

A Hard Frost

A frost came in the night and stole my world

And left this changeling for it – a precocious

Image of Spring, too brilliant to be true;

White lilac on the windowpane, each grass-blade

Furred like a catkin, maydrift loading the hedge

The elms behind the house are elms no longer

But blossoms in crystal, stems of the mist

That hangs yet in the valley below, amorphous

As the blind tissue whence creation formed.

The sun looks out, and the fields blaze with diamonds.

Mockery spring, to lend this bridal gear

For a few hours to a raw country maid,

Then leave her all disconsolate with old fairings

Of aconite and snowdrop! No, not here

Amid this flounce and filigree of death

Is the real transformation scene in progress

But deep below where frost

Worrying the stiff clods unclenches their

Grip on the seed and lets our future breathe

Type and Form:

- Free verse
- Two stanzas – 9 lines and 10 lines
- No rhyme
- Enjambment - creates a smooth flow, as if the poet is thinking aloud.
- The first stanza describes the scene, while the second stanza comments on it and exposes the 'truth' of the first.

Imagery: contrast snow and frost

- Words used to describe the hard frost were beautiful, shiny and bright. These were used to portray a beautiful scene of white snow spreading all over the forest..
- Usually, the forest in winter gave people a sense of cruelty, harshness and lifeless but after having a white frost coating on the dead trees, mountains, everything seemed to become glamorous and attractive

Theme: Appearance vs. Reality

The beautiful, spring-like appearance of the frosty scene is deceptive, as it will soon melt away and the frost-damaged winter landscape will be revealed. The actual approach of spring is happening underground- less glamorous but more meaningful. In the same way, much of what we see as beautiful and worthy is actually an illusion, and the truly important things in life are often happening unseen and appreciated. Death is necessary to make way for new life. He uses the stunning scenery and relates the transformation in nature to the human lifecycle.

Tone: While the speaker is admiring the beautiful scene created by the frost, he is critical of its trickery- disapproving and indignant. He has an appreciative tone when he considers the true transformation occurring below ground.

- Lines One to Three- Distrusting and dismissive
- Lines Ten to Fourteen- Stongly and negatively critical, accusatory, disparaging, perhaps even indulgent, because the frost has turned the countryside into a bride dressed in white just for a short while, then takes it all away(by melting), leaving only the plants which flower in winter('aconite' and 'snowdrop'). The exclamation mark emphasises this tone.
- Lines 16-17: Tone is positive
- Line 19: Tone is one of satisfaction

Title – When the temperatures become very low and anything exposed to the night air gets a coating of ice crystals - beautiful but damages plants.

Stanza One

Lines One to Three:

- The word's appearance has been radically altered by the layer of the frost which makes the surroundings appear spring-like.
- The dreary winter world has been transformed overnight to being brighter.
- 'came in the night and stole' – personification- described negatively from the start – sneaky
- 'changeling' – metaphor – the brilliant frosty scene is described as a changeling which describes folklore belief that spirits can swap one baby for another. The implication is that this beautiful scene cannot be trusted as it is not real and is temporary just like the babies.
- The glittering and sparkling of the reflected frost creates a bright image of Spring
- 'precocious' – It is not long-lasting. It is an image of the flowers that will grow in spring.
- 'brilliant' – beautiful

Lines Four to Five:

- Metaphors and similes- the patterns and shapes made by the frost are compared to flowers which grow in Spring.
- 'furred like a catkin' – looks like a furry leaf
- Green

Lines Six to Nine:

- Tone from line 7-8 is uneasy
- The elm trees look like they are covered in flowers made of crystal.
- Metaphor- The trunks of tall trees become the stalks which support the shapeless clouds formed by the mist.
- 'amorphous' – have no shape
- Lines 7-9: Simile – the mist is being compared to unformed, primitive matter that existed before 'creation' and from which the natural world grew or was made

Stanza Two

Line 10:

- 'the sun looks out' – Personification – the sun is compared to a person looking out of a window, at a field, which describes the first appearance of the sun over the horizon. This emphasises that it is daytime.
- 'blaze with diamonds' – Metaphor – When the sun appears out of an overcast sky, the scene is suddenly bathed in sunlight. The light reflecting off the ice particles is compared to the bright, fiery sparkle of diamonds when light is cast upon it.

- There is a link between 'crystal' and 'diamonds' which make the field seem rich.

Lines Eleven to Fourteen:

- Lines 11-13 : Tone is disapproving
- 'mockery'- the narrator feels that the frost is deceiving the people making them think that Spring has arrived.
- Line 14: Tone is positive
- 'bridal gear' – metaphor- The white frost blanket is compared to a wedding dress. The wedding dress is being lent to a country maid for a few hours, but she will be left terribly sad when she has to return it and resume her boring appearance.
- 'disconsolate' – unhappy/depressed
- 'No' – not impressed by the beautiful transformation
- Personification/ Extended Metaphor – Spring is personified as an imitation ('mockery spring') who cruelly gives a 'raw country maid' (the landscape) this beautiful 'bridal gear' (the decorative ice crystals), knowing that it will not last and she will be left with nothing else but 'old fairings' (the few flowers that are tough enough to grow during the cold months).

