truth you've spoken Twisted by knaves to make a trap for fools, Or watch the things you gave your life to, broken, And stoop and build 'em up with worn-out tools:</p>	<ul style="list-style-type: none"> • Bear to hear the truth you've spoken / Twisted by knaves to make a trap for fools <ul style="list-style-type: none"> • Truth = metaphor for the genuine words and actions of the speaker • Bear = connotes the difficulty of this action • To hear= a lack of control • Twisted, knaves, trap = semantic field of deception, used as a metaphor to refer to society and its actions • Juxtaposition of deception + pure connotations of truth to emphasise the malice society will show the speaker • Trap for fools = shows the extremity of society's malice → aim to not only harm the speaker, but others • Watch the things you gave your life to, broken <ul style="list-style-type: none"> • Watch = connotes lack of control • The things you gave your life to = hyperbolic language used to show a great amount of effort and care • Broken = single adjective compared to the longer sentence → show the ease society has in breaking down someone's life • Stoop and build 'em up with worn-out tools = metaphor <ul style="list-style-type: none"> • Stoop and build 'em up = connotes humility and hard work, starting from scratch • Worn-out tools = symbolise the true skills that he developed throughout life + connoting exhaustion of doing so • Show the importance of hard work and resilience
<p>If you can make one heap of all your winnings And risk it on one turn of pitch-and-toss, And lose, and start again at your beginnings And never breathe a word about your loss;</p>	<ul style="list-style-type: none"> • One heap of all your winnings + pitch-and-toss <ul style="list-style-type: none"> • Heap - a pile of things we don't care about → don't be obsessed with material possessions • Pitch-and-toss = connotes uncertainty - be brave • Never breathe a word about your loss = hyperbolic language • Brave enough to take big risks and shouldn't complain when those risks failed • Repeat of /r/ sound in 'never breathe a word about your loss' <ul style="list-style-type: none"> • Mimicking a frustrated person talking, hint at the anger and disappointment
<p>If you can force your heart and nerve and sinew To serve your turn long after they are gone, And so hold on when there is nothing in you Except the Will which says to them: 'Hold on!'</p>	<ul style="list-style-type: none"> • Force your heart and nerve and sinew to serve your turn long after they are gone <ul style="list-style-type: none"> • Force = pushing one's whole self beyond limit, can be unpleasant • Tricolon + synecdoche of body parts → effort that has to be put in • Decreasing scale → every part has to be working • Serve = connotes obligation and duty, • Will capitalised <ul style="list-style-type: none"> • Personified as an internal friend, shows the strength and power that it must have
<p>If you can talk with crowds and keep your virtue, Or walk with Kings — nor lose the common touch, If neither foes nor loving friends can hurt you, If all men count with you, but none too much;</p>	<ul style="list-style-type: none"> • Frequent juxtapositions <ul style="list-style-type: none"> • Crowds + common touch vs. Kings + virtue: crowds = common people, kings = those of wealth and power → treat all different people equally + suggest his son being different to all of them, unique • Friends / foes: varying level of closeness and care, hurt + loving = undermining the emotion of love →

	<p>importance of logic</p> <ul style="list-style-type: none"> • All men count with you vs. none too much
<p>If you can fill the unforgiving minute With sixty seconds' worth of distance run, Yours is the Earth and everything that's in it, And — which is more — you'll be a Man, my son!</p>	<ul style="list-style-type: none"> • Unforgiving minute vs. sixty seconds <ul style="list-style-type: none"> • Unforgiving: symbolise reality + shortness of life • Sixty seconds = braking down time into smaller units → the difference that a different attitude makes, same length of time → show the full use of time • Distance run = long stretch of land, metaphor for hard work that leads to results • Yours is the Earth and everything that's in it <ul style="list-style-type: none"> • Earth, everything - connotations of big reward of stoicism • You'll be a Man, my son! <ul style="list-style-type: none"> • Man = capitalised → epitome for masculinity → deserve respect and power • 'Man' juxtaposed with 'son' → growing up, becoming mature and wise • 'My son!': break the unemotional tone, release after being stoic
<p>Structure</p>	<ul style="list-style-type: none"> • Syntactical balance <ul style="list-style-type: none"> • Create sense of consistency and ordered rhythm • Symbolic of balanced values of stoicism and the attitude needed • ABAB rhyme scheme + 10 syllables per line + 4 octets <ul style="list-style-type: none"> • Show the persistence needed to maintain the values • Anaphora of 'If you' <ul style="list-style-type: none"> • Creates confrontational + personal tone • Uncertainty of 'you' - looks like speaking to the reader → advice is for everyone, highlight its importance • Uncertain tone juxtaposed with sure and confident language • The poem is written in one sentence, thought extended by anaphora → creates an image of growing expectations but also the feeling of a long list of actions needed
<p>Message</p>	<ul style="list-style-type: none"> • To stay hardworking and believing in yourself, so you can become successful and honourable. Life is difficult, but you can overcome the difficulties.

Prayer Before Birth

2024年2月24日 17:43

Tone	<ul style="list-style-type: none"> • Concerned, worried, resigned
Prayer Before Birth	<ul style="list-style-type: none"> • Prayer <ul style="list-style-type: none"> • Religious imagery • Connotes powerlessness and helplessness of the foetus • Present the people foetus is praying to as divine and powerful • Before Birth <ul style="list-style-type: none"> • The poem is through the perspective of an unborn child, revealing fears of the inevitable horrors of life
<p>I am not yet born; O hear me. Let not the bloodsucking bat or the rat or the stoat or the club-footed ghoul come near me.</p>	<ul style="list-style-type: none"> • O, let not <ul style="list-style-type: none"> • Imperative → commanding tone • O = religious connotations • Bat, rat, stoat, club-footed ghoul <ul style="list-style-type: none"> • Semantic field of carnivorous creatures • Symbol of danger / death, associated with witchcraft → baby is asking for protection • Bloodsucking bat <ul style="list-style-type: none"> • Blood sucking = violent and cut-throat imagery → symbolise harshness of reality • Bat = nocturnal creature → linked to darkness → darkness = unknown evil things, asks for protection • Plosive alliteration = onomatopoeic effect, contributes to the violent image • Shows how the outside world lacks a sense of care • Rat <ul style="list-style-type: none"> • Symbolise disloyal / deceitful person → asking for protection from malice and corruption • Club-footed ghoul <ul style="list-style-type: none"> • Club-footed = imagery of deformation and disease • Ghoul = religious imagery of creatures that steal bodies from graves → connote death → show foetus's demand for protection from non-existent things → preparedness
<p>I am not yet born, console me. I fear that the human race may with tall walls wall me, with strong drugs dope me, with wise lies lure me, on black racks rack me, in blood-baths roll me.</p>	<ul style="list-style-type: none"> • The human race <ul style="list-style-type: none"> • Distancing tone • Foetus distancing itself from other human beings → its dislike towards the current human society • Tall walls wall; strong drugs dope; wise lies lure; black racks rack; blood-baths roll <ul style="list-style-type: none"> • Asyndetic listing of atrocities committed by human • Increasing magnitude as it goes on • Tall walls wall

- Restricting imagery
- Wall = connotes loss of freedom and separation → speaker's fear of losing free will as a result of social brainwashing and expectations
- Strong drugs dope
 - Metaphor for social brainwashing
 - Drugs = represent social expectations and norms
 - Dope = represent people under the influence of society
- Wise lies lure
 - Wise = laudatory connotation of higher experience and knowledge
 - Juxtaposed with 'lies' → misuse of knowledge
 - Lure = hunting + sense of inexperience
- Black rack
 - Rack = medieval instrument for torture → imagery of torture and suffering
 - Black = evil and unknown
 - Symbolise violence of the world

I am not yet born; provide me
 With water to dandle me, grass to grow for me, trees to talk
 to me, sky to sing to me, birds and a white light
 in the back of my mind to guide me.

- Water, grass, trees, sky, birds, light
 - Semantic field of nature
 - Nature personified → foetus respects and feels comfort with nature as if it was a human being → importance of nature
- Dandle, grow, talk, guide
 - Lexical field of dynamic verbs of nurturing actions
 - Combined with semantic field of nature to show how nature can help a person to grow healthily
- Dandle
 - Connotes motherhood and familial imagery from the water (personified as a mother)
 - Connotes trust between the foetus and nature (still suggests a loss of control but willingly giving up control)
- Sky to sing to me
 - Sky = symbol of freedom
 - To sing = connotes joy
 - Shows the joy + freedom the foetus feels when interacting with nature
 - Juxtaposes with the list of atrocities committed by humans
- Birds
 - Symbol of freedom
 - Shows how the foetus wishes to be guided by their own free will
- White light
 - Connotes purity and benevolence
 - Juxtaposes with 'black' in previous stanza
 - Symbol of morals: the foetus wishes to live life following its morals and being a good person

	<ul style="list-style-type: none"> • Guide <ul style="list-style-type: none"> • Connotes a sense of trust and honesty between the foetus and the nature • Contrasts with the deceitful connotations of 'lies' 'lure' 'dope'
<p>I am not yet born; forgive me For the sins that in me the world shall commit, my words when they speak me, my thoughts when they think me, my treason engendered by traitors beyond me, my life when they murder by means of my hands, my death when they live me.</p>	<ul style="list-style-type: none"> • Possessive pronoun 'my' + active voice when personifying actions <ul style="list-style-type: none"> • The foetus holds no control over their actions + will be influenced by society • Forgive <ul style="list-style-type: none"> • Inevitability of future generation drawn into cruelty and committing the sins • Treason, murder <ul style="list-style-type: none"> • Escalating levels of crime → show the impact of society on people over time • My death when they live me <ul style="list-style-type: none"> • Metaphor of how one lives beyond their death through memories • Shows that foetus has no control over how they will be remembered after death → no control in all stages of life + even after death
<p>I am not yet born; rehearse me In the parts I must play and the cues I must take when old men lecture me, bureaucrats hector me, mountains frown at me, lovers laugh at me, the white waves call me to folly and the desert calls me to doom and the beggar refuses my gift and my children curse me.</p>	<ul style="list-style-type: none"> • Rehearse, parts, play, cues <ul style="list-style-type: none"> • Semantic field of acting → connote imitation and dishonesty → people cannot truly express oneself, act to please others • Lecture, hector, frown, laugh <ul style="list-style-type: none"> • Semantic field of persecution and intimidation • Increase in levels of disrespect → increase in torment the foetus will experience as it gets older and meets more people in life • Folly, doom, refuse, curse <ul style="list-style-type: none"> • Semantic field of failure and misfortune • Reflects the failure the foetus expects when acting morally in a corrupt and cruel world • Increase in severity and intimacy suggests backlash becoming more emotional as it is coming from people closer to the foetus • Old man lecture + bureaucrats hector <ul style="list-style-type: none"> • Old man, bureaucrats = those who are in control of power and wealth • + lecture, hector → those in power abuse their power + force others to agree with them • Lovers, children <ul style="list-style-type: none"> • Semantic field of relations, connote closeness and bonds • Suggest that the foetus isn't safe from anyone; even those most directly involved with it will eventually persecute it • Children = connotes a loving relationship • Curse = connotes hatred • Children + curse → shows the control that society has over the people closest to the foetus → cause them to turn against the foetus
<p>I am not yet born; O hear me, Let not the man who is beast or who thinks he is God come near me.</p>	<ul style="list-style-type: none"> • Who is beast or who thinks he is God <ul style="list-style-type: none"> • Beast = being aggressive to others

