Message

Dear students

I understand from your messages that there is still some confusion about the structure of the examination. Allow me to clarify:

Please ignore the information on the examination in the feedback tutorial letter. The announcements on myUnisa are correct.

In the exam you will only be required to answer TWO questions, not three. One question will be on Genres of Literature (you will have to choose between questions on prose fiction, poetry and drama), and the other on Genres of Language (with a choice between persuasion and conversation analysis).

I hope that clarifies things. Good luck!

Poetry list: ENG2602 exam: October/November 2014

The following is a list of poems you should prepare for the ENG2602 exam. All of these poems appear in the reader; we have also added after the name of each poem a URL that leads to a site where the poem can be found online (except in the case of Shakespeare's sonnets – for these, see the information at the end of the document).

1. William Shakespeare: Sonnet 18*

2. William Shakespeare: Sonnet 55*

3. William Shakespeare: Sonnet 73*

4. William Shakespeare: Sonnet 130*

5. John Donne: The Good Morrow: http://www.poetryfoundation.org/poem/173360

6. John Donne: The Sun Rising: http://www.poetryfoundation.org/learning/guide/177309#poem

7. Thomas Gray Ode: *On the Death of a Favorite Cat,Drowned in a Tub of Gold Fishes:* http://www.poetryfoundation.org/poem/173567

8. William Blake: London: http://www.poetryfoundation.org/poem/172929

9. William Wordsworth: It is a beauteous evening, calm and free: http://www.poetryfoundation.org/poem/174793

10. Samuel Taylor Coleridge: Kubla Khan: http://www.poetryfoundation.org/poem/173247

11. John Keats: Bright star, would I were steadfast: http://www.poetryfoundation.org/poem/173733

12. Christina Rossetti: Remember: http://www.poetryfoundation.org/poem/174266

13. William Butler Yeats: Sailing to Byzantium: http://www.poets.org/viewmedia.php/prmMID/20310

14. Wilfred Owen : Dulce Et Decorum Est : http://www.poets.org/viewmedia.php/prmMID/19389

15. Langston Hughes: Cross: http://www.poemhunter.com/poem/cross/

16. Adrienne Rich: Aunt Jennifer's Tigers: http://writing.upenn.edu/~afilreis/88v/rich-jennifer-tiger.html

17. Carol Ann Duffy: Anne Hathaway: http://www.stpetershigh.org.uk/DEPARTMENTS/ENGLISH_DEPT/PRUSH/KS5_Resources/Year13A2Resources/Anne_Hathaway_Duffy.html

18. Mongane Serote: City Johannesburg: *The New Century of South African Poetry* p. 199, or http://groundwork.wordpress.com/2010/02/17/mongane-serote-city-johannesburg/

19. Sipho Sepamla: To Whom It May Concern: *The New Century of South African Poetry* p. 203, or http://www.tallstoriesbookshop.com/poetry-page/to-whom-it-may-concern-by-sipho-sepamla

20. Chris van Wyk: In Detention: http://amitabhmitra.blogspot.com/2011/09/in-detention-poetry-of-chris-van-wyk.html

* All of Shakespeare's sonnets can be found at http://www.shakespeare-online.com/sonnets/_.You can also access an extensive internet database on Shakespeare's works – GALE's *The Shakespeare Collection* – through the UNISA library. This will be a useful resource for the sections on poetry (where several of the prescribed poems are sonnets by Shakespeare) and on drama (you can access all of Shakespeare's plays here).

To access this database, follow these steps:

- Go to the **UNISA library page**
- Click on **Find e-resources**
- Click on **A-Z list of electronic resources**
- Click on **S**
- Scroll down, and click on **Shakespeare Collection: Featuring the Arden Shakespeare Complete Works** (make sure you click on the title itself, in the second column from the left)
- Type a keyword (e.g. sonnet) or keywords (e.g. sonnet 18) in the search bars
- Navigate through the different search results tabs for different types of material on Shakespeare. E.g. click on the tab that says **Texts – Arden edition** for Shakespeare's poems and plays themselves, with some helpful notes; or click on **Book Articles** or **Magazines and Journals** for scholarly articles that discuss Shakespeare's work.

The Good Morrow Analysis by John Donne

After going through our post on “The Good Morrow analysis by John Donne” you'll able to understand the theme and central idea of the poem. Followed in this analysis are ready answer on the topics, “The Good Morrow as a Love Poem”, “The Good Morrow as a Metaphysical poem”. “The Good Morrow” is a very powerful love lyric as it advocates a perfect marriage between the soul and the body for the experience of a love that is true and divine. In this poem, Donne has elevated the status of post-coital love to a level of heightened spirituality with the help of his intellect where the binarization between the physical and Platonic collapses. This link will help you with complete **summary of The Good Morrow**.

The views, criticism and opinions of the readers are particularly important. Share your personal feel about the poem via comments.

The Good Morrow Analysis by John Donne

This poem begins with the befuddlement of early morning consciousness and the dawning of true love which brings to the poet's notice the incompleteness of his past encounters with make-believe beauties – “I wonder by my troth, what thou and I did till we loved”. Before Donne had met his beloved, his idea of beauty was only physical and hence very abstract and unfulfilling. He rejects his past with passionate contempt but his disgust mellows when he realizes that the carnal took him to the spiritual. Being united with his beloved has actualized the abstract entity of his desires as she has fused his physical love with its philosophical counter-part making it divine and beautiful. In an extraordinary metaphysical conceit, this complete love is given the status of mother's milk whereas his indulgences in country pleasures have been described as weaning to shed light upon the importance of a relationship between the body and soul – “Were we not weaned till then but suck'd on country pleasures childishly?”

“The Sun Rising”

→

Summary

Lying in bed with his lover, the speaker chides the rising sun, calling it a “busy old fool,” and asking why it must bother them through windows and curtains. Love is not subject to season or to time, he says, and he admonishes the sun—the “Saucy pedantic wretch”—to go and bother late schoolboys and sour apprentices, to tell the court-huntsmen that the King will ride, and to call the country ants to their harvesting.

Why should the sun think that his beams are strong? The speaker says that he could eclipse them simply by closing his eyes, except that he does not want to lose sight of his beloved for even an instant. He asks the sun—if the sun's eyes have not been blinded by his lover's eyes—to tell him by late tomorrow whether the treasures of India are in the same place they occupied yesterday or if they are now in bed with the speaker. He says that if the sun asks about the kings he shined on yesterday, he will learn that they all lie in bed with the speaker.

The speaker explains this claim by saying that his beloved is like every country in the world, and he is like every king; nothing else is real. Princes simply play at having countries; compared to

what he has, all honor is mimicry and all wealth is alchemy. The sun, the speaker says, is half as happy as he and his lover are, for the fact that the world is contracted into their bed makes the sun's job much easier—in its old age, it desires ease, and now all it has to do is shine on their bed and it shines on the whole world. "This bed thy centre is," the speaker tells the sun, "these walls, thy sphere."

Form

The three regular stanzas of "The Sun Rising" are each ten lines long and follow a line-stress pattern of 4255445555—lines one, five, and six are metered in iambic tetrameter, line two is in dimeter, and lines three, four, and seven through ten are in pentameter. The rhyme scheme in each stanza is ABBACDCDEE.

Commentary

One of Donne's most charming and successful metaphysical love poems, "The Sun Rising" is built around a few hyperbolic assertions—first, that the sun is conscious and has the watchful personality of an old busybody; second, that love, as the speaker puts it, "no season knows, nor clime, / Nor hours, days, months, which are the rags of time"; third, that the speaker's love affair is so important to the universe that kings and princes simply copy it, that the world is literally contained within their bedroom. Of course, each of these assertions simply describes figuratively a state of feeling—to the wakeful lover, the rising sun does seem like an intruder, irrelevant to the operations of love; to the man in love, the bedroom can seem to enclose all the matters in the world. The inspiration of this poem is to pretend that each of these subjective states of feeling is an objective truth.