Line Fifteen:

- 'flounce' – impatient movement/ frills- has connotations of showing off- highlighting the poet's disapproval of this behaviour.
- 'filigree' – delicate ornamental metal work
- These delicate 'flowers' melt away as it grows warmer and perhaps the plants which are not resistant enough to the cold conditions are killed too, unlike the 'aconite' and 'snowdrop'.
- Alliteration – creates a sense of lightness and altitude of the frost which appears to be boasting its beautiful appearance- refers to the beautiful patterns the frost makes on the windows and plants – this beauty will actually cause damage and death to many plants

Lines Sixteen to Nineteen:

- Personification – The frost is personified as 'worrying' the clods of earth to break them apart. The clods of earth are personified as having a strong 'grip' on the seed, which the frost forces them to loosen. The future is personified- once the seeds have been released from the hard, frozen earth, our future can 'breathe' – in other words. The rebirth of the earth's fertility is assured and our future is safe for another year.
- 'real'- marks the difference between what has changed above the ground and what is changing below the ground. What is happening on the surface is a temporary or ephemeral change. The changes beneath the surface is what is actually real and important.

- The transformation below the earth impresses him. It represents strength and endurance. The earth is surrendering its powerful hold to the power of spring. This allows the seeds to sprout/grow and break out of the soil to promise future life and growth.
- 'worrying'- Indicates that the snow does not give up even though the clods/lumps of earth are clenching the seed. It just keeps at it. It is forcing the clods to let go of their tight grip in order that, when warmer days arrive in Spring, they will be able to grow out of the soil into the air. The seeds are the future and the frost is giving them space to get ready for Spring, growth, to 'breathe' (a long, gentle sounding word).
- Personification- Creates an image of a contest of strength taking place beneath the ground where the earth is surrendering its hold to the power of spring. This allows the seeds the chance to sprout, grow and break out of the soil to promise future life and growth.

NB: The entire poem is an extended metaphor/form of personification. The poet is using 'frost' as a metaphor, comparing the beautiful ice crystals to the superficial things of this world, which may be attractive and seem like a promise of something good, but which prove to have no lasting value. True progress and value is often unseen and unglamorous and not appreciated by many.

AN AFRICAN ELEGY

We are the miracles that God made
To taste the bitter fruit of Time.
We are precious.
And one day our suffering
Will turn into the wonders of the earth.

There are things that burn me now
Which turn golden when I am happy.
Do you see the mystery of our pain?
That we bear poverty
And are able to sing and dream sweet things

And that we never curse the air when it is warm
Or the fruit when it tastes so good
Or the lights that bounce gently on the waters?
We bless things even in our pain.
We bless them in silence.

That is why our music is so sweet.
It makes the air remember.
There are secret miracles at work
That only Time will bring forth.
I too have heard the dead singing.

And they tell me that
This life is good
They tell me to live it gently
With fire, and always with hope.
There is wonder here

And there is surprise
In everything the unseen moves.
The ocean is full of songs.
The sky is not an enemy.
Destiny is our friend.

Tone:

- Reflective, thoughtful, contemplative, meditative
- Friendly, hopeful, optimistic, encouraging, uplifting
- The poet is in awe of the magical quality of nature and life
- Assertive, persuasive
- Stanza One: Bitter but optimistic

Form:

- Elegy
- No rhyme scheme
- Each stanza has five lines; therefore it has regularity and a distinct pattern.
- Short lines stand out.
- Line breaks add an extra dimension, which promotes multiple interpretations

Theme:

Africans are able to bear poverty and hardship. They have an intimate connection with nature. They are enduring and optimistic. They are hopeful, despite the hardships which they face. They are eternally hopeful as they are able to find positives, even in difficult situations. Hope, miracles, poverty, pain, destiny, time, suffering. One who forgets their suffering no longer suffers.

Sound Devices:

This is a poem that demands to be read aloud. The pauses, bound by the punctuation and line breaks, create a rhythm that contributes significantly to the reader's appreciation and understanding of the poem

Stanza One

Line One:

- 'We' - personal pronoun- delineates his African culture- used for the general population of Africa.

Line Two:

- 'bitter'- Implies that life's experiences maybe unpleasant or nasty.
- 'fruit' – counters this sense as it has connotations of sweetness and growth.
- 'Time'- capitalised- Personification- Suggests that it has the power to expose us to both difficult and joyous experiences.

Line Three:

- Short sentence that reminds us of our spirituality

Lines Four to Five:

- Enjambment
- Imply that suffering has the ability to change into something good such as a 'wonder'. It is only through 'suffering' that one will appreciate the miracles of nature.
- Effective as it re-affirms our hope that things in life will improve.