<p>...let them not make me a stone and let them not spill me. come near me.</p>	<ul style="list-style-type: none"> • Beast = being aggressive to others • Think = uncertain → not the real situation • God = allusion to Hitler / show how people view themselves too highly
<p>I am not yet born; O fill me With strength against those who would freeze my humanity, would dragoon me into a lethal automaton, would make me a cog in a machine, a thing with one face, a thing, and against all those who would dissipate my entirety, would blow me like thistledown hither and thither or hither and thither like water held in the hands would spill me.</p>	<ul style="list-style-type: none"> • O fill me <ul style="list-style-type: none"> • Imperative tone → emphasise the importance of the request • Fill = connotes excessiveness → shows the sheer amount of strength needed to overcome society • Lethal automaton, cog in a machine <ul style="list-style-type: none"> • Semantic field of mechanics and industry • Lethal automation <ul style="list-style-type: none"> ○ Automaton - allusion to robots - human converted into metaphorical machines with no empathy or humanity ○ Dangerous connotations of lethal → this corrupt way of living is harmful to those who act like it • Cog in a machine <ul style="list-style-type: none"> ○ Imagery of mindless obedience and conformity, connotes insignificance → limited personal existence • One face <ul style="list-style-type: none"> • Metaphor for the lack of identity, brainwashed + allusion to emotion of German soldiers (being brainwashed by revanchism in society) • Dissipate, blow, spill <ul style="list-style-type: none"> • Semantic field of destruction → humanity destroyed • Actions are easy to do → shows how fragile humanity is • Thistledown <ul style="list-style-type: none"> • Simile • Connote weakness • Natural imagery in pejorative presentation shows the effects of human race on nature • Emphasises the weakness that the foetus wants to get rid of in face of the strength of the people it is against • Juxtaposition between 'freeze' and 'hither' + 'thither' <ul style="list-style-type: none"> • Freeze connotes fixed pattern • Hither + thither = forced movement → lack of control • Illustrates two options foetus sees in life: either it becomes fixed and stuck as a person or go through life without purpose → both seen as equally bad
<p>Let them not make me a stone and let them not spill me. Otherwise kill me.</p>	<ul style="list-style-type: none"> • Stone <ul style="list-style-type: none"> • Connotes being cold and unwelcoming • Metaphor for loss of humanity • Not spill me <ul style="list-style-type: none"> • Spill connotes being polluted → loss of humanity + show his dislike of social environment, unwilling

	<p>to accept it</p> <ul style="list-style-type: none"> • Otherwise kill me <ul style="list-style-type: none"> • Killed rather than losing humanity, emphasise his demand • Violent image of 'kill' → already starting to lost humanity
Structure	<ul style="list-style-type: none"> • Refrain of 'I am not yet born' <ul style="list-style-type: none"> • Constant reminder of the foetus's position • Suggesting the poem is about the problems that the future generation might face • Repetition in 'similar verbs + me' <ul style="list-style-type: none"> • Suggests how the world will continue and insist on tormenting the foetus in life • Shows the determination the foetus aims for when living life • Enjambment + caesura when discussing the fear <ul style="list-style-type: none"> • Rushed tone • Letting everything it fears out → make them less scary, relieve anxiety • Irregular structure, stanzas + line length irregular <ul style="list-style-type: none"> • Show how she does not want to be controlled with an internal rhyme from the first to last line in each stanza • It presents the irregularity of life and her internal fears • The poem is request-like, as they beg for forgiveness and presents how they would rather not exist at all than live in a corrupt society.
Message	<ul style="list-style-type: none"> • The speaker seeks protection from the described terrible world that they're about to enter. The speaker ultimately insists that, if this prayer cannot be answered, the speaker would rather not be born at all. 'Otherwise kill me.' The poem is thus a damning condemnation of the state humanity found itself in around the middle of the 20th century.

Blessing

2023年2月9日 18:39

<p>Tone</p>	<ul style="list-style-type: none"> • Tone of suffering → tone of joy but still undertones of suffering • Tone of gratitude
<p>Title</p> <p>Blessing</p>	<ul style="list-style-type: none"> • Biblical connotations of a God – suggests a power dynamic <ul style="list-style-type: none"> • Suggests that it isn't something deserved • Privileged position foregrounds attitudes towards water (almost sacred)
<p>Opening line</p> <p>The skin cracks like a pod. There never is enough water.</p>	<ul style="list-style-type: none"> • Skin cracks like a pod <ul style="list-style-type: none"> • Skin = metaphor for humanity and society • Pod = seed container → metaphor for people can't grow and develop, missing a key resource to be able to thrive / suggestion of hope • Cracks like a pod = chremamorphism, highlight vulnerability of people • Never <ul style="list-style-type: none"> • Creates certain tone • Present tense emphasises how this issue is ongoing • K consonance <ul style="list-style-type: none"> • Harsh tone • Short, sparse lines + end stopping <ul style="list-style-type: none"> • Creates simple and emotionless lines, creating a lack of energy that comes with little water
<p>Imagine the drip of it, the small splash, echo in a tin mug, the voice of a kindly god.</p>	<ul style="list-style-type: none"> • Imagine the drip of it <ul style="list-style-type: none"> • Syntactical foregrounding of 'imagine' • Imagine = fictional connotations • Show the desperation of people and scarcity of water, have to rely on imagination • Small amount of 'drip' - any presence of water is welcomed • Lack of subject for imagine = lack of water affects all • Semantic field of scarcity (drip, small splash) + 'echo' <ul style="list-style-type: none"> • Echo = sound is exaggerated or false, show how little water there are • Celebrating an indication of water rather than its presence → add to the desperation • The voice of a kindly god <ul style="list-style-type: none"> • Voice = sign of god • Kindly = show hope that water gives + how rare water is (connoting them not deserving water)

Sometimes, the sudden rush of fortune. The municipal pipe bursts, silver crashes to the ground and the flow has found a roar of tongues. From the huts, a congregation: every man woman child for streets around

- Volta
 - Reaction to having lots of water
- Sometimes, the sudden rush of fortune
 - Rush + fortune = connotation of luck → lack of control, divine feeling for getting water
 - Sentence fragments = tired tone + awe of the incident
- The municipal pipe bursts
 - Municipal pipe = symbolise the government / power
 - Bursts = pipe was full, juxtapose with the imagery of scarcity → lack of water caused by others
- Silver crashes to the ground
 - Silver = connotation of high value → importance of water to the community
 - Crashes = juxtapose the previous smaller sounds → water is now plentiful
- The flow has found a roar of tongues
 - Water is personified to show its power
 - Found = water was meant for people all along
 - Roar of tongues = synaesthesia (senses mixed up between sound and taste), synecdoche for the group of people → emphasise desperation by showing their action only
 - Roar = great sound, wild and uncontrollable → animal-like nature for water, people louder than water → people responsible for assigning power to objects
 - Tongues = described as one entity, show how water can unite people + transform behaviours
- Huts
 - Rural life, juxtapose with modern 'municipal pipes' → economic inequality causing the problem
- Congregation
 - Religious gathering → connotation of water being a divine gift
- Every man woman child for streets around
 - Asyndetic listing, no punctuation → rushed and frantic tone
 - Streets around = wide variety → how water unite people together

butts in, with pots, brass, copper, aluminium, plastic buckets, frantic hands,

- Butts in
 - Connotes desperation and slight selfishness OR chaos and aggression
- Asyndetic listing
 - Fast pace and high energy
 - Show the range of people that the water unites
 - Items for collecting water to less valuable material to hand → increasing sense of desperation

and naked children screaming in the liquid sun, their highlights polished to perfection, flashing light, as the blessing sings over their small bones.

- Naked children
 - Children = next generation + naked = poverty and vulnerability → still stuck to the suffering
 - Children = innocence and lack of shame + naked = purity and rawness → water is able to reveal people's truth (god-like omniscience)
- Screaming in the liquid sun
 - Screaming = joy and misery → only temporary happiness, still needs to face poverty

	<ul style="list-style-type: none"> • Sun = light, life and hope • Imagery of sun reflected by water = plentifulness of water • Highlights polished to perfection, flashing light <ul style="list-style-type: none"> • Semantic field of brightness and light = hope • Polished to perfection = imagery of children being cared for • Flashing light = brief connotation → a short-living experience, religious imagery → water is a divine experience • Blessing sings over their small bones <ul style="list-style-type: none"> • Water referred as blessing → religious experience • Sing = joyful + religious connotation • Small bones = imagery of desperation and vulnerability (due to poverty?)
Structure	<ul style="list-style-type: none"> • Free verse + 4 stanzas of uneven length <ul style="list-style-type: none"> • Break up the narrative into organic pieces, present the situation being disordered and spontaneous • Change in stanza length <ul style="list-style-type: none"> • First 2 stanza about water shortage = shorter • Last two with access to water = longer + longer individual lines • Transition from scarcity to abundance • Stanza 3: enjambment and long sentences = excitement • Irregular stanza + line length = irregularity of such things happening • Monosyllabic verbs to longer words + semantic field of energy and movement (sudden, rush, bursts, crashes, flow) → the immediacy of how water can change things
Message	<ul style="list-style-type: none"> • Water is a heavenly gift and in this poem the people celebrate its unexpected arrival when the pipe bursts.

Search for My Tongue

2024年2月13日 16:47

Tone	<ul style="list-style-type: none"> • From anxious to celebrating
Search For My Tongue	<ul style="list-style-type: none"> • Search <ul style="list-style-type: none"> • A conscious effort to find something which has been lost • My <ul style="list-style-type: none"> • Possessive pronoun to indicate that it is individual and special • Tongue <ul style="list-style-type: none"> • Metaphor of her language and culture • Connotes communication - show the importance of culture to speaker in connecting people together • Connotes physicality and a personal nature - culture is a part of the speaker • Privileged position <ul style="list-style-type: none"> • Foregrounds the fear of the loss of culture / identity
<p>You ask me what I mean by saying I have lost my tongue. I ask you, what would you do if you had two tongues in your mouth, and lost the first one, the mother tongue, and could not really know the other, the foreign tongue.</p>	<ul style="list-style-type: none"> • You <ul style="list-style-type: none"> • Refer to monolingual people who doesn't understand - explain the importance of language to her identity to them • Ambiguity - everyone can be ignorant + experience loss of culture • Metaphor of tongues <ul style="list-style-type: none"> • Tongue = metonym of language • Lost my tongue - lost her language and identity • Two tongues - extended metaphor for bilingual, imagery creates a uncomfortable feeling • Mother tongue: extended metaphor for her origin, her root, her childhood, mother = personal, caring → the culture is guiding and taking care of the speaker • Foreign tongue: foreign = alien connotations, juxtaposed with caring connotations of the mother tongue • Alliteration in 'what would' and 'two tongues' <ul style="list-style-type: none"> • Looks like tongue twister, represent difficulty and discomfort • Semantic field of confusion ('Lost' + 'could not really know') <ul style="list-style-type: none"> • Show herself in a dilemma of losing her ability to communicate as she is alienated from both languages • Alternating between enjambment + end-stopping lines <ul style="list-style-type: none"> • Create a sense of tension and conflict between languages

You could not use them both together even if you thought that way. And if you lived in a place you had to speak a foreign tongue, your mother tongue would rot, rot and die in your mouth until you had to spit it out. I thought I spit it out but overnight while I dream,

- Extended metaphor of plants
 - Repetition of rot = unpleasant experience, grotesque imagery, metaphorical of losing part of her identity - slowly decaying
 - Die = huge and permanent loss
 - Closeness of tongue = even more discomfort for 'die'
 - Natural imagery - language being natural to her
- Spit it out
 - Spit = disgusting, bad thing, forceful
 - Juxtapose with the personal connotations of mother → conflict of cultures
- Harsh consonant t-sound
 - A sense of struggle / fight
 - Violent tone
- Overnight while I dream
 - Volta showing the power of native language
 - Dream = more personal than tongue, metaphor for subconscious feelings → the mother tongue is deeply built within her

મને હતું કે આખી જભ આખી ભાષા,
(munay hutoo kay aakhee jeebh aakhee bhasha)
મેં થૂંકી નાખી છે.
(may thoony nakhī chay)
પરંતુ રાત્રે સ્વપ્નામાં મારી ભાષા પાછી આવે છે.
(parantoo ratray svupnama mari bhasha pachi aavay chay)
ફૂલની જમ મારી ભાષા મારી જભ.
(foolnee jaim mari bhasha mari jeebh)
મોઢામાં ખીલે છે.
(modhama kheelay chay)
ફૂલની જમ મારી ભાષા મારી જભ
(fullnee jaim mari bhasha mari jeebh)
મોઢામાં પાકે છે.
(modhama pakay chay)

- Gujarati
 - Comes before English → reinstating its importance to the speaker
 - A moment of inaccessibility → experience the feeling of being an outsider
 - Placed in centre = importance of Gujarati to author

it grows back, a stump of a shoot grows longer, grows moist, grows strong veins, it ties the other tongue in knots, the bud opens, the bud opens in my mouth, it pushes the other tongue aside.