Accordingly, Donne endows his speaker with language implying that what goes on in his head is primary over the world outside it; for instance, in the second stanza, the speaker tells the sun that it is not so powerful, since the speaker can cause an eclipse simply by closing his eyes. This kind of heedless, joyful arrogance is perfectly tuned to the consciousness of a new lover, and the speaker appropriately claims to have all the world's riches in his bed (India, he says, is not where the sun left it; it is in bed with him). The speaker captures the essence of his feeling in the final stanza, when, after taking pity on the sun and deciding to ease the burdens of his old age, he declares "Shine here to us, and thou art everywhere."

Morals of Ode on the Death of a Favorite Cat (Favourite)

It is very difficult to understand what a writer mean when they write a poem, because you have to get in to a frame of mind that you think the writer was in when they composed the poem. In the Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes, Thomas Gray uses a cat and fish to teach a moral.

In the Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes the setting was set in the first stanza. The poem gave you an idea that it took place in a very nice house that had a large china vase, that held water, also it give the allusion that in this vase were flowers and fish. It describes beautiful blue tinted flowers in bloom and the fish as angel like Beta fish, which had a coat of amour made in gold with the hint of royal purple. When Gray went into describing a fluffy black and white tabby cat with deep green eyes.

The cat's name is Selima and she is perched at the top of the vase watching the fish glide through the water. Selima was planning to eat the fish as soon as she could catch them. So she slowly reached with her paw to nab one of the fishes, her first attempt fails so she thinks again of how she can reach them. Eventually she falls in and tries to get out eight times while crying for help from a forgiving soul. No one seems to hear her and she drowns in the water where the fish swam.

Thomas Gray asks two questions " What female heart can gold despise? What cat's averse to fish?" (lines 23 and 24) the meaning of those questions are that some gold is not meant for women and these fishes were not meant to be eaten by Selima. Also the "female" could reflect the cat since cats are generalized has feminine and "gold" referring to the fish. Gray also states "Malignant fate sat by, and smil'd" (line 28) which leads me to believe that fate was laughing at the cat and not helping it cause fate knew what was going to happen. In line twenty-nine "The slipp'ry verge her feet beguil'd" is an illusion to that the cat thinks it has balance and yet she does not cause she falls into the fish bowl. In the second to last stanzas it talks about how she cried out to a "wat'ry God" to send aid to her. "No dolphins came, no Nereid stirr'd: Nor cruel Tom, nor Susan heard" which in my opinion means that no one heard Selima not even another cat, servant or even her owner came to help her in her dismay.

The last stanza is basically the moral to the little story. The first two lines make the reader believe that the beauty of the vase nor the fishes where disturbed and that one false step could mean your life. The rest of that stanza has the bases of the moral, which is do not always go for everything that you want cause it could turn out that it is not what it seemed to be in the first place. An example of this moral in today's society would be a company that relies on its stock to help it succeed. As the stock goes up the company seem to get cocky with the money they have until the stock starts to drop. Then eventually they company will have to file for bankrupts cause they choose to send their money foolishly.

Thomas Gray originally wrote this poem in honor of Selima, Walpole's cat that drowned after tumbling into a china goldfish bowl. I believe that as he wrote it he put in this underlying moral to get his readers to think of their choices in life. The language usage through word choice, syntax, and style create a dimension all their own. Gray uses an array of words commonly found in someone who is highly educated and knowledgeable. He uses descriptive words with hidden meanings and connotations. For example, he uses the names of Tom and Susan for people who will not come to his aid. Tom and Susan are generally the names of household servants who should be around to come to his aid, and yet in fact are not. This implies the relationship and feelings the servants have toward their Master and toward his possessions. The word choice for the title, ode in particular, suggests this is a tribute to a loved one or someone of meaningful significance. This in fact is true; the cat's owner as a tribute writes this poem to his beloved friend the cat. The sentences are long as well as the complexities of the thoughts. The descriptions are vivid; they come to life; they leave much to the imagination.

Tonality and mood is set through the interaction of the speaker. The speaker of this poem is the owner of the cat. He is the only speaker and his tone stays consistent throughout. He uses parodies by making the simplest things seem so complex, humorous to some degree. Over-exaggeration and colorful descriptions add to the flow of the poem. The speaker is direct with his feelings. He is honest and open about the world as he sees it. His specific word choice displays this openness. He makes references to mythology, references to family, and references to mankind.

Taking a second look at this poem has revealed many new things. The central idea and train of

thought still remains, yet depth has been found. Word choice, sentence structure, and mood are important things to analyze when reading and re-reading literature. It creates an added dimension to an elementary viewpoint after only one glance. So, go ahead and take a second look.

In the third stanza, the speaker reflects on and emphasizes how the wealthy or the elite take advantage of the poor. During Blake's time, much money went into the church while children were dying from poverty. Forced to sweep chimneys, the soot from the children's efforts would blacken the walls of the white church. This image symbolizes not only the Church's hypocrisy but the Christian religion (according to Blake).

Furthermore, during the time frame of the poem, the wealthy/elite/royals were considered responsible for the wars that broke out, resulting in the death of many innocents and soldiers. Because of this, many women were widowed, and, without some one to support them, many families starved. (Remember that women were not in a position to gain many respectable jobs during this era.) Thus, the unfortunate solider's blood is on the hands of the wealthy.

Stanza Four:

In the last stanza, midnight streets is a direct reference to prostitution and the red district. Here, the speaker ruminates on how the young prostitutes' curse--referring to both profanity and her child out of wedlock--their children. Also, the oxymoron of "marriage" (to join) and "hearse" (to depart) suggests the destruction of marriage. Here, men are using prostitutes (who are more than likely children doing a dirty job out of necessity), impregnating them, and then possibly spreading diseases to their wives--thus "marriage hearse." This last stanza drives home the theme of society's moral decay.

"It is a beauteous evening, calm and free" is a very delicate and interesting sonnet by William Wordsworth the great Romantic poet of the Lake District. It features at its heart,
the contrast between nature and religion and includes some stunning lines of poetry, expertly drawn together.

The poem opens calmly as Wordsworth sets the scene:

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Tis sinking down in its tranquillity;

What seems out of place here is the use of the simile "quiet as a Nun". The sound of the word "nun" alone seems to produce a deadening effect in contrast to the other words in the lines end "free" "sun" and "tranquillity". The closing effect of this word not only draws attention to the word itself but also allows for the imagery of the word and its religious connotation to strike the reader. There is also a strong contrast between the word "free" and "nun" as a nun is someone is hardly free to do as they please. The onset of darkness here is though nevertheless soft and gentle, night is approaching in its tranquillity.

This calmness doesn't last in the next four lines in what are some breathtaking lines of poetry and certainly the strongest in the whole sonnet.

The gentleness of heaven broods o'er the Sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder - everlastingly.

The interesting paradox here is that this power which is both that of nature and God is delivered with a soft feel and tone. The rhythm used in "eternal motion make" and the softness of "everlastingly" after the pause of the dash, belie the power of the words. It is a "sound like thunder" that is heard, not thunder, but a sound "like" thunder, which prompts the question what exactly was heard? The poem is certainly becoming interesting and far from a natural sketch. The last section of the poem features the interjection of the narrator and the inclusion of a child:

Dear Child! dear Girl! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year;
And worshipp'st at the Temple's inner shrine,
God being with thee when we know it not

There is a possibility that the last section of the poem questions the need to overtly and obviously worship God as opposed to being naturally part of the "Temple's inner shrine" of the mind. The narrator also mentions a child and with the possibility that the child's natural innocence and wonder being enough to worship God unknowingly, alone, as in the last line.

The narrator says "Thy nature is not therefore less divine" because the child is not as yet "untouched by solemn thought". The innocence of the child is something which Wordsworth was ever interested in, indeed it was something which was central of much of Romantic poetry. Here, the child is excused from religious worship the nature of the child being enough to lie in "Abraham's bosom all the year" and God's grace.