Stanza Two:

Line Six:

- 'now'- reflects on the sorrow or hurt presently in the speaker's life
- 'burn'- suggests pain and sorrow

Line Seven:

- Hardship experienced is temporary and will allow us to grow into something better.
- 'Golden'- something valuable will emerge and the suffering will not be in vain

Line Eight:

- 'mystery'- an indication that our experiences are often inexplicable. The mystery of life is that hope allows us to dream of a better future irrespective of the circumstances. The mystery is that we never curse the warm air, the good fruit, the beautiful light- things 'burn' but we see gold nevertheless.

- Rhetorical question- reminds us that it is not necessary to question and search for meaning. Emphasises the inexplicable nature of their reaction to their pain and suffering.

Line Nine:

- 'bear'- poverty is a burden to them- shows the weight we carry because of 'poverty' and the endurance displayed despite life's hardships- conveys the extent of their relentlessness

Stanza Three- Each negative idea is countered by a positive reaction

Line Eleven:

- 'curse'- profanities used by people in modern society when life does not go the way we want it to and we project our anger onto God during difficult experiences.

Line Twelve:

- Metaphor- 'fruit' is compared to life- we are thankful when life is good.

Line Thirteen:

- As long as life is flowing in a way that ensures our happiness, we remain hopeful and optimistic.

Stanza Four

Line Sixteen:

- There are other elements that bring joy. Music is gratifying, rewarding, pleasurable, harmonious. This expresses their optimistic attitude towards life. This possibly implies that other miracles are happening to add to the sweetness.

Line Seventeen:

- Personification- links back to 'we never curse the air' since the air will represents the supernatural which exists in life like the warm air and the good fruit. The people are aware of the music even after it has ended. It has an impact and resonates with them. Tells you that the sounds carried by the air are a reminder of the close spiritual connection between nature and their ancestors. This promotes a feeling of upliftment.

Line Eighteen:

- Implies the cosmic dimensions in life.
- 'miracles'- associated with the spiritual world which the speaker introduces in line 1 with the reference to 'God'

Line Nineteen:

- 'Time'- appears to be a mythical figure which will heal all sufferings.
- 'dead'- reference to ancestors which are usually given much respect

Stanza Five

Line Twenty Two:

- Irony- They reassure the speaker however, he had previously mentioned the suffering and pain which they experienced.

Line Twenty Four:

- 'fire'- hot and burns- represents passion and desire- This desire for change will bring 'hope'

Line Twenty Five:

- 'wonder'- miracles

Stanza Six

Line Twenty Six:

- 'surprise'- miracles and wonders of life

Line Twenty Seven:

- 'unseen moves'- hidden miracles that take place

Line Twenty Eight:

- 'ocean'- vastness of the world
- 'songs'- life's experiences
- The ocean is compared to the sweetness of music. This harmony will conceal the bitterness endured.

Line Twenty Nine:

- 'sky'- hope- representation of the heavens which implies God
- God is our friend and not our 'enemy'

Line Thirty:

- Metaphor- Shows us that we will never know what lies ahead. We should treat it as a 'friend' (someone we can trust). You can choose your own destiny/friend.

An Africa Thunderstorm

From the west
Clouds come hurrying with the wind
Turning sharply
Here and there
Like a plague of locusts
Whirling,
Tossing up things on its tail
Like a madman chasing nothing.

Pregnant clouds
Ride stately on its back,
Gathering to perch on hills
Like sinister dark wings;
The wind whistles by
And trees bend to let it pass.

In the village
Screams of delighted children,
Toss and turn
In the din of the whirling wind,
Women,
Babies clinging on their backs
Dart about
In and out
Madly;
The wind whistles by
Whilst trees bend to let it pass.

Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes
Rumble, tremble and crack
Amidst the smell of fired smoke
And the pelting march of the storm.

Form:

- Free verse- emphasises the unpredictability of the wind.
- Short lines- urgency
- Long lines- speech

Theme: Man vs. nature

Diction:

- Present participles are used to describe the movement of the clouds due to the wind. These participles work together to show the progression and speed of the wind and energy of the shifting clouds.

Tone:

- Excited and animated

Title:

- Literally- description of a typical thunderstorm approaching an African village with all its intensity.
- Figuratively/Metaphorically- the impact of colonization on African countries.
- Rain is usually associated with blessings for harvesting crops and sustaining the lives of animals. In this poem, rain and wind is described destructively.

Stanza One: Describes the build-up to the impending storm.