- Semantic field of rebirth
 - Stump: symbolise the parts of mother language not forgotten yet
 - Shoot = potential for growth and new life → how her mother tongue survives despite the environment tries to cut it down
 - Strong veins: blood - life returning to the mother tongue
 - Pushes / tie the other tongue in knots: show the dominance the mother tongue has over the other language
 - The bud = symbolise potential for new life and fertility, baby-like connotation juxtapose 'pushes' → show the sheer power of the mother tongue
- Anaphora / tricolon of grows

	<ul style="list-style-type: none"> • Shows the wonder she feels in the reappearance of her mother tongue • Present tense - actively growing back
<p>Everytime I think I've forgotten, I think I've lost the mother tongue, it blossoms out of my mouth.</p>	<ul style="list-style-type: none"> • Everytime + repetition of 'I think' <ul style="list-style-type: none"> • Experienced this fear for many times • Blossom <ul style="list-style-type: none"> • Beautiful connotation → pride in mother language • Connotations of being uncontrolled and fast → the unrestrained power of the mother tongue
<p>Message</p>	<ul style="list-style-type: none"> • How they are no longer able to speak their mother tongue or language. However, she still dreams in her original language despite having forgotten her mother tongue.

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Half-past two

2023年2月9日 18:39

Tone	<ul style="list-style-type: none"> • Nostalgic
Title	<ul style="list-style-type: none"> • Much bigger scale of how human organise time • Makes no sense before reading the poem; very specific → feel like the boy • Introduce the concept of time as a theme
<p>Once upon a schooltime He did Something Very Wrong (I forget what it was).</p>	<ul style="list-style-type: none"> • Once upon a schooltime <ul style="list-style-type: none"> • Once upon a - connote fairy tales, a sense of fantasy • Schooltime = connotes reality, school = rigid and mundane • Juxtaposition between fantasy and reality → illustrate how the boy sees the world differently • He did Something Very Wrong <ul style="list-style-type: none"> • He = impersonal, lacking a name • Capitalised → show the importance of 'something' • Something: connotation of vagueness = doesn't understand what is done wrong, criticism of the teacher • Interjection '(I forget what it was)' <ul style="list-style-type: none"> • First person narrative voice - disconnection between child and the narrator (=adult) • Forget = juxtapose with importance of 'Something Very Wrong' → child + narrator view the incident with varying degrees of importance
<p>And She said he'd done Something Very Wrong, and must Stay in the school-room till half-past two.</p>	<ul style="list-style-type: none"> • And <ul style="list-style-type: none"> • Broke grammar rule - a sense of child talking • She <ul style="list-style-type: none"> • Capitalised: teacher being God-like, more important than the child • Stay in the school-room till half-past two <ul style="list-style-type: none"> • Imperative → teacher is in control of everything, incl. time (half-past two) • Colloquial language of till = aren't supposed to be taken seriously • Sibilance in 'She', 'something', 'stay', 'school-room' <ul style="list-style-type: none"> • Sound like a young child with teeth missing
<p>(Being cross, she'd forgotten She hadn't taught him Time. He was too scared at being wicked to remind her.)</p>	<ul style="list-style-type: none"> • Being cross, she'd forgotten <ul style="list-style-type: none"> • Forgotten = lack of importance of child to the teacher • Cross = emotive language → lack of control the teacher has • Time <ul style="list-style-type: none"> • Capitalised = proper noun → personified • Shows how the child does not understand time

	<ul style="list-style-type: none"> • Too scared at being wicked <ul style="list-style-type: none"> • Scared = emotive language → power imbalance between child + teacher • Wicked = fairy tales → extreme, basic thinking of children, fear of adult
<p>He knew a lot of time: he knew Gettinguptime, timeyouwereofftime, Timetogohomenowtime, TVtime,</p>	<ul style="list-style-type: none"> • List of times that the boy knows <ul style="list-style-type: none"> • Semantic field of comfortable routine → sense of security / familiarity • Reflect the speech of adults telling the boy where to go and what to do → how the boy understand time • Compound words = how a child describe things
<p>Timeformykisstime (that was Grantime). All the important times he knew, But not half-past two.</p>	<ul style="list-style-type: none"> • Timeformykisstime <ul style="list-style-type: none"> • Indicate loving family, juxtaposed with harsh punishment • Creates a greater sense of comfort in the boy's routine • Important <ul style="list-style-type: none"> • Shows the child prioritising the routines → innocence and childishness in valuing these little things • Not half past two <ul style="list-style-type: none"> • Numbers juxtaposed with previous compound words for time • Don't know how to organize complex time, a sense of insecurity
<p>He knew the clockface, the little eyes And two long legs for walking, But he couldn't click its language,</p>	<ul style="list-style-type: none"> • Personification of clockface <ul style="list-style-type: none"> • Understands the clock differently, indicates innocence • Contrasts with 'knew' - not actually understanding • Long legs (hour and minute hand) = alliteration create familiarity • Couldn't click its language <ul style="list-style-type: none"> • Click = onomatopoeia, sound that clock make • Language = more abstract connotations than physical → lack of fundamental understandings • Couldn't click = can't understand
<p>So he waited, beyond onceupona, Out of reach of all the timefors, And knew he'd escaped for ever</p>	<ul style="list-style-type: none"> • Compound words <ul style="list-style-type: none"> • Onceupona: the familiar world of fairy story - limited worldview • Timefors: clear time for specific action - how the boy thought life had clear beginnings and routines • Beyond, out of reach - semantic field of exceeding limit <ul style="list-style-type: none"> • Creates sense of escape + there are bigger and greater things → time is powerful in its ability to push the boy out of his own world • Escape <ul style="list-style-type: none"> • Child = triumphant tone - escaping the confinements of the teacher's punishments • Adult = nostalgic / envious tone → able to escape from the confines of organised time and focus on present • For ever <ul style="list-style-type: none"> • Hyperbolic language → sense of scale of time of waiting • Show how time is perceived by the child
<p>Into the smell of old chrysanthemums on Her desk, Into the silent noise his hangnail made, Into the air outside the window, into ever.</p>	<ul style="list-style-type: none"> • Enjambment (line continues from 'for ever' in previous stanza into this stanza) + longer sentences <ul style="list-style-type: none"> • Sense of infinity and no end of reality

	<ul style="list-style-type: none"> • Anaphora of 'Into the' <ul style="list-style-type: none"> • Invoke the otherworldliness of this static, unchanging space, stuck in this moment • Old chrysanthemums, hangnail, air <ul style="list-style-type: none"> • Semantic field of mundane things to adult • Varied scale of stimulus → hyperawareness of the boy • Silent noise <ul style="list-style-type: none"> • Oxymoron • Hints at the boy's confusion now that the usually bustling classroom is quiet • Air outside the window <ul style="list-style-type: none"> • Symbolise freedom → escaping the confinement from the punishment • The boundaries around the boy's physical world have disappeared just as the time have • Into ever <ul style="list-style-type: none"> • Connotes infinity and uncertainty → unclear end for the boy → freedom isn't necessarily what the boy wants (lost security)
<p>And then, <i>My goodness</i>, she said, Scuttling in, <i>I forgot all about you.</i> <i>Run along or you'll be late.</i></p>	<ul style="list-style-type: none"> • <i>My goodness</i> <ul style="list-style-type: none"> • Expression of shock → suggest embarrassment → contrast with strict and sure depiction of the adult in the beginning → the teacher is not as powerful as she seems • Scuttling in <ul style="list-style-type: none"> • Zoomorphism + suggests quick steps → criticising the teacher being irresponsible • Run along you you'll be late <ul style="list-style-type: none"> • Run along = dismissive tone, not important for teacher • Late = lack of responsibility of teacher in lack of control over time • Teacher also controlled by time
<p>So she slotted him back into schooltime, And he got home in time for teatime, Nexttime, notimeforthatnowtime,</p>	<ul style="list-style-type: none"> • Slotted him back into schooltime <ul style="list-style-type: none"> • Chremamorphism, student objectified → lack of care of teacher • Schooltime: control - taken away from freedom • Sibilance: creates soothing tone, child comforted in routine • Alliteration <ul style="list-style-type: none"> • Show the consistency that the teacher can bring back • Repetition of time and compound words <ul style="list-style-type: none"> • Return of consistency in the boy's life, things returning to normal
<p>But he never forgot how once by not knowing time, He escaped into the clockless land for ever, Where time hides tick-less waiting to be born.</p>	<ul style="list-style-type: none"> • Never forgot <ul style="list-style-type: none"> • Important for the boy → envying their past when they don't need to worry about time? / contrast to teacher's view • Clockless land for ever <ul style="list-style-type: none"> • Clockless land = symbolise a different world without his familiar time • For ever = connotes being unclear + long duration → highlight the long time in confusion

	<ul style="list-style-type: none"> • Times hides tick-less waiting to be born <ul style="list-style-type: none"> • Hides = personification of time → power of time • Hides, waiting = active voice → time is in control, not wishing to be understood or controlled • Be born = human in control → time isn't meant to be understood? (the only way to escape is not to understand)
Structure	<ul style="list-style-type: none"> • Not a child's voice <ul style="list-style-type: none"> • Speaker is not a child • Adults reflecting on the moment - speaking to a child - using a child's voice • Simple language and sentences <ul style="list-style-type: none"> • How a boy would think / speak • Eleven tercets = regular, irregular line length + enjambment / caesura + free verse = irregular <ul style="list-style-type: none"> • Juxtaposition between regularity and irregularity = reflect to child's mind, inability to be measured and confined • Creates a dreamlike and strangely timed poem • No rhyme scheme <ul style="list-style-type: none"> • Would have been expected in children's poems → the poem is about children but in an adult perspective
Message	<ul style="list-style-type: none"> • How he was living his life by certain times and expected those times to always be there. This innocence of youth is only temporary 'where time hides tick-less waiting to be born'. Transience of youth. (Short-lived)

Piano

2024年2月14日 15:19

Tone	<ul style="list-style-type: none"> • Melancholic, sentimental, nostalgic
Title	<ul style="list-style-type: none"> • Piano <ul style="list-style-type: none"> • Privileged position foregrounds the musical focus of the poem • No article 'the' = any piano will do → significance is the music rather than the piano itself + impersonal tone
<p>Softly, in the dusk, a woman is singing to me; Taking me back down the vista of years, till I see A child sitting under the piano, in the boom of the tingling strings And pressing the small, poised feet of a mother who smiles as she sings.</p>	<ul style="list-style-type: none"> • Dusk <ul style="list-style-type: none"> • Pathetic fallacy of a quiet, magical atmosphere • Symbolise the transition between adulthood and childhood • A woman is singing <ul style="list-style-type: none"> • Sensory language • Lack of proper noun → turning the focus away, suggests the man is distancing himself from the music • Active voice = impersonal → the speaker doesn't wish to experience the emotions from the singing • Present tense = how current event is far from memories • Taking me back down the vista of years <ul style="list-style-type: none"> • Metaphor of the power of the music, physically transporting the speaker • Taking me = passive voice → music is in control • Back down = familiarity of the memories • Vista of years = metaphor for memories, vista → varied bits of memories experienced + memories are pleasing, highlight distance between present and past • Enjambment after I see <ul style="list-style-type: none"> • Swift transition to childhood • A child sitting under the piano <ul style="list-style-type: none"> • A child = indefinite article = vagueness of memory at first, third person → speaker trying to separate himself from the identity • Under the piano = symbolise the child being under the control of the music / protected by music • Pressing the small, poised feet <ul style="list-style-type: none"> • Pressing = security and reliance on the mother • Small, poised feet = image of perfection and daintiness of the mother • Tingling / small, poised feet / smiles / sings <ul style="list-style-type: none"> • Semantic field of homeliness / gentleness • Sibilance <ul style="list-style-type: none"> • Creates hushed sound, adds to the quiet and personal tone

In spite of myself, the insidious mastery of song
 Betrays me back, till the heart of me weeps to belong
 To the old Sunday evenings at home, with winter outside
 And hymns in the cosy parlour, the tinkling piano our guide.