It would be wrong to read this poem as being anti-religious in nature because clearly that is not what the narrator of the poem is expressing, but rather that mankind cannot or shouldn't impose their religious doctrines on others. The closure of the feeling of the nun within the opening lines adds to this argument. Religion, or even something higher than religion, for religion is man's way to organise thought, is featured within the innocence of the child. In short man cannot limit God or nature's power or perhaps they are one and the same.

Whichever way this poem is read this piece offers the reader much to think on. It is also a good example of the fact that Wordsworth is much more than just a "poet of nature" as he is sometimes limited to. It is not only a thought provoking piece as many of William Wordsworth's poems are if the reader is prepared to dig a little deeper, but one which is beautifully and cleverly put together. "It is a beauteous evening, calm and free" shows Wordsworth's power as a sonnet writer, and ultimately as an outstanding and naturally gifted poet.

It is a Beauteous Evening, Calm and Free
William Wordsworth [1770-1850]

Relevant Background

- William Wordsworth grew up in England's Lake District and spent much of his life there.
- His parents died while he was young. This caused him to turn to nature early.
- Wordsworth is a nature poet. Wordsworth's poetry describes scenes of natural beauty. He loved the sunset and considered it a sacred time.
- His poetry reveals his deeply spiritual and emotional response to nature.
- In this poem, Wordsworth shows his love for his ten-year-old daughter Caroline whom he visited in France. She resulted from a love affair in 1792 when he first visited France.
- Wordsworth makes two references to the bible. The reference to 'Abraham's bosom' stands for the trust and innocence of Caroline.
- The reference to the 'Temple' stands for Caroline's closeness to nature. She is in the 'inner shrine' of the temple, unlike her father. Only special people, the high priests, could enter the inner shrine of a Jewish temple.
- Wordsworth argues she has a more intimate connection to nature than her philosophical father, the poet.
- This poem is a sonnet and has the following structure: an eight-line octave followed by a six-line sestet.

Summary

In the octave, Wordsworth focuses on the atmosphere of the evening. The opening line expresses the gentle and calm beauty of evening on the French Coast. Sunset is a sacred or holy time in many of Wordsworth's poems. Wordsworth compares the time of day to a holy nun adoring God. He is praising the beauty of the evening. In the fifth line, the poet shows the beauty of the evening by suggesting that heaven has nested [broods] on the sea. He may mean that heaven is hovering over the sea at this time, thinking. Then Wordsworth senses the energy of the sea, maybe thinking that the calm sea has awoken for the night. He thinks that the motion of the tides makes a sound like thunder on the shore. The sea represents nature. The force of nature at work in the sea reminds Wordsworth of God.

In the sestet, Wordsworth focuses on his daughter. He addresses her, even though she may never read the poem. He argues that even though she may not think deeply about nature, she is part of nature because she is a child. He may have 'solemn thoughts' about the sacredness of nature, but she is intimately connected to nature. Therefore she is closer to nature than her father. She is sacred, like the sunset. She has a childlike faith in nature, and doesn't need to think about nature as her father does. Because she is natural, she is connected to God. Wordsworth's connection to God is through his awareness and thinking about nature. God is close to her in a way that Wordsworth and others cannot know.

Themes

- Sunset
  Wordsworth praises the calmness of evening. He also likes the fact that it is free, a time of leisure. He compares sunset to worship. The image of the nun shows how sacred evening is. It is like a Temple, as he suggests later in the poem. It is a time when heaven touches the earth.
- A father-daughter Relationship
  The poem shows Wordsworth's love for his daughter, Caroline. He repeats the word 'dear' and praises her natural quality: 'Thy nature is not therefore less divine'. He suggests that in her innocent and natural state she is close to God.
- The Beauty of Nature Reveals God
  Wordsworth believes the sunset is so beautiful because heaven is present in the sky at this time. The force behind the sea is a 'mighty Being', or God. Gazing at a sunset is the same as being present in the Temple to adore God.
- Children are connected to Nature
  The poet states his child is no less divine than the sunset. She is part of nature and is in the 'inner shrine', maybe without knowing it.

Style

Form: Here Wordsworth uses the fourteen-line sonnet form with an eight-line octave followed by a six-line sestet.
Rhyme: It follows the rhyme-scheme abbaabba in the octave. In the sestet, the rhyme scheme is cdeced. The rhyme scheme shows organisation and harmony. Wordsworth regarded nature as ordered and in harmony. The child is in harmony with nature.

Comparison: Wordsworth compares nature to Christian images: a 'nun', 'heaven'.
Contrast: Wordsworth contrasts himself as a thinker with 'solemn thoughts' to the child who is intimately linked to nature, in 'the inner shrine'.
Diction: When Wordsworth wrote this poem, he used language that was like everyday language. Now, two hundred years later, the words and especially the word order seem old fashioned: 'Thou', 'beauteous', 'o'er', 'walkest', 'liest'. These words are from the bible too. This emphasises the religious aspect of nature.
Simile: 'The holy time is quiet as a Nun', 'a sound like thunder'.
Metaphor: 'Thou liest in Abraham's bosom'.
Tone: There is a serious and respectful tone throughout: 'The holy time etc.', 'solemn thought', 'God being with thee'. The tone is also affectionate: 'Dear'. The tone is gentle throughout the poem.
Atmosphere: Mysterious and sacred: 'Listen the mighty Being is awake'.
Assonance [vowel only repetition]: Note the 'i' sound repeated in 'Is sinking down in its tranquillity'. Assonance is used in this poem to create a musical backdrop to the description.
Consonance: Note the repeated 'b' sound that links the word 'beauteous' with many other words used in the poem.

Kubla Khan Summary

"Kubla Khan," one of the most famous and most analyzed English poems, is a fifty-four-line lyric in three verse paragraphs. In the opening paragraph, the title character decrees that a "stately pleasure-dome" be built in Xanadu. Although numerous commentators have striven to find sources for the place names used here by Samuel Taylor Coleridge, there is no critical consensus about the origins or meanings of these names. The real-life Kubla Khan, a thirteenth century Mongolian general and statesman who conquered and unified China, lived in an elaborate residence known as K'ai-p'ing, or Shang-tu, in southeastern Mongolia. Coleridge's Kubla has his palace constructed where Alph, "the sacred river," begins its journey to the sea. The construction of the palace on "twice five miles of fertile ground" is described. It is surrounded by walls and towers within which are ancient forests and ornate gardens "bright with sinuous rills."

Xanadu is described more romantically in the second stanza. It becomes "A savage place! as holy and enchanted/ As e'er beneath a waning moon was haunted/ By woman wailing for her demon-lover!" It is inhabited not by Kubla's family and followers, but by images from Coleridge's imagination. His Xanadu is a magical place where the unusual is to be expected, as when a "mighty fountain" bursts from the earth, sending "dancing rocks" into the air, followed by the sacred river itself. The poem has thus progressed from the creations of Kubla Khan to the even more magical actions of nature. The river meanders for five miles until it reaches "caverns measureless to man" and sinks "in tumult to a lifeless ocean."

This intricate description is interrupted briefly when Kubla hears "from far/ Ancestral voices prophesying war!" This may be an allusion to the opposition of the real Khan by his younger brother, Arigböge, which led eventually to a military victory for Kubla. Coleridge then shifts the focus back to the pleasure-dome, with its shadow floating on the waves of the river: "It was a miracle of rare device,/ A sunny pleasure-dome with caves of ice!"

The final paragraph presents a first-person narrator who recounts a vision he once had of an Abyssinian maid playing a dulcimer and singing of Mount Abora. The narrator says that if he could revive her music within himself, he would build a pleasure-dome, and all who would see it would be frightened of "his flashing eyes, his floating hair!" His observers would close their eyes "with holy dread,/ For he on honey-dew hath fed,/ And drunk the milk of Paradise."

Coleridge prefaces the poem with an explanation of how what he calls a "psychological curiosity" came to be published. According to Coleridge, he was living in ill health during the

summer of 1797 in a “lonely farm-house between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire.” Having taken an “anodyne,” he fell asleep immediately upon reading in a seventeenth century travel book by Samuel Purchas: “Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.” He claims that while sleeping for three hours he composed two-hundred to three-hundred lines, “if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort.”