- 'From the west'- connotations of something frightening and potentially destructive arriving such as Western colonizers.
- Metaphor- Just as people move frantically and in all directions when in a hurry, so too do the clouds move in all directions due to the force of the wind. The force of the wind depicts how they forcefully invaded Africa, tossing and turning up-side-down every African cultural value.
- One-word lines suggest quick changes which are reinforced by 'here and there' which evokes that the separate clouds appearing and moving in different parts of the sky.
- Similes in lines 6 and 9 capture the potential destructiveness of the coming storm.
- 'like a plague of locusts'- Simile- clouds compared to locusts in appearance and their destructive nature- The arrival of colonists who create chaos and destruction- The arrival of disease.
- 'like a mad man chasing nothing'- simile- The wind is unpredictable, irrational and moving without purpose or direction causing it to pose as a threat- This could mean that colonialists seem to not want anything in particular, but everything and to conquer all.

Stanza Two: Describes the momentum of the imminent thunderstorm and the changes that come with it. Clouds are moving in a more controlled and purposeful way.

- 'pregnant'- Personification- suggests that the clouds are full of rain and ready to burst and unleash more chaos and destruction- Africans have no idea about what will follow the Westerners' visit.
- Suggests that the clouds are moving steadily, controllably, elegantly in an imposing manner and are ready to settle on the hills.
- 'whistles'- onomatopoeia- the wind's high-pitched shriek

- Simile- compares the clouds to ominous wings of the birds which 'perch' or balance predatory or opportunistically on the hills waiting for the opportune moment to strike- poses a threat and creates a threatening atmosphere
- The wind moves so rapidly so as to create a whistling sound
- Personification- The strength of the wind is so immense that trees subdue to it to let it pass by.

Stanza Three: Paints a picture of the chaos and disorderliness that comes with the thunderstorms. We are told how children and women react to and prepare them for the forthcoming storm.

- Children appear to be screaming in joy, probably in anticipation of a rainfall or maybe the joy is triggered by the way the wind tosses things.
- They may also be screaming in terror as this thunderstorm appears to be different from their monotonous livelihood. This is supported by them 'clinging' onto the backs of their mothers.
- Alliteration in lines 18 to 20 emphasises the sounds of the children, combined with the sounds of the wind creating a cacophony (a harsh mixture of sounds)/din.
- 'screams'- onomatopoeia- screeching of children
- 'toss and turn'- alliteration- links the wind's violent throwing about of the sounds in the village with the sharp, twisting movement of the wind to enhance the rough power of the wind.
- In contrast to the children, the women are silent yet frantic in their preparation for the storm. They race about 'in and out' of their huts making preparations creating panic and chaos in the village.
- 'Madly'- adds to the sense of chaos along with the high-pitched sound of the speeding wind.
- Repetition of lines 13 and 14 emphasise the submission to a higher power- the storm. The villagers submit to the colonizers in the same way that the trees do to the wind.

Stanza Four: Describes the climax and effect of the raging thunderstorm. Things are left out of place. Unfortunately, women turned out to be the most victims because they stay at home to ensure that the family is safe.

- 'like tattered flags'- simile- Clothing is fluttering in the winds just as flags do. Africans cannot have pride
- This stanza tells us that once the white with their gun fire and war enter a village, the children are delighted to see them, but on seeing the destruction they inflict, the children cling to their mothers. The children could symbolize the youth who are always the first to embrace change, and the women represent the elders. However, they start taking what they came for, causing move havoc on the land.
- 'rumble' and 'tremble'- consonance and resonance- rhyme- reverberation of thunder. As the storm gets closer, it's imminent arrival is heralded by the onomatopoeia of 'rumble, tremble, crack'
- Military image in final line suggests the inevitable arrival of the heavy downpour. It cannot be opposed.
- 'crack'- sharp, brutal sound for thunder.

FUNERAL BLUES – W. H. Auden

Stop all the clocks, cut off the telephone

Prevent the dog from barking with a juicy bone,

Silence the pianos with muffled drum

Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead,

Scribbling on the sky the message He Is Dead

Put crepe bows round the white necks of the public doves,

Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,

My working week and my Sunday rest,

My noon, my midnight, my talk, my song:

I thought that love would last forever: I was wrong.

The stars are not wanted now: put out every one:

Pack up the moon and dismantle the sun;

Pour away the ocean and sweep up the wood;

For nothing now can ever come to any good.

FORM AND STRUCTURE

- The poem comprises of four quatrains (stanzas of equal length).
- It has a regular rhyme scheme: a-a-b-b, c-c-d-d, e-e-f-f, g-g-h-h.
- Each stanza explores a different aspect of the speaker's grief. The first stanza explores the domestic or home environment, the second broadens to his local and public surroundings, the third stanza explains the nature of the speaker's love for the deceased, while the fourth stanza looks beyond to elements of nature in the greater universe.
- Classified as an elegy (mournful funeral poem) or a dirge (mournful funeral song).

THEME/ INTENTION

The poem about is about terrible, horrible, no good, very bad death. After the death of his loved one, the speaker has no joy or hope. He is completely and utterly devastated. There's no silver lining in this poem, no happy endings, no smiles or songs. There's only the notion that death is the wretched and worst imaginable place, and not just for the dead – for the living, too. It concerns grief and mourning for a lost loved one and the impulse to spread the dreadful news far and wide. It demonstrates how shocking it can be to realise that love may not, in fact, last forever, due to the reality of death.