- In spite of myself
 - Lack of control over emotions and memory
- Insidious mastery of song
 - Insidious = sinister, harmful connotations, contrast 'a woman is singing to me' - the perception due to the music
 - Mastery of song = skill and ability to manipulate music → the music must have some kind of motive behind it to have such a strong effect
- Insidious + betrays + heart of me weeps
 - Semantic field of harm → memory can be painful, contrast to homeliness → + sad tone = bittersweet
- The heart of me weeps to belong
 - Heart = symbolise emotion of the speaker
 - Weeps to belong = emotive language, highlight the strong emotion experienced by the speaker
 - Belong = wishes to revert to how he was in his memories
- Old Sunday evenings at home
 - Home = connote familiarity and shelter
 - Sunday = suggest new beginnings, juxtapose evening (= end) → yearns to return to the past but understand that this cannot be forever
 - Evenings = calmness → yearns for the tranquillity from childhood
- Winter outside
 - Winter = harshness of outside world → emphasise the protection from childhood + seeking security
- Hymns in the cosy parlour
 - Hymns = familiarity and tradition → security, joy and cheer in messages → hope of a better future in childhood, cannot do so due to the harshness of reality
 - Cosy parlour = warmth and security, glorified image of the past
- Tinkling piano our guide
 - Tinkling = magical + glamorous connotation → music is mystical and otherworldly, further highlight the impossibility of the speaker's wish
 - Guide = trust + music is in control in a good way → personifying music, showing its power

So now it is vain for the singer to burst into clamour
 With the great black piano appassionato. The glamour
 Of childish days is upon me, my manhood is cast
 Down in the flood of remembrance, I weep like a child for the past.

- It is vain for the singer to burst into clamour
 - Vain = excessiveness of music, pejorative connotations show how emotions from the music are viewed
 - Singer = someone unknown → still attempting to separate himself from his memories
 - Clamour = loud, confusing - juxtaposed to piano play with rhythm
- Burst, clamour, appassionato
 - Semantic field of intensity → show the strength of the music
- Great black piano appassionato
 - Piano playing in the present, short = the speaker no longer hears the sounds of the present
- Glamour of childish days
 - Glamour = idyllic connotations

	<ul style="list-style-type: none"> • Childish = juvenile connotations • Show the value of childhood memories • Flood of remembrance <ul style="list-style-type: none"> • Flood: metaphor of memory of being quick, overwhelming and powerful • My manhood is cast down / I weep like a child for the past <ul style="list-style-type: none"> • Manhood juxtaposed with child = manhood broken down by music • Simile → can be similar to a child but cannot truly be a child again
Structure	<ul style="list-style-type: none"> • Three quatrains → similar to how music is written • Rhyming couplets + consistent rhythm → creates a musicality in the poem • Increasing use of enjambment and caesura <ul style="list-style-type: none"> • Illustrate the heightened emotional intensity of the speaker • Immersed in memory
Message	<ul style="list-style-type: none"> • Torn between feelings from the past and the present, specifically memories from his childhood. 'The glamour/Of childish days is upon me.'

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Hide and seek

2024年2月22日 19:13

Tone	<ul style="list-style-type: none"> • From excitement / confidence to worrying / fearful anticipation
Hide and seek	<ul style="list-style-type: none"> • Playful imagery with childish connotations • Extended metaphor for metaphorical hiding
<p>Call out. Call loud: 'I'm ready! Come and find me!' The sacks in the toolshed smell like the seaside. They'll never find you in this salty dark, But be careful that your feet aren't sticking out.</p>	<ul style="list-style-type: none"> • Call out. Call loud <ul style="list-style-type: none"> • Short + imperative sentences → simple mindset of the child • Imperative tone sustained → tone of excitement and confidence • In media res: hooks the reader into the story, give more powerful tones • Different to normal hide and seek: might be a metaphorical hiding rather than a game e.g. isolating from others • Exclamation marks <ul style="list-style-type: none"> • Show the excitement of hide and seek, enthusiastic tone • Sacks, toolshed smell, seaside <ul style="list-style-type: none"> • Sibilance = speaker's desire to stay hidden, s sounds connotes secrecy / suggest child's heightened senses • Sacks = referring to sandbag used as barricades in WW2 → connotes protection + choosing for isolation • Seaside = connotation of childhood memories / evoke loneliness • They'll never find you in this salty dark <ul style="list-style-type: none"> • They: unnamed - tension and mystery, makes the speaker seem more threatening • Internal dialogue 'They 'll never ...' - create the sense of isolation, has to be on his own • Never: modal verb → confident tone • Salty dark <ul style="list-style-type: none"> • Synesthesia (mixing of senses) • Salt = bitterness and unpleasantness → ominous tone, foreshadowing something going wrong
<p>Wiser not to risk another shout. The floor is cold. They'll probably be searching The bushes near the swing. Whatever happens You mustn't sneeze when they come prowling in. And here they are, whispering at the door; You've never heard them sound so hushed before.</p>	<ul style="list-style-type: none"> • Rapid shift of the ideas from 'not to risk another shout' to 'floor' to 'bushes neat the swing' to 'mustn't sneeze' • Convey the nervous excitement of the moment • The floor is cold <ul style="list-style-type: none"> • Cold = discomfort of what they are doing • Caesura = emphasise first instance of discomfort • Short sentence = stillness that they have to be to not get caught • Probably, whatever happens <ul style="list-style-type: none"> • Semantic field of uncertainty • More unconfident tone, ominous atmosphere • The bushes near the swing

	<ul style="list-style-type: none"> • Pleasant surroundings outside → the game might not be completely fun but a game of endurance • Dark, risk, cold, prowling <ul style="list-style-type: none"> • Semantic field of hostility • Prowling = predatory connotation → a sense of threat • Negative connotations → increase tension and create vulnerability of the child hiding • Hushed <ul style="list-style-type: none"> • Alliteration that mirrors breathing → tension
<p>Don't breathe. Don't move. Stay dumb. Hide in your blindness. They're moving closer, someone stumbles, mutters; Their words and laughter scuffle, and they're gone. But don't come out just yet; they'll try the lane And then the greenhouse and back here again.</p>	<ul style="list-style-type: none"> • Don't breathe, don't move. Stay dumb. Hide in your blindness <ul style="list-style-type: none"> • Parataxis (short phrases with no connecting words) • Builds excitement and suspense • Create a breathless tone • Indicates upcoming danger • Parallelism of 4, dramatic imperatives to build up tension • Dumb, blindness <ul style="list-style-type: none"> • Dumb = inability to talk, lack of intelligence → child doesn't speak + not smart enough to realise the betrayal • Blindness = inability to see the others even when the distance is close → due to isolation / ignorance → choose to be blind + ignorant of the betrayal • Stumble, mutters <ul style="list-style-type: none"> • Connotes secrecy → discussing tactics against the child / the child is isolated from others • Laughter <ul style="list-style-type: none"> • Laugh of joy from seekers OR connotes trickery unknown to the hiding child
<p>They must be thinking that you're very clever, Getting more puzzled as they search all over. It seems a long time since they went away.</p>	<ul style="list-style-type: none"> • Direct address <ul style="list-style-type: none"> • Proudful in winning - irony • Must <ul style="list-style-type: none"> • Modal verb • Shows confidence • Volta <ul style="list-style-type: none"> • Tone of confidence turns to doubt • Child starts to realise something isn't right
<p>Your legs are stiff, the cold bites through your coat; The dark damp smell of sand moves in your throat. It's time to let them know that you're the winner. Push off the sacks. Uncurl and stretch. That's better!</p>	<ul style="list-style-type: none"> • Legs are stiff, cold bites, smell of sand <ul style="list-style-type: none"> • Semantic field of discomfort • Stiff = unpleasant feeling in legs → lack of movement, what the child's mindset is like • Cold = bitterness and hostility • Bites through = personification of cold → emphasise the effect of cold. Bite connotes pain → discomfort the child feels • Clashing alliterative consonants

	<ul style="list-style-type: none"> • Harsh /k/s, harsh /d/s, hissing /s/s = make the hide sound unpleasant • Exclamation marks <ul style="list-style-type: none"> • Excitement / certainty of his win → still a positive tone
<p>Out of the shed and call to them: 'I've won! Here I am! Come and own up I've caught you! The darkening garden watches. Nothing stirs. The bushes hold their breath; the sun is gone. Yes, here you are. But where are they who sought you?</p>	<ul style="list-style-type: none"> • Darkening garden watches <ul style="list-style-type: none"> • Watches = garden personified → threatening • Darkening = worse to come • Might be an allusion to the Garden of Eden → losing a certain innocence in this moment • Bushes hold their breath <ul style="list-style-type: none"> • Personification of bushes = tension • Hold their breath = imagery of tension and potential danger • The sun is gone <ul style="list-style-type: none"> • Sun = pathetic fallacy → happiness and brightness • Absence of sun = danger of hiding from responsibility and life • Lack of light, sound and smell → contrast with sensory imagery of the rest of the poem → sensory deprivation → consequence of hiding / isolating • But where are they who sought you? <ul style="list-style-type: none"> • Rhetorical question - uncertainty contrasts with previous confident tone, unanswered = loneliness • More complex language → losing innocence • Use of sibilance "Watches...Nothing stirs...brushes...sun...sought" - <ul style="list-style-type: none"> • Sibilance suggests the silence – he is alone and lost
Structure	<ul style="list-style-type: none"> • No set rhyme scheme, but the majority of its lines contain slant or full rhymes <ul style="list-style-type: none"> • Show uncertainty nature of the game • Mix between children and adult poetry (always rhyme and often doesn't) → treating the childhood scenario with adult sophistication • One stanza <ul style="list-style-type: none"> • One moment of increasing tension • Use of dialogue at the start of the first stanza emphasized excitement with exclamatory sentences.
Message	<ul style="list-style-type: none"> • Childhood is seen as to be fun and exciting and innocent, but adulthood is all about betrayal and loneliness. Winning is exciting and you may succeed but in reality too much winning can lead to loneliness.

Sonnet 116

2023年3月21日 17:28

Tone	<ul style="list-style-type: none"> • Confident and passionate
Sonnet 116	<ul style="list-style-type: none"> • Title <ul style="list-style-type: none"> • As is the poet has repeatedly tried to define the true nature of love
Let me not to the marriage of true minds Admit impediments; love is not love	<ul style="list-style-type: none"> • Let me not to the marriage of true minds <ul style="list-style-type: none"> • Mind = synecdoche of personality, values, beliefs, etc. • True = real / good • Marriage of true minds = the spiritual union of two souls rather than the legal union of physical bodies (for wealth) • Admit impediments <ul style="list-style-type: none"> • Impediments = allusion to vows → make promises → long lasting, not broken, overcome obstacles
Admit impediments; love is not love Which alters when it alteration finds, Or bends with the remover to remove.	<ul style="list-style-type: none"> • Alter / alteration; remover / remove <ul style="list-style-type: none"> • Semantic field of change • Polyptoton → show the causation of the changes • Remover = unfaithful lover / interference in love • Negated by 'not' = suggest how love should be fixed
O no, it is an ever-fixèd mark That looks on tempests and is never shaken;	<ul style="list-style-type: none"> • O no, it is an ever-fixèd mark <ul style="list-style-type: none"> • O no: ecophonesis - exclamatory tone → emphasise what love is not and what love should be • 'Ever-fixed mark' - navigation term, sailing metaphor for guidance • That looks on tempests and is never shaken <ul style="list-style-type: none"> • Tempest = violent storm → symbolise obstacles and challenges • Never shaken = love is constant
It is the star to every wandering bark, Whose worth's unknown, although his height be taken.	<ul style="list-style-type: none"> • Star to every wandering bark <ul style="list-style-type: none"> • Star - navigate - guidance and purpose • Wandering bark = ship lost - metaphor for people in difficulties • Metaphor - love help people to get out of the difficult situations • Whose worth's unknown, although his height be taken <ul style="list-style-type: none"> • Worth's unknown - cannot measure the value of love • Height = physical aspects of people, juxtaposed with cannot measure worth → cannot fully understand love
Love's not Time's fool, though rosy lips and cheeks Within his bending sickle's compass come;	<ul style="list-style-type: none"> • Love is not Time's fool <ul style="list-style-type: none"> • Love and time are personified • Time doesn't change the true love, present time as another obstacle

	<ul style="list-style-type: none"> • Rosy lips and cheeks within his bending sickle's compass come <ul style="list-style-type: none"> • Rosy lips and cheeks: synecdoche of beauty → symbolise love to someone due to beauty, etc. • Bending sickle - synecdoche for grim reaper = death • Compass = within sickle's range → beauty can fade but not love
Love alters not with his brief hours and weeks, But bears it out even to the edge of doom.	<ul style="list-style-type: none"> • Analysis <ul style="list-style-type: none"> • Brief hours and weeks = a short amount of time → physical separation • Love is not affected by separation / not staying together long enough • Edge of doom = death, connotes a long time away, juxtaposed with 'brief hours and weeks' → love is unchanging over time
If this be error and upon me proved, I never writ, nor no man ever loved.	<ul style="list-style-type: none"> • Coda (conclusion of his poem) <ul style="list-style-type: none"> • No, never, ever = certain determiners, tone of conviction, confidence in validity of his arguments
Structure	<ul style="list-style-type: none"> • English sonnet <ul style="list-style-type: none"> • 3 quatrains of ABAB + 2 lines of rhyming couplets - rigid rhyme scheme - consistency and permanency of love • Sonnets usually reflect love. • Simple, monosyllabic words <ul style="list-style-type: none"> • Love is between individuals • Juxtaposed with the complexity of feelings = symbolise how natural it is for humans to experience • Tone <ul style="list-style-type: none"> • Certain and passionate → highlighting that there is a sense of conviction
Message	<ul style="list-style-type: none"> • Shakespeare expressed that marriage should be a product of the eternity of love, which could not be (easily) altered or repressed.