When Coleridge awoke, he remembered the entire poem and set about copying it down, only to be interrupted for an hour “by a person on business from Porlock.” Returning to the poem, Coleridge could recall only “some eight or ten scattered lines and images.” He claims he has since intended to finish “Kubla Khan” but has not yet been able to.

Rossetti repeats the word “remember” throughout the entire poem, as if the narrator fears that her beloved will not heed her request. Rossetti also uses repetition to underline the vast boundary between life and death, writing “gone away,” and later, “gone far away.” The “silent land” is a symbol of death, emphasizing the narrator's loneliness without her beloved rather, which is stronger than her fear of death itself. Acceptance of death is common in Pre-Raphaelite philosophy. Pre-Raphaelites believed that material troubles pale in comparison to the struggles of the mind.

The tone of the octave is contemplative and reconciliatory on the topic of death. The narrator can finally be at peace because she has renounced her desire for earthly pleasures, such as the physical presence of her beloved. She is even accepting of death, content to exist only in her beloved's memory. However, she has not yet made peace with the possibility that her lover will forget her; this form of death would be more painful than her physical expiration.

Even though the narrator seems to reach peace with her death at the end of the octave, the Pre-Raphaelite belief system demands a further renunciation of human desire. The narrator’s tone changes with the volta, which is the break between the octave and the sestet. The volta typically accompanies a change in attitude, which is true in this poem. The narrator even renounces the need to be remembered, which is ironic because the poem is titled “Remember.” She wishes for her beloved to be happy, even if that means forgetting her. The narrator sacrifices her personal desire in an expression of true love.

"Remember" ultimately deals with the struggle between physical existence and the afterlife. Rossetti grapples with the idea of a physical body, which is subject to decay and death, and how it relates to an eternal soul.

Structural Analysis of "Remember"

(New Criticism)

When performing a structural analysis for "Remember," the four things that dominate our attention are the allusion she uses in line 2; the punctuation she uses in two or three troublesome spots; the syntax (sentence construction and grammatical relationships) and diction, which includes vocabulary, she has chosen; and the sounds of individual phonemes (letters) within words and lines that modulate (regulate) the moods of the poem: sound = mood.

SOUNDS

It was well established by Edmund Spenser, if not earlier, that the sound of the words a poet selects regulates the mood of the poem by providing harshness or softness and by slowing down progress through words or between words or by speeding progress up. The various characteristics of various phonemes create natural stops, naturally softened sounds, naturally flowing tones, or natural elongation of sounds. Christina Rossetti capitalizes upon these qualities in her diction choices (choices which, by necessity, also effect her poetic syntax) to vary the mood within the sonnet, "Remember."

SYNTAX

Poetic syntax can be governed by considerations other than meaning. Creation of poetic mood--which is the emotional response elicited from the reader by the poem--through the use of phonetic sounds (sounds of letters) can govern poetic syntax. To illustrate, if one set of words conveying the desired meaning in a romantic poem has many sounds that stop the flow through and between words, like /t/ /p/ /d/, then the romantic, dreamy mood will be lessened. If another set of words conveying the desired meaning has many sounds that elongate or soften the flow, like /m/ /w/ /ou/, then the romantic, dreamy mood is heightened. A skilled poet will select the latter set of words, a choice that may require the use of techniques in rhetoric to develop a syntactically sound poetic sentence.

PUNCTUATION

In conjunction with syntax, punctuation will be selected for the function it performs in governing the meaning of the syntactical arrangement of words in a sentence. For instance, a colon will indicate that what follows is an explanation of or an elaboration on what precedes the colon, for example, "He's a singer: he sings contratenor." In contrast,

a semicolon will indicate that a closely related but separate statement--not one elaborating or explaining--follows the first one, for example: "He's a singer; he's one of my favorites."

CHRISTIAN HYMN ALLUSION

Line 2 contains a Christian hymnology allusion in the words "into the silent land." This is an allusion (allusion: suggestion of something familiar that helps shed the light of understanding on something unfamiliar) that dates back to at least 1597 and that provides the title to a collection of Christian hymns compiled by J. G. Salls-Seewis: Into the Silent Land (1597). The standard understanding of this allusion--and if the standard understanding of an allusion is not employed, then the objective of the carefully chosen allusion has failed--is that "the silent land" is a symbol of and an implied metaphor for the land of death. The allusion is significant because it (1) embodies a specific vision of death as a place of silence, not horror, and it (2) embodies a Christian response of resignation to or even acceptance of death, since death is the "sting" that Christ conquered.

Thus in the second line, through the allusion, we have the knowledge that (1) the speaker is a Christian of firm and devotional belief (2) the poem centers on death, (3) the poetic speaker is religiously devout and (4) the listener is assumed by to be equally devotional and devout, and that (5) the tone is one of peace and caring while the initial mood is one of quiet mournfulness: "when I am gone away, / ... / When you can no longer hold me by the hand /."

Since such an apt allusion to Christian hymnology is used, we do not have to wait and wonder about the subject of the poem: we know right from the outset that the speaker is anticipating her impending death and that she is speaking out of mournful peace to a listener whom she loves and who loves her. The identity of the listener is revealed in line 6 when their commonly held future plans are spoken of: "You tell me of our future that you plann'd: ...." We know, because of the words "our future" that the listener is her beloved rather than a brother, father, mother sister.

PROBLEMATIC PUNCTUATION

The punctuation in lines 5-8 causes some readers problems. Line 5 ends with no punctuation, it ends in enjambment, which means that the sentence logic continues in thought to line 6. To understand these lines, you need to consider the four lines as the

single thought they express. The thought is governed by three punctuation marks that indicate the meaning of this complex sentence (lines 5-8) that is comprised of two matrix (i.e., main) clauses, a clause before the colon and a clause after the colon.

Matrix clauses have subordinate clauses embedded within them. While the embedded clauses may be set off by punctuation as in "The red car, which you dislike, stopped at the light," it also happens that there may be no punctuation to indicate subordinate clauses. Understanding the significance indicated by the punctuation that is present, or absent, leads to understanding the meaning of the text.

Remember me when no more day by day

You tell me of our future that you plann'd:

Only remember me; you understand

It will be late to counsel then or pray.

The colon at the end of line 6 tells that the sentence continues but has two separate units. The first unit is a matrix clause--which has two subordinate clauses--that comes before the colon: "Remember me when no more day by day / You tell me of our future that you plann'd." The second unit is a matrix clause joined by a semicolon a second independent clause; the semicolon replaces the omitted conjunction. This independent clause has it's own subordinate clause embedded although there is no punctuation indicating the subordination, and there is an elided (omitted) introductory "that": "Only remember me; you understand / [that] It will be late to counsel then or pray."

Lines 5 and 6 tell us that the poetic speaker wishes to be remembered after her dying has made it impossible to speak of joint future plans. The colon at the end of line 6 tells us that what follows after is an explanation of or an elaboration upon the thought that came before the colon. In other words, "Only remember me; you understand ..." explains or elaborates on "Remember me when ...." After the colon, two independent clauses are joined by the semicolon in line 7. This means that the semicolon (1) replaces a conjunction, like "because," and it (2) connects two closely related thoughts. This close relatedness is different from the explanatory or elaborating thoughts that follow a colon.

The first independent clause after the colon, "Only remember me," seems to answer the unspoken query "Could remembering possibly be enough?" This calls up the idea of how some people in grief set up shrines with candles and flowers and prayers or leave rooms frozen in time with belongings untouched. The answer to the suggestively implied unspoken query is the resigned response, "Only remember me." Here, "only" means with nothing more than; merely; with just this. It follows that the semicolon substitutes the conjunction "because" and introduces the justification for the request as this paraphrase illustrates:

[paraphrase] Merely, simply remember me, nothing more, because after death the time is past for comforting words and for prayers. ("It will be late to counsel or pray.")