PACE/TEMPO

Stanza One- Fast Tempo (seriousness)

Stanza Two and Three- Slow Tempo (sadness)

Stanza Four- Fast tempo (seriousness)

TONE

Stanza One- Curt (speaking shortly, almost angrily)

Stanza Two- Almost hysterical

Stanza Three- Still sad but a calmer mood

Stanza Four- Returns to near hysterical grief

NB: There is hyperbole throughout the poem for exaggerated expressions of mourning. This is due to emotional trauma

<p>TITLE:</p> <ul style="list-style-type: none"> • Suggests the loss of life as there is a 'funeral'. • 'Blues' adds to the feelings of sorrow and heartache experienced during this time. • Pun on the word 'blues' refers to a genre of music of melancholy and a melancholic feeling. <p>STANZA ONE:</p> <p>Imperatives (harsh commands)- The poet demands that time, communication and excitement seize. The speaker is making a big pronouncement to the world: someone has died, and we must acknowledge it in dramatic ways.</p> <p>Lines 1-2:</p> <ul style="list-style-type: none"> • 'clocks'- physical representation of time • 'telephone'- physical representation of communication • He also wants the dogs to stop barking and is in dire need of silence <p>Lines 3-4:</p> <ul style="list-style-type: none"> • Drums are much more solemn and fitting for the occasion than a joyful, celebratory piano. • 'coffin' and 'mourners'- symbols of death • Enjambment- gives smooth transition to final line, puts emphasis on 'coffin'. <p>STANZA TWO:</p> <p>Public acknowledgements of death.</p> <p>Lines 5-6:</p> <ul style="list-style-type: none"> • 'aeroplanes' 'moaning' and scribbling' – 	<p>Personification- Emphasizes the intensity of the poet's grief.</p> <ul style="list-style-type: none"> • He wants a public declaration and acknowledgement of the death. • Contrasts to cut off communication with the world • Enjambment- creates smooth transition to line 2 on, puts emphasis on 'He Is Dead' • 'He is Dead'- Harsh finality with no euphemism. Capital letters of pronoun show that the deceased was of an elevated status or highlights his anonymity. Capital letter of dead gives death its importance and finality. <p>Lines 7-8:</p> <ul style="list-style-type: none"> • Antithesis- 'white necks' and 'black gloves'. • 'doves'- symbolic of peace <p>STANZA THREE:</p> <p>Deals with their immense love and their personal, domestic relationship.</p> <p>Lines 9-10:</p> <ul style="list-style-type: none"> • Metaphor- emphasizes the direction and purpose that the deceased gave to the speaker. • Cardinal points- found on a compass • Repetition of 'my'- emphasizes their closeness • 'working week'- alliteration <p>Line 11:</p> <ul style="list-style-type: none"> • Metaphor- The dead man filled every hour in the speaker's day. • 'talk'- conversation 	<ul style="list-style-type: none"> • 'song'- happiness <p>Line 12:</p> <ul style="list-style-type: none"> • 'I'- emphasizes the speaker's solitude and loneliness. • ':'- introduces the reality of death and the despair he feels when he realizes he was Wrong'. • Reveals the tragedy of human life and loss <p>STANZA FOUR:</p> <p>Deals with the depth of the speaker's grief.</p> <p>Lines 13-15:</p> <ul style="list-style-type: none"> • Metaphor- universal elements are compared to unwanted household items. • Uses imperatives again. • His extreme grief is affecting the way he sees the cosmos. • Natural elements which are pointless and rejected by him as they are images of romance. • 'Dismantle'- he wants nature to be removed as it is worthless at this moment. • Hyperbole- he wants everything to be blotted out except his grief and mourning which has interfered with his ability to appreciate nature. • 'wood'- symbolic of forests and trees <p>Line 16:</p> <ul style="list-style-type: none"> • 'nothing now'- alliteration- emphasizes his feeling of complete emptiness • He is unable to move beyond the loss. • There is no light at the end of the tunnel for anyone in "Funeral Blues".
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<p>Title:</p> <ul style="list-style-type: none"> • First day of peace – post 1994 • ‘war’- refers to the harsh, oppressive system of apartheid • Proposes that the poem is a description of the joy felt by the people at the ending of apartheid – a period of discrimination and oppression. <p>Stanza One Lines One to Four:</p> <ul style="list-style-type: none"> • A mood of uncertainty is present. They are tentatively optimistic. They have a calm response to the appearance of the dawn of a new day. <p>Line One:</p> <ul style="list-style-type: none"> • ‘we’- personal pronoun- inclusive- adds to the credibility of their experiences • ‘heard’- sense of hearing- distant • ‘songs’- celebration • They heard the songs of a wedding party or a political party marriage in the distance- figurative and literal- to forge a united future. • Extended metaphor- celebration of ‘marriage’- Wedding metaphor – our country is a new bride and innocent as she is reborn – it is a new chapter – wedding is union between two people at a new level not experienced before. <p>Line Two:</p> <ul