La Belle Dame Sans Merci

2024年2月22日 19:13

<p>Tone</p> <p>I O what can ail thee, knight-at-arms, Alone and palely loitering? The sedge has withered from the lake, And no birds sing.</p> <p>II O what can ail thee, knight-at-arms, So haggard and so woe-begone? The squirrel's granary is full, And the harvest's done.</p> <p>III I see a lily on thy brow, With anguish moist and fever-dew, And on thy cheeks a fading rose Fast withereth too.</p>	<ul style="list-style-type: none"> • Warning, melancholic • Semantic fields <ul style="list-style-type: none"> • Ail, palely, haggard, woe-begone, anguish, fading, withereth: semantic field of weakness • Alone, loitering = semantic field of purposelessness • Contrast expectations of a knight • Medieval language + ballad + refrain of 'O what can ail thee' = being overdramatic, mocking tone • Lily <ul style="list-style-type: none"> • Symbolism of death • Medieval symbolism = purity / chastity → innocent • Evoke pity for the knight • Fading rose <ul style="list-style-type: none"> • Rose = symbolism of romance • Fading = heartbroken • Medieval symbol = martyr (sacrifice life for truth) → respect + pity for the knight • Alliteration of 'f's in 'fever', 'fading' and 'fast' <ul style="list-style-type: none"> • Imitate the sucked in breath and shivering of a person suffering from cold
<p>IV I met a lady in the meads, Full beautiful — a faery's child, Her hair was long, her foot was light, And her eyes were wild.</p>	<ul style="list-style-type: none"> • A faery's child <ul style="list-style-type: none"> • Modern = otherworldly beauty • Medieval faeries = minions of the devil, tricksters → foreshadowing that she cannot be trusted • Her hair was long, her foot was light <ul style="list-style-type: none"> • Long hair = associated with sensuality and sexuality • Light = graceful, elegant in medieval thoughts • Her eyes were wild <ul style="list-style-type: none"> • Wild = having a sense of passion OR being unpredictable + uncontrolled (cannot trust)
<p>V I made a garland for her head, And bracelets too, and fragrant zone; She looked at me as she did love, And made sweet moan.</p>	<ul style="list-style-type: none"> • Garland, bracelets, fragrant zone <ul style="list-style-type: none"> • Semantic field of gifts → adoration • Imagery of circular objects → unity + eternity OR entrapment + obsession (create image of chain / shackles) • She looked at me as she did love <ul style="list-style-type: none"> • As = ambiguity → pretending to love the knight - can't be trusted • Sweet moan <ul style="list-style-type: none"> • Euphemism for sex • Moan = euphemism for pleasure from sex OR complaint → knight failing to recognise the lady is unhappy

<p>VI I set her on my pacing steed, And nothing else saw all day long, For sidelong would she bend, and sing A faery's song.</p>	<ul style="list-style-type: none"> • I set her on my pacing steed <ul style="list-style-type: none"> • I set her = active voice → dominance of knight over the lady → chivalrous act of caring • Pacing steed = can be euphemism for sex • And nothing else saw all day long <ul style="list-style-type: none"> • Nothing / all = extremity → obsession of women → power of love • For sidelong would she bend, and sing a faery's song <ul style="list-style-type: none"> • Sidelong = connote secretness → not fully honest, hiding something? • A faery's song: allusion to Siren's song (siren = dangerous creatures in Greek mythology who lured sailors with their music and voices to shipwreck)
<p>VII She found me roots of relish sweet, And honey wild, and manna¹-dew, And sure in language strange she said — 'I love thee true'.</p> <p>VIII She took me to her elfin grot, And there she wept and sighed full sore, And there I shut her wild wild eyes With kisses four.</p>	<ul style="list-style-type: none"> • She found me, she took me <ul style="list-style-type: none"> • 'She' becoming the subject → women gaining control of the knight • Roots of relish sweet, honey wild, manna-dew <ul style="list-style-type: none"> • Manna-dew: food from heaven → essential for survival • Semantic field of food → how women are everything to men, men depend on women • Wild, root, dew = herbs → ominous foreshadowing - potion? • In language strange she said - I love thee true <ul style="list-style-type: none"> • Language strange: magical connotations → suggesting spell / incarnation • I love thee true - words of the spell → power of love in controlling people • Elfin grot <ul style="list-style-type: none"> • Magical setting - semantic field of fantasy / magic → how love can be idealised / obsessive • I shut her wild wild eyes with kisses four <ul style="list-style-type: none"> • I shut = knight seems to have control • Four = obsession from high numbers • Setting in women's place: irony of the knight's ignorance → he is not actually in control
<p>IX And there she lulled me asleep And there I dreamed — Ah! woe betide! — The latest dream I ever dreamt On the cold hill side.</p>	<ul style="list-style-type: none"> • Ah! woe betide! <ul style="list-style-type: none"> • Ecophonesis → emotional exclamation: over dramatic / being devastated • The latest dream I ever dreamt <ul style="list-style-type: none"> • Repetition of 'dream' = highlights the strange, unreal nature of the Knight's time with the lady • Latest = the Knight is dying, and this is the last dream he ever experienced • On the cold hill side <ul style="list-style-type: none"> • Sympathetic background • Cold = isolation + sadness
<p>X I saw pale kings, and princes too, Pale warriors, death-pale were they all; They cried — 'La Belle Dame sans Merci Thee hath in thrall!'</p> <p>XI I saw their starved lips in the gloam, With horrid warning gaped wide</p>	<ul style="list-style-type: none"> • Pale <ul style="list-style-type: none"> • Connote starvation + weakness → being seduced seriously • Kings, princes, warriors <ul style="list-style-type: none"> • Semantic field of chivalry → symbolise power → the power of the woman's seduction • Plural → many people were seduced • La Belle Dame sans Merci

<p>XI I saw their starved lips in the gloam, With horrid warning gapèd wide, And I awoke and found me here, On the cold hill's side.</p>	<ul style="list-style-type: none"> • Plural → many people were seduced • La Belle Dame sans Merci <ul style="list-style-type: none"> • The beautiful lady without mercy → foreshadow the threat of women • Gloam <ul style="list-style-type: none"> • Archaic word for twilight → transition between life and death → final moments
<p>XII And this is why I sojourn here Alone and palely loitering, Though the sedge is withered from the lake, And no birds sing.</p>	<ul style="list-style-type: none"> • Sojourn, along, loitering <ul style="list-style-type: none"> • Semantic field of purposelessness • No birds sing <ul style="list-style-type: none"> • Sympathetic background → lack of life
<p>Structure</p>	<ul style="list-style-type: none"> • Ballad <ul style="list-style-type: none"> • Longer, typically narrative poem • A type of rhyming verse that was set to music for dancing • Subverted version of love tale - create an image of love • 12 quatrains <ul style="list-style-type: none"> • First 3 lines in iambic pentameter • Last line only four to five syllables • Creates a start-and-stop rhythm that relates to the poem's interest in the tensions between life and death • Iambic tetrameter and trimeter – strong rhythm. <ul style="list-style-type: none"> • Subtle control of love • Unreliable narrator - knight <ul style="list-style-type: none"> • And there she wept and sighed full sore → not seeing the reality
<p>Message</p>	<ul style="list-style-type: none"> • The knight is lonely and in danger

Poem at Thirty-Nine

2023年2月9日 18:39

Tone	<ul style="list-style-type: none"> • Nostalgic and sorrowful
Title Poem at Thirty-Nine	<ul style="list-style-type: none"> • Thirty-nine <ul style="list-style-type: none"> • Emphasis on age, foreground the poem from an adult's experience
Opening line How I miss my father. I wish he had not been so tired when I was born.	<ul style="list-style-type: none"> • How I miss my father. / I wish... <ul style="list-style-type: none"> • Privileged position foregrounds her love for her father + loss of her father • Short declarative sentence = explicit • End-stopping = tired and unemotional tone • Miss + wish = emotive language, juxtaposed with tone → might not remember much about her father / imitate father's attitude • Wish = lack of satisfaction, only remembering what she would change • So tired: isolated on one line = emphasise how tired her father was • Enjambment <ul style="list-style-type: none"> • The poem is a chain of thoughts, struggle to express her thoughts, inconsistent
Writing deposit slips and checks I think of him. He taught me how. This is the form, he must have said: the way it is done. I learned to see bits of paper as a way to escape the life he knew and even in high school had a savings account.	<ul style="list-style-type: none"> • Semantic field of finance: deposit slips, checks. Bits of paper, savings account <ul style="list-style-type: none"> • Connotations of mundanity and non-personal things → power of love in affecting every aspect of everyday life • I learned to see bits of paper as a way to escape the life he knew <ul style="list-style-type: none"> • Escape = connote his life being unpleasant and in hardship → wish better for his daughter • Escape = extreme change, juxtaposed with unimportant connotations of 'bits of paper' → show the impact of her father's everyday behaviours on her • Simple sentence and language <ul style="list-style-type: none"> • Imitates how a father would speak to a young child → strength of memory coming back despite it is of mundane activity • Even in high school had a savings account <ul style="list-style-type: none"> • High school = youthful, naïve • Savings account = serious • Show the emphasis of financial responsibility by father + strong effect of his teachings
He taught me that telling the truth did not always mean a beating; though many of my truths must have grieved him before the end.	<ul style="list-style-type: none"> • He taught me <ul style="list-style-type: none"> • Repetition shows consistency in love and constant efforts to care for the speaker despite limited time • Telling the truth did not always mean a beating <ul style="list-style-type: none"> • Childish imagery = taught early in life • A beating = strict parenting style at the time → his father was more gentle in parenting, not using corporal

	<p>punishments</p> <ul style="list-style-type: none"> • Truth - allusion to Walker being homosexual / things that she doesn't want to admit or may upset her father • Alliteration of /t/ = difficult to say, imitating the difficulty of her father's advice but still following it • My truths must have grieved him <ul style="list-style-type: none"> • Grieved = emotive language, show conflict between them • Must have = no explicit objection raised • Before the end <ul style="list-style-type: none"> • The end = euphemism for death → difficult to accept the death, reluctant to say
<p>How I miss my father! He cooked like a person dancing in a yoga meditation and craved the voluptuous sharing of good food.</p>	<ul style="list-style-type: none"> • 'How I miss my father!' repeated <ul style="list-style-type: none"> • Emphasise her grief + becomes more emotional (exclamation mark) • Cooked, food <ul style="list-style-type: none"> • Symbolic of warmth, life and generosity → symbolic of love • He cooked like a person dancing in a yoga meditation <ul style="list-style-type: none"> • Simile • Oxymoron juxtaposing mundane chore with artistry → emphasising the liveliness of her father • Dancing = exciting, yoga meditation = slow, calm → show the uniqueness of her father • Craved the voluptuous sharing of food <ul style="list-style-type: none"> • Crave - looking forward to share the joys of his life with others, teach the importance of sharing • Voluptuous = connotation of luxury and indulgence → enjoying sharing of the good food • Present father as excessively generous because of love of people, contrasting his practical nature
<p>Now I look and cook just like him: my brain light; tossing this and that into the pot; seasoning none of my life the same way twice; happy to feed whoever strays my way.</p>	<ul style="list-style-type: none"> • Look and cook <ul style="list-style-type: none"> • Assonance → similarity / connection between herself and her father • Cook = metaphor for how she lives out life + treats others • Brain light <ul style="list-style-type: none"> • Juxtaposed with 'so tired' • Metaphor of positivity and freedom → show the effects of her father's love, teaching her the skills to be less burdened • Tossing this and that into the pot <ul style="list-style-type: none"> • Shows freedom and liveliness → similar to father but also different in her energy ('tossing') + varied ingredients ('this and that' = vague) • Seasoning none of my life the same way twice <ul style="list-style-type: none"> • Extended metaphor of her life being exciting and enjoyable • Seasoning = symbolise actions and opportunities in life • Happy to feed whoever strays my way <ul style="list-style-type: none"> • Generosity / open-minded approach to personal relationships same as father • Strays = connotes being a saviour or carer, now caring others rather than being cared • Whoever = lack of strictness in life → freedom contrasted to semantic field of financing → thanks to her father's teaching and care