The punctuation has led us to the meaning of lines 5 through 8. The poetic speaker and the listener have dreamed of a future that he has planned for the two of them; this listener is the speaker's beloved. When death takes her to the silent land of the dead, and he can no longer speak of their common future--she will have no future; they can have no future--she asks that she be remembered. There follows a suggestion of an implied protest that might have been something like this hypothetical dramatic protest: "Remember only?! That is not enough! A shrine! Prayers! More is necessary!" She responds, "Only remember me" because--as she reminds him--"you understand," in death, in the silent land, it will be too late for words that comfort in "counsel" and for "prayers" that pleadingly hope.

PROBLEMATIC SYNTAX

If we analyze the same four lines according to their syntax, it is logical that we should come up with the same result in terms of understanding the meaning of the passage. Syntax--which is the arrangement of grammatical elements to form phrases and sentences that have relationship with each other--governs meaning through how elements function in a phrase or sentence. Understanding the syntax of lines 5-8 will open our understanding to the poet's meaning. Six clauses are present in the four lines, 5-8.

Remember me when no more day by day

You tell me of our future that you plann'd:

Only remember me; you understand

It will be late to counsel then or pray.

The first clause, ending with a colon, is "Remember me when no more day by day / You tell me of our future that you plann'd: ...."

The second clause is dependent and embedded in the first and is: "when no more day by day / You tell me of our future that you plann'd:...." The difference between these two is that "Remember me" in the matrix clause is excluded from the second clause, which is a dependent when-clause.

The third clause (dependent) is also embedded in the initial matrix clause and functions as a post-modifier of the noun "future"; it is: "that you plann'd:."

These first three clauses nest together like nesting Russian matryoshka dolls.

The fourth clause, is another matrix clause and is set off from the first matrix by the colon; it stands alone with no embedded clause within it: "Only remember me;..."

The fifth clause follows as a closely related though separate matrix clause; the semicolon replaces a conjunction and indicates their close, though separate, relationship: "you understand / It will be late to counsel then or pray."

The sixth clause may easily escape our attention because it is a that-clause in which the "that" is elided. "That" introduces an embedded clause. It functions as the clause Object since it follows immediately after the Verb, "understand": "understand / [that] It will be late to counsel then or pray."

A simplified paraphrase of the two matrix clauses--the one before the colon and the one after the colon--may help bring forward the essential meaning of the complex sentence that comprises lines 5 through 8:

[paraphrase] Remember me when you can't talk about our future: merely remember me because it will be too late to comfort me or pray for me.

CONCLUSIONS DRAWN FROM ANALYSES

By employing both an analysis of the punctuation and a separate analysis of the syntax, the meaning of these four lines is illuminated, and we find that from both directions we end with the same meaning.

Remember me when no more day by day

You tell me of our future that you plann'd:

Only remember me; you understand

It will be late to counsel then or pray.

1. It is clear that "Only remember me" is not a plea of desperation but rather a resigned explanation--since explanations or elaborations follow an colon--of why remembering is enough.

2. It is clear that the speaker is reminding her beloved that comforting words of counsel and prayers for mercy will be too late after she enters the silent land of death, so nothing beyond remembering has any value or worth. The semicolon connects her reminder, "you understand," closely to her resigned explanation, "Only remember me;" as illustrated by this paraphrase:

[paraphrase] Remember me and do nothing more because, you understand, don't you, words and prayers will be useless in death.

3. Both analyses (punctuation and syntax) reveal that a beloved woman (we assume a female poetic speaker because the poet is a woman) is speaking to her beloved man. There is no textual evidence of anything other than a conversation between two who love and who are preparing for the end of the woman's illness, an end that will take her

to the silent land of death. There is nothing in the text as understood through close analysis of the two components of punctuation and syntax that even hints at the woman doubting her ambiguous love for the man and forestalling an unhappy, unloving end to their relationship. If this is the interpretation that a reader settles on, then it is an interpretation derived from culture, society, personal experience or emotional response: it is not derived from the written text as analysis of the text shows.

- Karen P.L. Hardison.

Summary and Analysis of Sailing to Byzantium

Buy Study Guide

The country that the speaker is in does not suit the old. It is full of bounty, with fish in the water and birds in the trees. The young and reproductive are caught in the earthly cycle of life and death. They do not heed ageless intelligence. An old man can be mere pathos. To escape this fate and to get away from his too-vital country, the aged speaker has sailed to Byzantium. Once arrived, he calls out to the elders who are part of God's retinue. He asks them to move in a gyre and take him away to death. He has a living heart fastened to a dead body, and as such cannot live.

Once the speaker has died, his body will no longer be organic, but fashioned of metal, like the statues that preserve dying emperor, or perhaps instead molded into a mechanical bird, which will sing to the lords and ladies of Byzantium.

Analysis

This is Yeats' most famous poem about aging--a theme that preoccupies him throughout *The Tower*. The poem traces the speaker's movement from youth to age, and the corresponding geographical move from Ireland, a country just being born as Yeats wrote, to Byzantium. Yeats felt that he no longer belonged in Ireland, as the young or the young in brutality, were caught up in what he calls "sensual music." This is the allure of murder in the name of republicanism, which disgusted Yeats.

Byzantium was an ancient Greek city, which Yeats draws on for its decadent associations. The Byzantine Empire was centered on Constantinople, later renamed Istanbul. The speaker thinks that by escaping to Byzantium, he can escape the conflict between burning desire and a wasted body. Once there, he pleads to God's "sages" to take away his life, meaning his body. This stanza is suggestive of Yeats' religious beliefs, as he wrote this collection after a turn to theosophy. The idea of elders waiting upon God is not familiar from any Western religion, but would be acceptable under theosophy, which holds that all spiritualities hold some measure of truth. Yeats imagines this process as being consumed by a healing fire that will allow his body to take on any form he wishes when it is finished. His first wish, to become a statue, seems too static. His second, to become a mechanical bird, alludes to the Byzantine Emperor Theophilus. Theophilus, according to legend, had just such mechanical birds. It is thus the poet's wish to be granted a body immune to death and to sing forever.

Notes on Dulce et Decorum Est

1. DULCE ET DECORUM EST - the first words of a Latin saying (taken from an ode by Horace). The words were widely understood and often quoted at the start of the First World War. They mean "It is sweet and right." The full saying ends the poem: Dulce et decorum est pro patria mori - it is sweet and right to die for your country. In other words, it is a wonderful and great honour to fight and die for your country.

2. Flares - rockets which were sent up to burn with a brilliant glare to light up men and other targets in the area between the front lines (See illustration, page 118 of Out in the Dark.)

3. Distant rest - a camp away from the front line where exhausted soldiers might rest for a few days, or longer

4. Hoots - the noise made by the shells rushing through the air

5. Outstripped - outpaced, the soldiers have struggled beyond the reach of these shells which are now falling behind them as they struggle away from the scene of battle

6. Five-Nines - 5.9 calibre explosive shells

7. Gas! - poison gas. From the symptoms it would appear to be chlorine or phosgene gas. The filling of the lungs with fluid had the same effects as when a person drowned

8. Helmets - the early name for gas masks

9. Lime - a white chalky substance which can burn live tissue

10. Panes - the glass in the eyepieces of the gas masks

11. Guttering - Owen probably meant flickering out like a candle or gurgling like water draining down a gutter, referring to the sounds in the throat of the choking man, or it might be a sound partly like stuttering and partly like gurgling

12. Cud - normally the regurgitated grass that cows chew usually green and bubbling. Here a similar looking material was issuing from the soldier's mouth

13. High zest - idealistic enthusiasm, keenly believing in the rightness of the idea

14. ardent - keen

15. Dulce et decorum est pro patria mori - see note 1 above.

Summary and Analysis of Dulce Et Decorum Est by Wilfred Owen

Wilfred Owen served as a Lieutenant in the British army during the First World War, ironically he was killed shortly before the Armistice was signed.
Wilfred Owen's Dulce Et Decorum Est is a compelling poem trying to depict the helplessness of soldiers caught in a Gas Chamber. The poet describes the general condition of the men involved in the war, their condition after a shock of a gas attack and then describing the effect of it on someone who lives through it.