style="list-style-type: none"> • ‘saw’- sense of sight • ‘soft’-calm, subtle and not blatant • ‘soft light’- symbol of hope/optimism. Merely hope as right now, they are uncertain of what it means. It is not concrete. <p>Line Three:</p> <ul style="list-style-type: none"> • literal: new grass; figurative: young men and youth at the beginning and birth • ‘coiling’- could have negative connotations of a snake but has power. It is a gerund/participle. <p>Line Four:</p> <ul style="list-style-type: none"> • ‘hesitated’- reluctant to believe. It was very sudden. They are wary to believe that it is real. • ‘then’- dismiss doubt, a moment of realisation. • ‘footprints’- literal-imprints & figurative-impact made 	<ul style="list-style-type: none"> • Freedom is personified. They saw concrete evidence pertaining to the abolishment of apartheid. <p>Lines Five to Six:</p> <ul style="list-style-type: none"> • Freedom personified as a woman – soft, gentle, comforting, nurturing, life-giving, reassuring- whose footsteps, face, eyes and smile encourage people. There is a juxtaposition/contrast where freedom is associated with gentle qualities and it is also strong and powerful. Introduces the reality and beauty of freedom who shyly wants reassurance and confirmation. • She woke them from apartheid darkness/sleep <p>Lines Seven to Eight:</p> <ul style="list-style-type: none"> • It feels sudden after such a long wait • Apartheid was war – now free • Direct speech • Freedom is personified as a maternal figure waking a child up in the morning. She reassures them the reality of freedom. <p>Line Nine:</p> <ul style="list-style-type: none"> • No longer reluctant/hesitant • ‘ran’- Free to vent their emotions of joy, excitement and action. Freedom recharges their energy levels. • ‘open spaces’- contrasts to the confinements of apartheid – indicates a rural area • ‘Ululating’- Onomatopoeia- howling or wailing expressing strong emotion to their newfound freedom. • ‘mountains and pathways’- cannot restrain their need for physical activity <p>Line Eleven:</p> <ul style="list-style-type: none"> • Enjambment continues • Hyperbole- shows the extent of their happiness/euphoria. They are from all walks of life. • Inclusive – everyone together! <p>Line Twelve:</p> <ul style="list-style-type: none"> • ‘shook up’- unsettled, sleeping, unaware of their newfound freedom, hard of hearing. • ‘old man’ – older generation, cynics • Suggests vigour and eagerness to celebrate <p>Line Thirteen:</p> <ul style="list-style-type: none"> • Alliteration- ‘f’- soft 	<ul style="list-style-type: none"> • Just as there is a celebration after the harvest if the first fruits of the season, so too do they demand a celebration now. <p>Lines Fourteen to Seventeen:</p> <ul style="list-style-type: none"> • Repetitive form of line structure – overwhelming joy prompting an unrestrained physical response. Impulsive responses from people showing unity and elation. • They responded impulsively and spontaneously to their freedom. It was not allowed previously due to the segregation of apartheid. They have no qualms in holding hands with strangers. • ‘shouted’- their inhibitions have been replaced with revelry. They shouted about the sound of the waterfall which is the harmony nature has depicted which reflects their newfound harmony. <p>Line Sixteen:</p> <ul style="list-style-type: none"> • ‘everyone came’ – emphasises unity from all the fields. Celebration unifies humanity from all over. • ‘lands’ means fields not necessarily countries <p>Line Seventeen:</p> <ul style="list-style-type: none"> • repetition of ‘first day’ to emphasise the newness of their happiness • conclusive naming of this day- 27 April 1994 <p>Line Eighteen:</p> <ul style="list-style-type: none"> • renewed stature of ancestors – look at the ancestor worship, they have not given up on them and they are there – amadlozi – spiritual blessing, also those killed during apartheid and death was worth it • Ends off on a serious note. Mood is sombre. This is a reminder that people must look back to the past for guidance in the future. • ‘Ancestors’- capitalised- beings of higher order. Importance is conveyed. Their standard of moral excellence, the younger generation would need to emulate. • Alliteration- ‘t’- adds impact to the line- describes their action of walking tall. They are proud, important, pleased with the ending of the war and the unity in celebration. Their presence indicates their satisfaction that their vision for the community has been realised.
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FIRST DAY AFTER THE WAR

We heard the songs of a wedding party

We saw a soft light

Coiling round the young blades of grass

At first we hesitated, then we saw her footprints,

Her face emerged, then her eyes of freedom!

She woke us up with a smile saying,

'What day is this that comes suddenly?'

We said, 'It is the first day after the war'.

Then without waiting we ran to the open space

Ululating to the mountains and the pathways

Calling people from all the circles of the earth.