	<ul style="list-style-type: none"> • Still use the symbol of food ('feed') for caring
<p>Closing line He would have grown to admire the woman I've become: cooking, writing, chopping wood, staring into the fire.</p>	<ul style="list-style-type: none"> • He would have grown to admire <ul style="list-style-type: none"> • Admire - grew up well, becoming perfect ideal women her dad wanted her to become → show her pride in herself • Would = at one point her father was not proud of her → show conflict from having own identity as she needs to fully grow up • Semantic field of peace and calmness <ul style="list-style-type: none"> • Cooking - what her father did, try to imitate his father - 'cook just like him' + symbolise generosity and different opportunities she have • Writing = ties back 'writing deposit slips and checks' → escaping her father's past with more freedom (writing = poetry / novel) • Chopping wood - independence, self-sufficient • Staring into the fire = being passionate of life, and facing the problems of life with courage / ability to slow down and reflect on life
<p>Structure</p>	<ul style="list-style-type: none"> • Free verse <ul style="list-style-type: none"> • Not following rules, expressing herself honestly, personally and casually • Reflect the level of freedom she has • Regretful to celebratory tone <ul style="list-style-type: none"> • Celebrating the women she has become • From monosyllabic words to complex words + becoming more metaphorical and more emotional <ul style="list-style-type: none"> • Idea of growing, becoming more thoughtful and learning more • Enjambments <ul style="list-style-type: none"> • Make the whole poem a stream of consciousness → connection to memories and emotions
<p>Message</p>	<ul style="list-style-type: none"> • Poem at thirty-nine is a written by the author to honour his father's memories by celebrating all the ways that his father impacts the author throughout her life, in particular her generosity: 'happy to feed/whoever strays my way.' This illustrates their strong parent-child relationship/influence.

War Photographer

2024年2月24日 17:43

Tone	Detached / blunt tone
War Photographer	<ul style="list-style-type: none"> • Foreground the effect of the experiences of war on him
<p>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 a priest preparing to intone a Mass¹. Belfast. Beirut. Phnom Penh. All flesh is grass.</p>	<ul style="list-style-type: none"> • In his darkroom he is finally alone <ul style="list-style-type: none"> • Darkroom: metaphor for photographer's depression due to the suffering he witnesses • Finally: creates tone of peace and relief • Sibilance: spools of suffering <ul style="list-style-type: none"> • Crates tone of peace and softness • Alternatively, could establish negative mood with harsh s sounds • Spools of suffering set out in ordered rows <ul style="list-style-type: none"> • 'Spools of suffering' juxtaposes with 'ordered rows' • Spool – metaphor for grief and pain, which photographer captures • Suffering – biblical allusion to the suffering of Christ, connotes being disordered + chaotic <ul style="list-style-type: none"> ○ Alludes to the fact that the innocent must suffer in wars and conflict (similar to how Jesus was innocent) ○ People are 'reborn' in a way through the photography in order to hope for change ○ The significance of Jesus' death is his resurrection, which got rid of people's sins and gave them hope for eternal life • Ordered rows = imagery of graveyards, alludes to another consequence of war • Looks to establish order in the chaotic content of his photographs, perhaps to make sense of it → he knows he has an important purpose • Ordered rows, priest, Mass, All flesh is grass – religious imagery <ul style="list-style-type: none"> • Priest – suggests purpose, bring people important and life-affecting messages • Mass: preaching to educate and support, looks to bring dignity and significance to events • Also foreshadows condemnation of those unwilling to listen • His job is also a calling (something which he will dedicate his life to and will define him) • His job is also to remind us, like a priest, that life is transitory • Belfast. Beirut. Phnom Penh. <ul style="list-style-type: none"> • Tricolon of cities in war • Belfast – allusion to the Irish troubles • Beirut – allusion to war in Lebanon • Phnom Penh - Cambodian civil war • Conflict all around the world, tricolon one after the other shows the endlessness of war, triggers memories of

	<ul style="list-style-type: none"> war in those areas • Shows the power of war, historical significance of countries erased by war and conflict • Alliteration of plosives - sense of violence • Caesura – poem stops in middle of stanza <ul style="list-style-type: none"> • Silence to commemorate the fallen • Shows overwhelming death and effects of war in changing internal rhythm of poem • All flesh is grass <ul style="list-style-type: none"> • Allusion to Isaiah 40:6 (“human life is transitory / brief”) • Creates harsh and sudden tone in the last line - emulates feeling of war flashbacks + juxtaposes with previous peaceful tone of stanza • Flesh = synecdoche for human beings • Grass = metaphor showing vulnerability of human
<p>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 to ordinary pain which simple weather can dispel, to fields which don't explode beneath the feet of running children in a nightmare heat.</p>	<ul style="list-style-type: none"> • He has a job to do <ul style="list-style-type: none"> • Tone of obligation and urgency • Shows how the photographer views the importance of his job • Solutions <ul style="list-style-type: none"> • Symbolise his job and what he can do • Did not tremble then / though seem to now <ul style="list-style-type: none"> • Enjambment indicate a break from reality (photographer still lives in the memories of war) • Tremble: suggest photographer experiences PTSD / nervous due to his sense of responsibility to show the public the truth • Ordinary, simple <ul style="list-style-type: none"> • Juxtapose with nightmare, explode → suggest how people in UK are exempt from such suffering • Intensity vs calmness of everyday life • Caesura ('Rural England.') • Pause in line - time to think + reflect on his memories • Reinforces the juxtaposition of the horrors his photos portray and the peaceful, simple peace of home • Creates serious but determined tone • Running children in a nightmare heat <ul style="list-style-type: none"> • Allusion to “Napalm Girl” photograph • Reference to real picture that made real difference solidifies war photographer’s point that his work is useful
<p>Something is happening. A stranger's features faintly start to twist before his eyes, 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.</p>	<ul style="list-style-type: none"> • Something is happening <ul style="list-style-type: none"> • Picture develops - photographer remembers specific memory • Caesura - shows power of memories in the way it interrupts the poem • Half-formed ghost <ul style="list-style-type: none"> • Photo begins to develop, details are half-formed • Describes person's life - hasn't lived a full life or position of the victim, 'stranger' only known for their death • Ghost – connotations of haunting someone - shows effects of the photos on photographer - also suggests the

	<p>fate of stranger, who has died</p> <ul style="list-style-type: none"> • Shows injustice of war's effects on people's lives (ghosts usually appear only because they've been wronged by someone) • Blood stained into foreign dust <ul style="list-style-type: none"> • Blood: symbol of photographer's guilt in an inability to help victims / also symbolise war, violence, death • Stained: connotes permanence (both in photographer's guilt and effects of war photographer's work) • Foreign dust: refers to country afflicted by war • Do what someone must <ul style="list-style-type: none"> • Brings back tone of obligation and duty to show importance of photography in war • Country is only known for death and violence in worldwide news <ul style="list-style-type: none"> • Photographer feels guilt that his job helps the country's violent reputation • Euphemistic language used to describe war and death <ul style="list-style-type: none"> • Shows emotional struggle of photographer to fully acknowledge what has happened
<p>A hundred agonies in black and white from which his editor will pick out five or six for Sunday's supplement². 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.</p>	<ul style="list-style-type: none"> • A hundred agonies in black and white from which his editor will pick out five or six for Sunday's supplement <ul style="list-style-type: none"> • Hundred juxtaposes with five or six • Hundred = hyperbolic, show the high number / five or six = low number • Contrast in number → show how the photos are unvalued, most of them ignored • Or: creates a tone of casualness, uncertainty → shows how viewers don't care • Sunday's = connotes relaxation • Supplement = unimportant → how the photos are thought as simply an addition • Eyeballs prick with tears <ul style="list-style-type: none"> • Prick = connotes quick, simple action → shows the quick, fleeting sadness • Eyeball = not the whole body → the photo did not evoke empathy amongst readers • Show the insignificance of photos • Bath, pre-lunch beers <ul style="list-style-type: none"> • Connotes leisure and comfort • Repetition of positives - show frustration of society's cold-bloodedness • Stares impassively at where he earns his living and they do not care <ul style="list-style-type: none"> • Aeroplane: possibly going to another war zone • Impassively: emotionless, shows impact of war's repetition • He earns his living – monetary tone of role, juxtaposes with previous emotional importance of role before → numb to the significance of this task • They do not care – privileged position, simple declarative sentence → show the sadness of the photographer • Idiomatic expression hides true emotional value and impacts of his job <ul style="list-style-type: none"> • Uncaring connotations contrasts with previous care photographer shows into his work • Contrast creates tone of disillusionment <ul style="list-style-type: none"> • Shows effects of repetitive nature of war on the photographer, starts to stop caring as a coping mechanism

Structure	<ul style="list-style-type: none"> • ABBCDD + consistent stanza length <ul style="list-style-type: none"> • War is consistent in human existence • Reflects the consistent conflict in a war photographer's life • Same rhyme scheme throughout: the work of the photographer has little to help with ending the wars, attitude of people doesn't change • Explicit blatant tone feels unsatisfying and nullifies emotion all throughout the poem <ul style="list-style-type: none"> • Shows power of audience: here, it completely disregards the chaos of war, but it could also ensure that conflict never happens again
Message	<ul style="list-style-type: none"> • The poem is about the challenge photographers face whose job requires them to report horrific stories causing them to become desensitized to the environment they are forced to be in. 'He stares impassively at where/he earns his living'. Also, it is highlighting his hopelessness as he cannot help.

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The Tyger

2024年2月24日 17:43

Tone	<ul style="list-style-type: none"> • Awe / disbelief
The Tyger	<ul style="list-style-type: none"> • Tyger <ul style="list-style-type: none"> • Symbolise suffering and destruction in the world • Parallel to the sister poem 'the Lamb' → symbol of innocent mankind • Explore its creator • Songs of innocence and experience
<p>Tyger, Tyger, burning bright, In the forests of the night: What immortal hand or eye, Could frame thy fearful symmetry?</p>	<ul style="list-style-type: none"> • Alliteration in the first line <ul style="list-style-type: none"> • Chant like - being like a nursery rhyme • Burning bright <ul style="list-style-type: none"> • Refers to the tiger's bright yellow fur • Burning bright: imagery of fire - both beautiful + dangerous • In the forests of the night <ul style="list-style-type: none"> • Forest of the night: fear + mysteriousness • Establish a tone of awe • Immortal hand or eye <ul style="list-style-type: none"> • Immortal: allusion to God • Hand or eye: synecdoche for artists • Frame thy fearful symmetry <ul style="list-style-type: none"> • Frame: connotes construction and building • Alliteration of /f/ sound: meticulousness, skill, and attention to detail • Symmetry: beautiful and perfection, fearful = danger → juxtaposed • Interrogative directly addresses the animal • Symmetry = skill and intrigue of the creator
<p>In what distant deeps or skies Burnt the fire of thine eyes? On what wings dare he aspire? What the hand, dare seize the fire?</p>	<ul style="list-style-type: none"> • Distant deeps or skies <ul style="list-style-type: none"> • Allusion to hell + heaven - otherworldly • Plosive alliteration • Fire of thine eyes <ul style="list-style-type: none"> • Fire = passion / determination / destruction • Eyes = symbolise soul • On what wings dare he aspire? <ul style="list-style-type: none"> • Allusion to Icarus (died by flying too close to Sun so his wing melted) → metaphor of over-ambition of God • He = suggest tiger being a human creation