Summary:

The poem begins with a description of a group of soldiers retreating from the front lines of the battlefield. The soldiers are bent over with fatigue and are compared to 'old beggars under sacks' clearly indicating the crippled state of the soldiers in the war. They are unable to walk as if their limbs are tied to sacks. The soldiers are coughing like 'hags' and kept on cursing and walking through the soft wet soil.
The men are completely fatigues, 'men marched asleep.' Many of the soldiers have lost their boots, are seen limping on blood and gore, heightening the grim scene. All of them were lame and blind. The repetition of the fatigued state of the soldiers is evident throughout the first stanza, 'old beggars under sacks', 'men marched asleep', and then in the final lines of the stanza, 'Drunk with fatigue.' The soldiers are so tired that they did not hear the droppings of the Five-Nines behind them.

Someone freaks out, 'Gas! Gas! Quick boys!' The soldiers are immediately transported into an 'ecstasy of fumbling.' They are in a hurry to put on the mask before the deadly poison can take their lives. All except one are successful. He was found 'yelling and stumbling/ And floundering like a man in fire or lime.' The narrator looks back and finds the soldier's protective mask being engulfed into the Green Sea.

The narrator and the other comrades look upon the 'helpless sight' of the soldier dying in agony, 'he plunges at me guttering, choking and drowning.'

In the final stanza of the poem, Dulce Et Decorum Est, the poet describes the face of the dying soldier. The soldier's lifeless body was flung into the wagon. The poet saw the white eyes of the soldier 'writhing in his face.' The face hanging loose from the body and is compared to a face of the devil who is tired of sin. One could hear at every movement, the gargling of the blood from the forth-corrupted lungs. The pain undergone by the soldier is 'obscene as cancer, bitter as the cud of vile.' The final four lines re sarcastically composed to undermine the noble statement of patriotism that it is honourable to die for one's country. The full phrase that Owen has used to end his poem is 'Dulce Et Decorum Est Pro patria mori' which can be loosely translated to 'it is sweet and proper to die for one's country.'

"My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce Et Decorum Est
Pro patria mori."

Critical Appreciation:
The poem is composed in three irregular verse paragraphs. The first stanza consists of 8 lines, so do the second and the third which is the most important has 12 lines.

The title of the poem, Dulce Et Decorum Est, is Latin and is taken from a work by the poet, Horace. These words can be translated as 'sweet and proper.' The full phrase at the end of the poem 'Dulce Et Decorum Est Pro patria mori' can be translated to 'sweet and proper to die for one's country.' But the title and the phrase both are ironical in nature.

Mood and Tone:
The mood of the poem is reflective. The poet is thinking about his own condition in First World War.

The tone of the poem is both ironical and sarcastic. The poet tries to present the realities of war through images and haunting words which on the other hand contradict the reality. It is indeed not sweet to die for one's country.

Use of Imagery:
What is most noticeable to the readers in Owen's poetry is the vividness of his imagery. Dulce Et Decorum Est is full of fine imagery. The poet had been successful in bringing the horrors of the war come alive to the eyes of the readers. Some of the imageries are expressed in presented in metaphors, others are presented in graphic language that describes the scene as the narrator sees it or remembers it.
Some of the imageries are discussed below:
"We cursed through sludge" captures and presents the frustrations of the men who were mentally and physically drained of their energies as they marched across the battlefield.
To describe the difficulty faced by the soldiers who have lost their boots, the poet uses imagery to intensify the moment, "But limped on, blood-shod.' This imagery graphically represented the condition of the men's feet. A sense of pity is felt by the readers reading those lines.
Other phrases vivid with imagery are "white eyes writhing in the face", "blood gargling out from the forth-corrupted lungs", "floundering like a man in fire or lime." All these imageries are intended to contrast with the Latin maxim from which the poem's title has been taken, Dulce Et Decorum Est that is "Sweet and Proper" to undergo the disembodiment, suffering and death for one's own country.

Alliteration:
Alliteration is the close repetition of the consonant sounds at the beginning of words to facilitate narration.
Examples of alliteration in the poem are
*Knock kneed
*Watch the white eyes writhing in the face
*Dulce Et Decorum Est

Simile:
A simile is a figure of speech in which two dissimilar objects are compared and the comparison is made clear by the use of terms like 'like', 'such as' and so on. Examples of similes in Dulce Et Decorum Est are:
*Bent double, like old beggars under sacks

*coughing like hags
*His hanging face, like a devil's sick of sin

Allusion:
Allusion is a reference to other works or cultures in prose and poetry. Here, allusions in the poem are in Line 20 and Line 27-28. In line 20, there is an allusion to the devil- that is evil.
In lines 27-28, the allusion is the most quoted lines of the 20th century.

Conclusion:
This poem by Owen is probably about his own gruesome experiences in the First World War.

For me, this is the best poem that I have ever read. In fact, it is my favorite poem (and you read a lot of poems when you're an English major!). What makes this poem so intoxicating is the fact that it's simplicity is an illusion. To the untrained eye, the poem may seem both short and simple, but I assure you that the latter assertion is false. The poem is anything but simple.

It is rich is meaning--encompassing a plethora of connotations and duality.

Summary

The narrator of the poem is a young mulatto, expressing his frustration at being both black and white but never fully belonging to either of the two races. He is not accepted by blacks because he is half white, and he is shunned by whites because he is half black. The historical significance of this is that, during the 1920s (in the U.S.), the cultural and racial segregation of African Americans and Caucasians were very defined and apparent. As such, the narrator is stuck in a sort of purgatory/gray area/limbo, for he is deprived of the chance to be immersed in either race due to racial pride. Thus, he is left in a state of confusion, suffering an identity crisis. He has no one with which he can identify.

As the narrator matures, he realizes that he can't blame or hate his parents for who he is. It doesn't make any sense. At the end of the day, he'll still be who he is, so why hate?

The last stanza emphasizes the poverty of the Blacks versus the wealth of the Whites during this time period. For, the narrator says that his father died in a big house while his mother died in a shack. He still doesn't know how to categorize himself in terms of identity, but he accepts the issue as it is. Once he decides which path to lead--life as a black man or life as a white man--then he'll know where he'll die.

Analysis:

Connotation

Connotation, in literary terms, describes the association that are attached to certain words. For example, the word "gun" has a negative connotation. Instead of associating guns with a positive thing like "protection," most people associate the word "gun" with death, blood, murder, etc. Connotation is what separates two identical words. So, we all know that "house" and "home" are both places of dwelling and their definitions are almost entirely identical. However, what separates the two words are their meanings. When you say "house," it is impersonal and objective, but when you say "home," we associate things like family, warmth, safety, with it. Get it?

In "Cross," the word *cross* has many connotations. It can mean practically anything. Although it is not directly written in the poem, the word encompasses the entire essence of the poem.

The young narrator of the poem is:

-multiracial, multicultural, mulatto, **cross-**breed.

-His hybridity is a burden--a **cross to bear**. This brings about the image of the crucifix, making the narrator or subject of the poem somewhat of a Jesus figure. For, like Jesus, he suffers from constant persecution.

-He is at a **cross-roads**. Which world does he fit into: white or black?

-He **makes a crossover** from his previous emotions. At first, the narrator admits that he was angry or **cross** at both of his parents, but, he later lets go of that hatred and forgives them both.

Who is the Poem Really About?
Some critics argue that the poem is about Mr. Hughe's ethnic roots, reflecting the life of African Americans during the 1920s. The stark poverty of the black population in comparison to the white community showcases the intensity of the racial tensions of the time as well as the injustice of the persecution of blacks.

On the other hand, some literary scholars insist that the poem may be a commentary of the slavery and the long lasting effects that it may have on future generations. As we well know, white slave owners often took advantage of their black female slaves, resulting in mulatto children. Thus, the narrator could easily be the child of a former slave.