We shook up the old man demanding a festival

We asked for all the first fruits of the season.

We held hands with a stranger

We shouted across the waterfalls

People came from all lands

It was the first day of peace.

We saw our Ancestors travelling tall on the horizon.

Tone: Hopeful and optimistic

Mood: Jubilation – excitement and energised

Theme:

- The poet conveys the possibility of unity if people remain optimistic and committed to the changes they hope will materialise.
- He is also sending a strong message about the connection between a new future and the experiences of the past.

Form:

- Free verse with no rhyme scheme.
- Lines 12-16 have a repetitive line structure of simple sentences that convey the joy of the celebration
- Diction is simple and in keeping with the rural setting of the poem.
- Enjambment is present
- Poet uses narrative/storytelling features such as dialogue and past tense.

REMEMBER – Christina Rossetti

Remember me when I am gone away,

Gone far away into the silent land;

When you can no more hold me by the hand,

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

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,

Better by far you should forget and smile

Than that you should remember and be sad.

FORM/STRUCTURE

- Elegy- a poem of serious reflection, typically a lament for the dead
- Petrarchan (Italian Sonnet) consisting of an octave and a sestet.
- Octave- what will happen after the death- dominated by “remember”
- Sestet- allows the lover to forget

Antithesis between octave and sestet

THEME

- Deals with the fact that even the strongest die.
- Suggests that religious faith has a healing, comforting power.
- The poem is about friendship, even love, which grows between those who care for the sick and those who are cared for.

TONE

- Octave- matter-of-fact and unemotional
- Sestet- loss and grief

POETIC/LANGUAGE DEVICES

Contrasts are established between a healthy, strong man and a weak, ill man who is God-fearing.

Hopkins uses his structure to establish some distinct contrasts. He shows us the strapping healthy Randal who once was ‘powerful amidst peers’ (line 13) and we can then draw the contrast with the ‘pining, pining’ (line 3) man who was broken by ‘some/Fatal four disorders’ (lines 3-4)

A contrast is also provided by describing the spiritual state of Randal who acquires a ‘heavenlier heart’ (line 6) after time spent with the speaker. This time spent together also causes the development of their relationship from perhaps one of mutual tolerance to a close one where each genuinely cared for the other.

Hopkins’ use of compound adjectives like ‘hardy-handsome’ (line 2) gives his poem a liveliness and freshness. The diction of the last stanza lends power to the content, as the reader can visualise Felix Randal ‘at the random grim forge’ (line 13) performing impressive physical feats.

<p>OCTAVE: What will happen after the death- dominated by “remember”</p> <p>STANZA ONE</p> <p>Line 1:</p> <ul style="list-style-type: none"> • ‘gone’- physical separation <p>Line 2:</p> <ul style="list-style-type: none"> • ‘far away’- distance created by death • ‘silent land’- no communication <p>Line 3:</p> <ul style="list-style-type: none"> • ‘no more hold me by the hand’- no physical contact, comfort or guidance <p>Line 4:</p> <ul style="list-style-type: none"> • No choice after death like you would have in life <p>STANZA TWO</p> <p>Line 5:</p> <ul style="list-style-type: none"> • ‘day by day’- no more order/routine to follow <p>Line 6:</p> <ul style="list-style-type: none"> • ‘tell me’- no more conversations/discussions <p>Line 7:</p> <ul style="list-style-type: none"> • ‘only remember me’ – ambiguity ‘only’- do nothing else but remember her ‘me’- remember nobody else besides her <p>Line 8:</p> <ul style="list-style-type: none"> • ‘counsel’ and ‘pray’- no spiritual connection, no advice, no comfort <p>SESTET</p> <p>Allows the lover to forget</p> <p>STANZA THREE</p> <p>Line 9:</p> <ul style="list-style-type: none"> • Begins with ‘yet’ which is a volta and indicates a change in idea or perspective • ‘if’- possibility 	<ul style="list-style-type: none"> • ‘should forget’- brings on the antithesis between the octave and sestet. Not demanding, but forgiving – emphasizes her love. <p>Line 11:</p> <ul style="list-style-type: none"> • ‘for’- because • ‘darkness and corruption’ – death <p>Line 12:</p> <ul style="list-style-type: none"> • ‘vestige’- remnant or trace of what they remember <p>Line 13:</p> <ul style="list-style-type: none"> • ‘forget and smile’- distance yourself from my memory and be happy • Ends the poem off on an unselfish note. • 	
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somewhere i have never travelled, gladly beyond

somewhere i have never travelled, gladly beyond
any experience, your eyes have their silence:
in your most frail gesture are things which enclose me,
or which i cannot touch because they are too near

your slightest look easily will unclothe me
though i have closed myself as fingers,
you open always petal by petal myself as spring opens
(touching skilfully, mysteriously)her first rose

or if your wish be to close me, i and
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;

nothing which we are to perceive in this world equals
the power of your intense fragility: whose texture
compels me what the colour of its countries,
rendering death and forever with each breathing

(i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
nobody, not even the rain, has such small hands

Theme: The poet has taken us on a journey into the mysterious realms of his lover's power. It is a romantic in-the-moment love poem written for a special partner. He tries to explain what looking into her eyes feels like. He is entranced by the deep mysteriousness of her soul. The power she has over him only seems to make him love her more. He expresses his surprise and wonder at the mystery of love.