	<ul style="list-style-type: none"> • What the hand, dare seize the fire? <ul style="list-style-type: none"> • Allusion to Prometheus → against the command of Zeus → disobedience • Seize = connotes of taking the fire forcefully • Fire = hope + destruction • Repetition of 'dare' <ul style="list-style-type: none"> • Connotes rebellion → going against nature • Present God as not only someone who is able to create such evil creatures but also bold enough to do so • List of questions <ul style="list-style-type: none"> • Intrigued by the concept of God
<p>And what shoulder, & what art, Could twist the sinews of thy heart? And when thy heart began to beat, What dread hand? & what dread feet?</p>	<ul style="list-style-type: none"> • What shoulder, & what art, could twist the sinews of thy heart? <ul style="list-style-type: none"> • Shoulder = hand made by God • Twist = connote force + contortion → show how unnatural the tiger is, image of the sheer force of the tiger's creator • Sinew = tiny joints that held muscles together → symbolise life given to the tiger • Heart = the tiger's way of perceiving and experiencing the world (violence) + life given to tiger • Repetition of dread <ul style="list-style-type: none"> • Show fear / horror of the tiger • God in fear of his own creation? • Fear / in awe of God's power
<p>What the hammer? what the chain, In what furnace was thy brain? What the anvil? what dread grasp, Dare its deadly terrors clasp!</p>	<ul style="list-style-type: none"> • Trochaic tetrameter <ul style="list-style-type: none"> • Stressed syllable followed by an unstressed syllable • Defined rhythm - imitate the sound of hammering • Hammer, chain, furnace, anvil <ul style="list-style-type: none"> • Semantic field of blacksmithing • Physically demanding job - show how process of creation is violent + requires huge power • Allusion to Hephaestus - made weapons for war - creations are beautiful but also evil • Human's own perception of how God creates the world • Furnace - great, fiery heat, may relate to hell
<p>When the stars threw down their spears And water'd heaven with their tears: Did he smile his work to see? Did he who made the Lamb make thee?¹</p>	<ul style="list-style-type: none"> • When the stars threw down their spears <ul style="list-style-type: none"> • Allusion to Satan's rebellion in Paradise Lost (rebellious angels admit defeat due to God's power) • Star = allusion to rebellious angels • Show anger at God's creations • Conflict between stars and God making tiger • Water'd heaven with their tears <ul style="list-style-type: none"> • Tears = from fallen angels, symbolise evil and suffering • Showing how evil and suffering are now an integral part of all existence • Did he who made the Lamb make thee?

	<ul style="list-style-type: none"> • Paradox: whether the same creator could possibly make the lamb and the tiger → very different creatures, cannot understand the motivation behind • Lamb = contrasting poem, symbolise innocence, allusion to Christ
<p>Tyger, Tyger burning bright, In the forests of the night: What immortal hand or eye, Dare frame thy fearful symmetry?</p>	<ul style="list-style-type: none"> • Refrain of the first stanza, 'Could' changed to 'Dare' <ul style="list-style-type: none"> • Show how terror / fear intensifies • Dare - speaks to the fact that God was not just able to make the tiger, but willing to do so → wanting to introduce fear and danger into the world • The four stanzas in between characterize the creator that made the tiger as being daring • Also reflect the idea of 'symmetry' - same start and end • Show how his question will never be answered - in awe of the God
Structure	<ul style="list-style-type: none"> • Rhyming couplets <ul style="list-style-type: none"> • Creates symmetry • Patterned lines - reflect the poem's argument that there is a God and that this God has a plan—even if that plan isn't completely comprehensible to humans • Series of rhetorical questions <ul style="list-style-type: none"> • Unanswered questions - show complexity of nature
Message	<ul style="list-style-type: none"> • The poem is about the challenge photographers face whose job requires them to report horrific stories causing them to become desensitized to the environment they are forced to be in. 'He stares impassively at where/he earns his living'. Also, it is highlighting his hopelessness as he cannot help.

My Last Duchess

2023年2月9日 18:39

Tone	<ul style="list-style-type: none"> • Cold / arrogant / threatening
<p>Title My Last Duchess</p> <p>Ferrara</p>	<ul style="list-style-type: none"> • My <ul style="list-style-type: none"> • Possessive pronoun • Foreground possessiveness and treatment of women (strengthened over the poem) • Last <ul style="list-style-type: none"> • Many women affected / in love • Hinting that the duchess is dead • Duchesses being sequential → simply a collectible item • Ferrara <ul style="list-style-type: none"> • Allusion to Alfonso II
<p>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. 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 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</p>	<ul style="list-style-type: none"> • Looking as if she were alive <ul style="list-style-type: none"> • She / her = painting personified → viewed as equal to the duchess • Ambiguous → realistic or wife already died? • I call that piece a wonder, now <ul style="list-style-type: none"> • That piece = objectification • Now = Duke regarded her as less when she was alive (not a 'wonder') • Will't please you sit and look at her? <ul style="list-style-type: none"> • Rhetorical question = commanding • Sit = the duke elevating his position • Repetition of 'Frà Pandolf' <ul style="list-style-type: none"> • Emphasising the artist who created the image → showing off his wealth • Interjection <ul style="list-style-type: none"> • Shame, hiding something? • Curtain = symbolise truth hidden by duke • None = absoluteness of his control • Extent of control - he still has control after death + control who can see her, regret that she didn't have enough control before death • If they durst <ul style="list-style-type: none"> • Durst = archaic form of dare → some strangers are intimidated from asking due to the duke's power / rumour of the duchess • Glance = a look of being controlled / thought as flirtatious by the Duke

<p>Are you to turn and ask thus. Sir, 'twas not Her husband's presence only, called that spot 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</p>	<ul style="list-style-type: none"> • Spot of joy <ul style="list-style-type: none"> • Spot = present the blush as imperfection → negative character • Repeated → how much the duke dislikes the blushing behaviour • Extended enjambment <ul style="list-style-type: none"> • Content of lines spill over their boundaries → duke getting carried away with jealousy over his former wife's perceived transgressions
<p>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. 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</p>	<ul style="list-style-type: none"> • How shall I say? <ul style="list-style-type: none"> • Interrogative interjection - spontaneous? • Façade of his character - trying to seem loving but in reality controlling and powerful • Euphemistic language <ul style="list-style-type: none"> • Embarrassed? Ashamed? • Requires reader to infer his behaviour, suggest promiscuity • Courtesy / too soon made glad / easily impressed / liked whate'er she looked on <ul style="list-style-type: none"> • Positive qualities as reasons to dislike the duchess → present duke as irrational • My favour at her breast <ul style="list-style-type: none"> • Favour = a love-gift such as a ribbon or necklace • Breast = sexual overtones • Asyndetic list of gifts <ul style="list-style-type: none"> • How she sees them all equally important • Dropping, daylight, some officious fool, broke, mule <ul style="list-style-type: none"> • Semantic field of unvaluable things + actions • Pejorative, Duke views other gifts as unworthy
<p>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 This sort of trifling? Even had you skill In speech – (which I have not) – to make your will</p>	<ul style="list-style-type: none"> • My gift of a nine-hundred-years-old name with anybody's gift <ul style="list-style-type: none"> • Nine-hundred-years-old name: represents his title - connotes wealth, power, status - proud and pretentious • Anybody: juxtaposed with nine-hundred-years-old name, insignificant • Who'd stoop to blame this sort of trifling? <ul style="list-style-type: none"> • Rhetorical question • Stoop - pretentious, view himself as more important than his wife • Trifling - unimportant, the Duchess doesn't matter for him • (Which I have not) <ul style="list-style-type: none"> • Humble / modest - making excuses - facade
<p>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</p>	<ul style="list-style-type: none"> • Dialogue showing disgust <ul style="list-style-type: none"> • Presented as antithesis of the duchess, present him as irrational
<p>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 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</p>	<ul style="list-style-type: none"> • Lessoned so <ul style="list-style-type: none"> • Thinking that she should learn from him, arrogance • This grew; I gave commands; Then all smiles stopped together <ul style="list-style-type: none"> • Threatening, ominous tone • Commands – connotes impersonal power, authority

	<ul style="list-style-type: none"> • Commands - connotes impersonal power - authority • Euphemism - not knowing what he is capable of - ominous • As if alive <ul style="list-style-type: none"> • Might have killed the duchess • Caesura <ul style="list-style-type: none"> • Time to interpret • Duke is saying it slowly - add to the veiled threat - create feeling of control / calm
<p>The company below, then. I repeat, The Count your master's known munificence 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</p>	<ul style="list-style-type: none"> • My object <ul style="list-style-type: none"> • Connote the possessiveness of the duke • How the new duchess is simply treated as a possession
<p>Closing line Together down, sir. Notice Neptune, though, Taming a sea-horse, thought a rarity, Which Claus of Innsbruck cast in bronze for me!</p>	<ul style="list-style-type: none"> • Neptune taming a sea-horse <ul style="list-style-type: none"> • Neptune = God of freshwater and sea • Taming = control • Sea horse = symbolise masculinity and strength - show the level of control the duke wants • Echoes duke's obsession of power and control • Privileged position with unimportant message <ul style="list-style-type: none"> • Rule broken - wants it to feel like it's not rare
<p>Structure</p>	<ul style="list-style-type: none"> • Unreliable narrator <ul style="list-style-type: none"> • Patriarchal dominance, powerlessness of women • Dramatic monologue <ul style="list-style-type: none"> • Duke being self-important / narcissistic • Iambic pentameter + rhyming couplets <ul style="list-style-type: none"> • Strict rhythm • Cycle of patriarchy, controlling manner • Enjambment <ul style="list-style-type: none"> • To reflect the conversational style he uses • To try to disguise his desire for control by hiding the controlled rhythm • Repeated use of euphemisms <ul style="list-style-type: none"> • Up to interpretation, adds to unreliability of narrator • Lack of clarity creates mystery, manipulation, foreboding • Serves the warning to future wife • Very long sentences <ul style="list-style-type: none"> • How much the duke loves the sound of his own voice and how much he dislikes sharing the conversational floor with anyone else
<p>Message</p>	<ul style="list-style-type: none"> • Shows the Duke's toxic nature of his relationships and manipulative intentions. Showing the consequences of unchecked power.

Half-caste

2023年1月19日 20:08

Tone	<ul style="list-style-type: none"> • Questioning, confident, threatening
Title	<ul style="list-style-type: none"> • Caste <ul style="list-style-type: none"> • Suggests purity and cleanliness → racist in implying that mixed race people are impure • Half <ul style="list-style-type: none"> • Implies person of mixed race is not a complete person • Mock these who abuse him - as if he is apologetic but just wants clarification
Excuse me standing on one leg I'm half-caste	<ul style="list-style-type: none"> • Sarcastic and mocking tone <ul style="list-style-type: none"> • Excuse me - polite and apologetic tone • Standing on one leg - ridiculous imagery of half a person, take away any respect for audience • Privileged position foregrounds racism dehumanising people
Explain yusef wha yu mean when yu say half-caste yu mean when picasso mix red an green is a half-caste canvas/	<ul style="list-style-type: none"> • Anaphora of 'Explain yusef' <ul style="list-style-type: none"> • Imperative = confrontational tone → show the confidence of the speaker • Direct address consistently used with yu - forwardness to the speaker, focus on the actions of society • Anaphora = show multiple conversations → constant prejudice and focus on race in society / further show confidence + lack of fear • Analogy of Picasso to half-caste <ul style="list-style-type: none"> • Picasso = skill and creativity • Picasso mix red an green = mixing of complimentary colour praised by society, specific colour of red and green are viewed in a neutral way while mix of colour in human = inferior • More colour = more creativity in painting → diversity should be welcomed • Half-caste canvas = metaphor for his identity, incomplete connotation juxtaposed with masterful connotation • Red + green = colour → no need to separate them + mixed purposefully same as race → show how ridiculous 'half-caste' is