Aunt Jennifers Tigers Poem Summary

By **admin** on November 11, 2012 in **English**

Aunt Jennifer's tigers is a poem by Adrienne Rich illustrating her feminist concerns. In the male dominant world, a women of her time was only supposed to be a dutiful homemaker. This poem through the world of Aunty Jennifer, tells us about her inner desire to free herself from the clutches of abusive marriage and patriarchal society.

Poem Summary

The first stanza opens with Aunt Jennifer's visual tapestry of tigers who are fearless of their environment. "*Bright topaz*[1] *denizens*[2] *of a world of green*" – evoke an image that these regal tigers are unafraid of other beings in the jungle. Bright here signifies their powerful and radiant persona. There is a sense of certainty and confidence in the way these tigers move as can be seen in the line – "*They pace in sleek chivalric*[3] *certainty*".

In the second stanza, the reality of Aunt Jennifer is revealed as she is feeble, weak and enslaved, very much the opposite of the tigers she was knitting. Her physical and mental trauma is depicted in the line – "*find even the ivory needle hard to pull*". Even though a wedding ring doesn't weigh much, "*the massive weight of uncle's wedding band, sits heavily upon Aunt Jennifer's hand*" signifies the amount of dominance her husband exercised over her. This also means that her inner free spirit has been jailed by the patriarchal society[4].

The last stanza starts on a creepy note about Aunt Jennifer's death. Even her death couldn't free her from the ordeals she went through which can be seen in "*When Aunt is dead, her terrified hands will lie still ringed with ordeals she was mastered by*". But her art work which was her escape route or in a way, her inner sense of freedom, will stay forever, proud and unafraid.

Difficult words and their meanings

Prance – To move ahead like a spirited horse
Topaz – a golden coloured gem
Sleek – elegant
Denizen – an animal or a person found in a particular place
Chivalry – courageous and courteous behaviour, especially towards women
Patriarchal society – A society where men hold the positions of power and prestige, typically

Language and Imagery

Much of the imagery in this poem is sexual and allows us to see the relationship between husband and wife as one that is both spiritually and physically fulfilling. From being a mundane gift to a neglected spouse, the bed in Anne's eyes is transformed into “a spinning world/of forests, castles, torchlight, clifftops, seas”. Duffy creates a magical world of romance and intrigue, with subtle nods towards key elements in Shakespeare's own plays, such as the forest and castle in Macbeth or the sea of The Tempest. She creates a fantasy landscape where Shakespeare's writing and his love for Anne are intertwined. Shakespeare's words become “shooting stars which fell to earth as kisses/on these lips”. His words are stars up in the sky that everyone can see and admire, but his poetry is also something intimate that only Anne can experience and fully comprehend. For her, his works are something physical that she can touch, an experience of Shakespeare that nobody else can have.

Duffy further develops this notion by using the language of poetry to describe the lovemaking between Anne and Shakespeare. Sex and poetry are interwoven as his touch becomes “a verb dancing in the centre of a noun”. Anne imagines she is a product of her husband’s imagination, written into existence through their passionate exchanges, whilst the second best bed functions as “a page beneath his writer’s hands”. She is his ultimate muse, not just inspiring him to produce great works but actually becoming them. Rather than living in an atmosphere of hostility, the couple lives in a world of “romance and drama”, brought into being through their physical and emotional love for each other.

It was customary in Shakespeare’s time to give up the best bed in the house for guests. Anne imagines the guests in the next room, “dribbling their prose”, whilst herself and her husband create poetry and drama. Anne and Shakespeare inhabit a world full of senses, “played by touch, by scent, by taste”, whilst all the guests are able to do is dribble. The poem concludes with Anne claiming that all her memories of her husband are stored “in the casket of my widow’s head”. He is preserved not in a coffin or urn, not even in his writing, but in the thoughts inside Anne’s head, implying that the real William Shakespeare was a man that only his wife could ever truly know.

Poetic Devices

The poem is written in the form of a sonnet. Shakespeare’s most famous poems about love were written in this form, and Duffy’s choice here suggests that this poem is both a homage to Shakespeare’s romantic sonnet and at the same time a re-examining of the poet and playwright from a different angle. Whilst she keeps the rough outline of the sonnet, Duffy does not use the traditional rhyme scheme that all Shakespearian sonnets follow; ABAB CDCD EFEF GG. She keeps the rhyming couplet at the end, but otherwise her lines are only loosely joined together through assonance, for example “world” and “words”. The lines are softly and subtly joined together, as if to echo the physical relationship between Anne and Shakespeare. Duffy’s choice to subvert the form of the sonnet emphasises that these are the words of his wife and represent her

own insight into her husband, an insight that cannot be shared or replicated by anyone else.

The poem is rich in metaphors, such as the “spinning world” of the bed or the “lover’s words” as “shooting stars”. The metaphors allow the world of Shakespeare’s poetry to intertwine with the physical reality of his marriage to Anne. Enjambement is used to allow the lines to flow into each other, again implying the deep and intricate connection that existed between Anne and Shakespeare. The sibilance in lines such as “shooting stars which fell to earth as kisses”, allow Duffy to evoke the sense of Shakespeare’s words sweeping across the sky in an arc that begins and ends with Anne. The alliteration in “living laughing love” allows the words to dance across the page, suggesting the effervescence of the poetic relationship between the pair and is suitably juxtaposed with the dull “dribbling” of the prose of the guests. The poem contains a great deal of verbs such as “dancing”, “dive”, “dozed” and “dribbling”. The verbs help to suggest that the couple’s relationship is an active and passionate one.

Themes

This is a poem about love and one that could usefully be compared to Shakespeare’s own sonnets on the topic, in particular Sonnet 130, where he compares his mistress to the standards normally required of women in poetry, and concludes that even though she is not the divine goddess other poets write about, to him she is just as beautiful in spite of, or maybe even because of, her human imperfections. “Anne Hathaway” is about a marriage where the couple create their own romance, one that does not involve conforming to other people’s expectations. The poem allows the reader an insight into a relationship of mutual love and respect, where the couple create a retreat from the rest of the world through poetry, a world which is symbolised by the second best bed. The power of literature and the imagination is hence a central idea in the poem. The poem creates significance around the bed which can only be truly understood by the couple themselves. The poem is hence in one sense about reinventing material objects.

Another theme that runs through the poem is Anne's loss of her husband and her genuine grief. A reader might perhaps expect Anne Hathaway to be angry and resentful, permanently overshadowed and side-lined by her husband, but Duffy's Anne is only full of admiration and love for her husband, cherishing her precious memories that nobody else can share. Although Duffy gives Anne a voice, she actually subverts the reader's expectations through the emotions expressed by the character. This is in contrast to another poem by Carol Ann Duffy, "Havisham", where Miss Havisham from Great Expectations remains bitter and vengeful towards the lover who jilted her. There is no such anger or resentment in this poem, only a widow grieving a beloved husband. "Anne Hathaway" allows us a different perspective of Shakespeare, a man sometimes represented as a philandering husband who put his writing above all else. We instead perceive him as a devoted husband, who saw writing not as something separate to marriage, but as something deeply embedded within it. Therefore another key theme in the poem is the true identity of William Shakespeare, a man about whom scholars still know surprisingly little. By presenting this poem in the voice of Anne Hathaway, Duffy wants us to appreciate that Anne was a central part of his life, as well as a passionate, creative and articulate woman in her own right.

City Johannesburg,Wally Serote

Analysis of City Johannesburg

The title of the poem could be seen as the central Tenor, metaphorically specified by a number of underlying vehicle and/or metaphorical constructions, which all serve to illustrate the ambiguous relationship the lyrical subject has with the city Johannesburg. The title may also suggest a central Vehicle referring to the conditions black people were subjected to during the apartheid era. In other words, as a central Tenor in the poem the title refers to the city only, but as a Vehicle, the title alludes to a deeper meaning that characterizes the oppressive nature of apartheid. Regardless of the reading one would prefer, "City Johannesburg" is about Johannesburg during the apartheid era and the lyrical subject vividly describes how s/he experiences the city in this era of ethnic oppression.