<p>explain yuself wha yu mean when yu say half-caste yu mean when light an shadow mix in de sky is a half-caste weather/ well in dat case england weather nearly always half-caste in fact some o dem cloud half-caste till dem overcast so spiteful dem dont want de sun pass ah rass/</p>	<ul style="list-style-type: none"> • Light an shadow mix in de sky <ul style="list-style-type: none"> • Metaphor for diversity in society / mixed race status • Natural imagery → diversity in society is meant to be there • Half-caste weather <ul style="list-style-type: none"> • Weather = natural connotations • Half-caste = man-made connotations • Juxtaposed to show how half-caste cannot encompass his identity • England weather nearly always half-caste <ul style="list-style-type: none"> • England weather = allusion to something his audience is familiar with • Illogical argument to show that 'half-caste' makes no sense • Some o dem cloud half-caste till dem overcast so spiteful dem don't want de sun pass <ul style="list-style-type: none"> • Cloud = metaphor for racists • Sun = hope • Overcast = bringing misery, blocking light and hope that racism will end • Ah rass <ul style="list-style-type: none"> • Creole dialect to express frustration and anger
<p>explain yuself wha yu mean when yu say half-caste yu mean when tchaikovsky sit down at dah piano an mix a black key wid a white key is a half-caste symphony/</p>	<ul style="list-style-type: none"> • Mix a black key wid a white key <ul style="list-style-type: none"> • Allusion to Tchaikovsky = skill and creativity • = metaphor for diversity, more explicit use of colour → showing how diversity makes society more beautiful + how ridiculous 'half-caste' is • Half-caste symphony <ul style="list-style-type: none"> • Symphony = connotation skill / creativity / artistry → confidence in his identity • Contrast between piano (single instrument) + symphony (instruments combined) = how diversity creates fruitfulness in society • Juxtapose with pejorative connotations of half-caste
<p>Explain yuself wha yu mean Ah listening to yu wid de keen half of mih ear Ah lookin at yu wid de keen half of mih eye and when I'm introduced to yu I'm sure you'll understand why I offer yu half-a-hand an when I sleep at night I close half-a-eye consequently when I dream I dream half-a-dream an when moon begin to glow I half-caste human being cast half-a-shadow but yu must come back tomorrow</p>	<ul style="list-style-type: none"> • Keen half of mih ear, Keen half of mih eye <ul style="list-style-type: none"> • Shows the lack of ability that society expects from the speaker • Half-a-hand, Close half-a-eye <ul style="list-style-type: none"> • Half-a-hand = a lack of respect as not shaking hands properly, potential relationship lost • Being half a person has extended to the speaker physically, expectations of society increase (making its prejudice increase) • Dream half-a-dream <ul style="list-style-type: none"> • Effects deep into the mentality of the speaker • Dream = future → racist caused limited opportunities for people of colour and themselves • Half-caste human being cast half-a-shadow <ul style="list-style-type: none"> • Wordplay amuse the speaker → confidence + intelligence • Ghoulish / supernatural aspect → how society fears his mixed race status, perceives him as sub-human, contradicts to the natural imageries of his identity → absurdity of society

	<ul style="list-style-type: none"> • Contrast between 'half-caste human being' and 'half-a-shadow' = show the term being illogical • But yu must come back tomorrow <ul style="list-style-type: none"> • Volta • Focus shift from speaker to society • Must = authority, more serious tone • Tomorrow = future, when society has changed and learned from the mistakes of racism, need to change
<p>wid de whole of yu eye an de whole of yu ear an de whole of yu mind</p>	<ul style="list-style-type: none"> • Repetition of 'whole' <ul style="list-style-type: none"> • Emphasis on the status of the audience → they are the ones who treat the speaker with prejudice • Semantic field of body parts (eye, ear, mind) = symbolise perspective and belief → come back with more open-mindedness
<p>an I will tell yu de other half of my story</p>	<ul style="list-style-type: none"> • Continue with the last stanza, after racist people become open minded • de other half of my story <ul style="list-style-type: none"> • Other half = solidifies that half-caste men is not half a men • The racist people are biased, so only the 'half-caste' side is seen • An open mind is needed to see the whole men
<p>Structure</p>	<ul style="list-style-type: none"> • Phonetic speech in Creole dialect <ul style="list-style-type: none"> • Show pride in identity + rejecting the European culture • Some British English is used to show the impact of British culture • No punctuation, free verse <ul style="list-style-type: none"> • Frustrated and furious tone • Speed up the flow of the poem → show his anger • Refusing to conform natural meter → he is against society • Two parts to the poem – others' prejudice and how he responds.
<p>Message</p>	<ul style="list-style-type: none"> • The term 'half-caste' demeans and undermines those with mixed heritage in an unfair way.

Do not go gentle into that good night

2024年2月24日 17:43

<p>Tone</p>	<ul style="list-style-type: none"> • Regretful, desperate tone
<p>Do not go gentle into that good night, Old age should burn and rave at close of day; Rage, rage against the dying of the light.</p>	<ul style="list-style-type: none"> • Do not go gentle into that good night <ul style="list-style-type: none"> • Imperative - commanding his father to resist death • Gentle = quiet, easing passing • Good - death is the end of suffering • Night - euphemism for death - difficult to accept the fact • Burn and rave <ul style="list-style-type: none"> • Assonance + plosive sounds → emotive • Bold imagery against death • Rage, rage <ul style="list-style-type: none"> • Repetition - create a violent image of fighting against death • Night, close of day, dying of the light <ul style="list-style-type: none"> • Imagery of twilight + night → euphemism of death → difficult to accept the fact • Dying of the light <ul style="list-style-type: none"> • Metaphor for death • Candle imagery - gentle and small
<p>Though wise men at their end know dark is right, Because their words had forked no lightning they Do not go gentle into that good night.</p>	<ul style="list-style-type: none"> • Though wise men at their end know dark is right <ul style="list-style-type: none"> • Wise men: men with great capability • Dark = metaphor for death • Dark is right → accept death is a part of life • Forked no lightning <ul style="list-style-type: none"> • Metaphor • Lightning = impactful, powerful • Regret that they didn't make impacts that they could have made → doesn't go gentle because they haven't fulfilled their purpose
<p>Good men, the last wave by, crying how bright Their frail deeds might have danced in a green bay, Rage, rage against the dying of the light.</p>	<ul style="list-style-type: none"> • The last wave by <ul style="list-style-type: none"> • Ambiguous, might be a metaphor for the final moments of life • Crying how bright their frail deeds might have danced in a green bay <ul style="list-style-type: none"> • Bright = symbolise strong impact • Frail = connote being small and insignificant • Might have = conditional - regretful, what they could have done • Danced = connotes joy

	<ul style="list-style-type: none"> • Green bay: connote fertility • Potential opportunities in life lost
Wild men who caught and sang the sun in flight, And learn, too late, they grieved it on its way, Do not go gentle into that good night.	<ul style="list-style-type: none"> • Caught and sang the sun in flight <ul style="list-style-type: none"> • Metaphor for living without boundaries • Catching the sun = impossible, symbolise their ambition • Grieved it on its way <ul style="list-style-type: none"> • Time passed too quickly • Regret about the things they lost in pursue for their dreams
Grave men, near death, who see with blinding sight Blind eyes could blaze like meteors and be gay, Rage, rage against the dying of the light.	<ul style="list-style-type: none"> • Grave men <ul style="list-style-type: none"> • Serious / dying (grave = burial place) men • Blinding sight <ul style="list-style-type: none"> • Oxymoron - decaying physical sight but gaining insight • Blaze like meteors and be gay <ul style="list-style-type: none"> • Simile • Blaze, meteor = burning passion • Meteor burning = before it disappears, short = symbolise final moments before death • Gay = happiness • Regret of not being happy enough
And you, my father, there on the sad height, Curse, bless, me now with your fierce tears, I pray. Do not go gentle into that good night. Rage, rage against the dying of the light.	<ul style="list-style-type: none"> • Sad height <ul style="list-style-type: none"> • Metaphor for level of sadness / edge of father's life • Curse, bless, me now with your fierce tears, I pray <ul style="list-style-type: none"> • Curse, bless = oxymoron - mix of anger, sorrow, and love, desperate to talk to his father (anything is fine) • Fierce tears: tears with strong emotion • Imperative = seem commanding • I pray = pleading tone → desperation for his father to live on
Structure	<ul style="list-style-type: none"> • Enjambment <ul style="list-style-type: none"> • Reflect the lack of control + fast passing of time • Show desperation • Different kinds of people ('good men', 'wise men', 'wild men', 'grave men') <ul style="list-style-type: none"> • Show the universality of death • Villanelle <ul style="list-style-type: none"> • 5 tercets + 1 quatrain • Line 1 and 3 repeat in alternations • Excessiveness of the structure - tone of obsession, intensity of the poem's message • Cyclical pattern - mirrors the inescapable passage of time and the repetitive nature of human confrontation with death. • Same rhyme throughout the poem + iambic pentameter

	<ul style="list-style-type: none">• Line 1 = -ht, line 2 = -ay, line 3 = -ht• Controlled structure: desire to control his father's actions• Juxtapose the uncontrollable nature of death - trying to control death
Message	<ul style="list-style-type: none">• The power remains in his father's hands as reflected in the last stanza: 'Curse, bless, me now with your fierce tears, I pray.'

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Remember

2024年2月22日 19:12

Tone	<ul style="list-style-type: none"> • Firstly (2 stanzas) were pleading and powerless, final ones revealed acceptance and relief
Remember	<ul style="list-style-type: none"> • Remember <ul style="list-style-type: none"> • Imperative = pleading tone → sense of desperation & fear
<p>Remember me when I am gone away, Gone far away into the silent land; When you can no more hold me by the hand,</p>	<ul style="list-style-type: none"> • Repeat of 'remember me' <ul style="list-style-type: none"> • Repetition of imperative = fear being forgotten, try to gain control by saying what will happen after her death • Gone away + gone far away <ul style="list-style-type: none"> • Repetition with addition • Emphasising the distance between the living world and the dead world • Euphemism for being dead → difficult to accept the fact / comfort her husband • Silent land <ul style="list-style-type: none"> • Euphemism of death • Silent = bareness OR tranquility → metaphor for loneliness after death / peaceful place → ambiguity of interpretation shows the unknowable nature of death • Can no more hold me by the hand <ul style="list-style-type: none"> • Losing physical closeness → physical separation juxtaposed with being remembered spiritually
<p>Nor I half turn to go yet turning stay. Remember me when no more day by day You tell me of our future that you planned: Only remember me; you understand</p>	<ul style="list-style-type: none"> • Nor I half turn to go yet turning stay <ul style="list-style-type: none"> • Nor = lack of control and choice • Half turn + turning stay: reluctance to go to the 'silent land', keep coming back • Repetition of no more <ul style="list-style-type: none"> • Fearful of no longer being here • Only remember me <ul style="list-style-type: none"> • Only = imperative being less forceful / focus on future possibilities rather than the past
<p>It will be late to counsel then or pray. Yet if you should forget me for a while And afterwards remember, do not grieve: For if the darkness and corruption leave A vestige of the thoughts that once I had,</p>	<ul style="list-style-type: none"> • It will be late to counsel then or pray <ul style="list-style-type: none"> • Pray = religious connotation, asking for things human is incapable of → even God cannot do much; lack of control • Hopeless feeling • Yet <ul style="list-style-type: none"> • Volta • Taking into account their partner's needs • Do not grieve

	<ul style="list-style-type: none"> • Instructional imperative • Emphasizing the speaker's desire for her partner to move on from the past, comfort her partner not to feel guilty if her partner forgot her • Darkness and corruption <ul style="list-style-type: none"> • Darkness = pejorative connotations of gloominess → mental loss, loss of consciousness • Corruption = archaic denotation of decay → physical loss, body decaying • Euphemism for death / memory loss
Better by far you should forget and smile Than that you should remember and be sad.	<ul style="list-style-type: none"> • Juxtaposition of 'forget' / 'remember' + 'smile' / 'sad' <ul style="list-style-type: none"> • Remember: later in line compared to opening line → get to a point of not finding remembrance so important • Rather be forgotten and the partner becomes happier → strength in love overcomes fear
Structure	<ul style="list-style-type: none"> • Petrarchan sonnet <ul style="list-style-type: none"> • First octave = introduce problem in first quatrain and explain the problem in the second quatrain (in ABBA rhyme scheme) • Sestet after volta of 'yet' = tells the partner what to do, not following rhyme scheme → letting go of control of loved ones, break away from expectations • Iambic pentameter <ul style="list-style-type: none"> • Control of rhythm contrasts with the lack of control for death
Message	<ul style="list-style-type: none"> • The author/speaker shifts their view from pleading with them not to forget them to offering a farewell to their lover and an acceptance that their life must go on without them.