Line 1 introduces the lyrical subject's purpose in the poem by stating "This way I salute you". This, then, is a poem that pays a form of tribute to Johannesburg (the personification of Johannesburg as "you") as if the city is remarkable in some way and is deserving of praise. However, the irony of this salutation is immediately overshadowed by lines 2 to 4 when the speaker states "My hand pulses to my back trousers pocket/Or into my inner jacket pocket/For my pass, my life,". We realise that the Tenor in this metaphorical construction "My hand" and the verbal focus "pulses" constitute a metaphorical construction because it is language that has been deliberately made different. However, the objects "my pass" and "my life" are related to the subject and main verb because the connective word "Or" and the linking word "For" in lines 3 and 4 respectively extend the construction past line 2. So, to understand the hidden metaphor included in these lines we can read line 4 as, "My hand pulses for my pass [and] my life". The objects "my pass, my life" are linked to the subject "My hand" by the verbal focus "pulses". So, because of our understanding and knowledge of the world, we know that this constitutes an extended metaphorical construction as it is illogical and impossible for one's hand to "pulse" for one's pass and/or life. In addition, the verbal focus "pulses" makes one

think of a heartbeat – or more specifically an indication of life, as we are considered “alive” as long as we have a pulse rate. One’s heart beats faster when one is nervous or threatened in some way and the lyrical subject beautifully expresses the nervous condition caused by and attributed to black people having to carry passes during the apartheid era. The reading that “City Johannesburg” is a central Vehicle in the text is plausible here as this city is responsible for creating a nervous condition within the lyrical subject.

Other metaphors are presented in the poem that further highlight black people’s physical and psychological conditions of being removed from their homes in the countryside and sent to work in the cities. Johannesburg is then an example of one of these cities where blacks were foced to work (in the mines for instance). Lines 20 to 27 are noteworthy because the lyrical subject describes his/her experience of traveling to and from work:

20 Through your thick iron breath that you inhale

21 At six in the morning and exhale from five noon.
22 Jo’burg City.
23 That is the time when I come to you,
24 When your neon flowers flaunt from your electrical wind,

25 That is the time when I leave you,
26 When your neon flowers flaunt their way through the falling darkness
27 On your cement trees.

The city is described as a cold, lifeless entity ironically personified and given “natural” attributes. For example, the adjectival and verbal foci in line 20:

20 Through your thick iron breath that you inhale
Nom. focus Adj. focus Nom. focus Verbal focus
(Implying Jo’burg City)
(Vehicle)

The underlying tenor vehicle relation in this construction could be read then as “Jo’burg City inhales an iron breath”. Furthermore, in the construction in line 24, “When your neon flowers flaunt from your electrical wind,” the metaphor is used to personify the cityscape using natural phenomena such as flowers and the wind. The irony here is that cities usually lack these forms of natural phenomena and it is as if the speaker wishes to foreground the man-made features of Johannesburg’s urban landscape. To illustrate, the adjectival focus “neon” qualifies “flowers” and is also figurative because “neon” is usually associated with things like lights and not flowers. As “neon flowers” is the thing which is being possessed by the possessive pronoun “your” (Jo’burg City), we can also say that the adjectival phrase “neon flowers” qualifies the subject/Tenor “Jo’burg City”. The adjectival focus “electrical” qualifies “wind” and is also used figuratively. The word “electrical” is usually associated with man-made features that require electricity for functioning. In line 24, “wind” is used metaphorically because “wind” is a natural phenomenon. The effect of this personification of the city serves primarily to drive the global Tenor-Vehicle relationship and highlights the inescapable relationship the lyrical subject has with the city, irrespective of how cruel the city may be.

The global Tenor-Vehicle relationship is used to embed metaphorical constructions that illustrate an ironic relationship to a city which is without life and meaning for the speaker. Line 40 is exemplary and the lyrical subject exclaims:

40 Jo’burg City, you are dry like death,
(Nom. Focus Adj. Focus Nom. Focus)

This metaphorical construction equates “Jo’burg City” with death by means of the vehicle “dry”. Johannesburg, then, is a city which is empty of water (suggesting nourishment and/or life) and so lifeless; a place where the lyrical subject starves.

In conclusion, the metaphors in the poem combine with the global metaphorical construction to conjure up images of suffering, oppression, and as Johannesburg is known is known for its riches

attributed to gold mining, the way it is described in this poem portrays the “feebleness/In [the] flesh, in [the] mind, [and] in [the] blood.” (lines 31 – 32) experienced by migrant workers during apartheid. As a global Tenor “City Johannesburg” describes how this is a place where the lyrical subject has to live, yet despises. And as a global Vehicle, “City Johannesburg” offers us a glimpse of the irony of being alive was like during the apartheid era.

Sepamla emerged as the supreme satirist of them all – very comical, too. Although comedy in never easy to pull off in poetry, Sepamla did it with aplomb. “To Whom It May Concern” became his signal tune, as it were. The poem makes fun, in particular, of the passes (*istinka* or *inzangane*) we carried in those days and, in general, of apartheid separation even after death:

Chris Van Wyk was a poet in the Apartheid era, as he was of 'colour' it is quite expected that he would have something to say about the country's happenings and does this through poetry.

This poem portrays a very heavy topic, being the death of many innocent people under imprisonment in a very light-hearted and 'humorous' manner. The main idea and purpose of the poem is to state or show the reasons and excuses that were given by the Apartheid police for killing people in prison. The theme and diction of this poem is kept very simple and in plain English to make an important point and make sure that people understand the reality of what is being said.

The tone of the poem is sarcastic however works out to be very effective. Through writing tools such as sarcasm and repetition, the writer brings our attention to the absurd variations of the explanations that the police gave. The variations of the explanations are rather absurd and quite frankly make no sense, showing that the police, in some sense abused their authority and were disrespectful enough to give such reasons and think the public would believe them. By referring to the men as "he" and not giving any specific names, shows that these deaths occured quite often to many people. As the poem progresses, the explanations become more and more strange and queer, creating more of an effect of twisted facts.

It is also important to carefully look at the actual explanations, where one can realize that in fact the police were highly dishonest: ie. with statements like "he fell from the ninth floor" one needs to remember that prisoners were kept chained and cuffed so it would have been quite impossible for these explanations to be true.

J. M. Coetzee, author of *Life & Times of Michael K* and professor at the University of Cape Town, has stated in *The New York Times* (1/12/1986) that van Wyk's poem "In Detention" is playing with fire. Van Wyk has at least one passage that very dramatically speaks of deaths of people that the South African government passed off following inquests as suicide and accidental deaths. Coetzee calls them "so-called suicides and accidental deaths" identified by "cursory post-mortems by Government functionaries" who labeled them from a "barely serious stock of explanations that the [South African] security police keep on hand for the news media."

Van Wyk turns and twists phrases in his poem to put unrelated events in juxtaposition with others, thus arriving at a sense of intervening outside forces in the deaths he is alluding to without ever making accusations against any individual or, more importantly, against the government. Van Wyk and Coetzee both strive to expose the closed-door operations of torture leading to legally inexplicable deaths carried on in the 1980s by the South African government for the purposes of dissent suppression. Van Wyk's word jumbling

He fell from the ninth floor
He hanged himself while washing
He slipped from the ninth floor
He hung from the ninth floor
He slipped on the ninth floor while washing

intimates the absurdity behind what Coetzee labels as official government explanations and suggests, in absurdist fashion, a sinister explanation behind the deaths. Coetzee connects the deaths that van Wyk alludes to with unofficial, unauthorized, though prevalent, acts of government torture. Therefore, van Wyk's poem "In Detention" is a protest against out of control South African control of what is consider by them to be a disruptive element of society. Coetzee says of van Wyk:

Mr. van Wyk's poem plays with fire, tap-dances at the portals of hell. It comes off because it is not a poem about death but a parody of the barely serious stock of explanations that the security police ... .