Tone: Soulful, spontaneous outburst, mysterious, deep, passionately loving. Expresses the profound mysteriousness and beauty of love.

Rhyme: The fact that there is little rhyme used in the first four stanzas makes the use of rhyme in the final stanza all the more noticeable.

Assonance: 'o'- All the way through our journey, we hear the meditative "ohh" sound, which is also a subtle sonic reminder of the sense of awe in our speaker, too.

Form: Faulty punctuation, parenthesis, enjambment, careful placement of colons and commas. Idiosyncratic (upside down syntax) and unconventional style in keeping with the spirit of his adventure. He prefers to stay outside of formal poetry regulations. There is a radical arrangement of grammar and form. Given all the unusual features of Cummings' writing, it might be surprising to see a definite form being used. The poem is composed of regular four line stanzas and each stanza deals with a new, separate point. Free verse. Absence of capital letters and full stops means that there is no beginning or end to the poem- relates to the idea that love is timeless.

Title:

- 'i'- speaker regards himself as insignificant in comparison to his lover. He is devoted to her and is happy to cede control over himself to her.
- 'travelled'- journey

Stanza One: Poet conveys something that transcends normality which is the idea of love as a journey or travel beyond words straight to the eyes of his lover where he seems to disappear into her soul. Enjambment is present.

Line One:

- Speaker is taking us on a metaphorical journey.
- 'gladly'- he is enthusiastic and his happiness is linked to travel.
- 'beyond'- placement at end of line indicates the dissolution of boundaries.
- 'beyond any experience'- unfamiliar territory

Line Two:

- 'eyes' – sense of sight
- 'silence'- speech
- Combination of senses – synaesthesia – She speaks to him with her eyes and he is unable to interpret what she means – power she has over him

Lines One to Two:

- The unexplored place the speaker is heading into is the depths of his lover's eyes. If the speaker's eyes are silent at times, it may mean that she can be really hard to read, which only makes her more exciting to the speaker.

Line Three:

- 'most frail gesture' – her subtle movements overwhelm and control him. He loses his confidence and becomes insecure around her. She makes him shy. He cannot pinpoint exactly what it is about her that overwhelms him.
- 'things'- vague – he does not know how to explain his feelings.

Line Four:

- Deliberate paradox- He cannot understand these feelings as they are 'too near'. It's a part of him but he cannot explain or 'touch' them.

Stanza Two:

Line Five:

- 'slightest look'- a mere glance causes him to lose his sanity. She does not even have to touch him.
- 'easily'- emphasises how easy it is for him to become overwhelmed/moved by her.

- 'unclose'- sounds similar to 'enclose' in line 3 and suggests that the speaker's beloved can both contain him and open him up with the 'slightest' glance or movement.

Line Six:

- 'closed myself as fingers' - simile- he has been hurt and closed off his emotions. Just as a fist is tightly closed, he did not allow anyone to open him up.

Lines Seven to Eight:

- Simile- She opens him up methodically, gently and is careful with his emotions.
- 'always'- given prominence by its incorrect position.
- 'petal by petal'- careful, painstaking/gentle pressure she exerts to reach him and his inability to resist.
- 'Spring'- capitalised – given prominence- growth, life, fertility, new life, where poets find their muse traditionally.
- 'rose'- supreme flower associated with passionate love- iconic flower- symbol of love and dedication.
- Parenthesis- emphasises immediacy of his feelings in the moment of love- suggests the magical quality of spring and love.
- She is expertly gentle and he cannot explain how she manages to do it. The way that a rose blossoms, over time and mysteriously, so too does she open him up and break the barrier.
- The line could even be said to 'jump over' words to complete the thought, as in line 7 where 'Spring' skips over the content in brackets to find its object, 'her first rose' (line 8).
- No space after comma- binds the two concepts together

Stanza Three:

Lines Nine to Ten:

- If she wishes to crush, trample over him, he does not mind and will accept it willingly. She has him at her whims and fancies.

Line Eleven:

- Simile- He compares himself to a 'flower' whose instinct or 'heart' senses the onset of the cold weather and begins to 'shut'. Just as the rose knows when winter is coming and will die, it is given consciousness and imagination and similarly, his emotions will close up if she wishes to do so. His life will fade away like the rose when it feels the slow kiss of the snowflakes- she has a godly power. In a nutshell, she has complete control over him just as the seasons have control over the lifecycle of a flower.

Stanza Four:

Line Thirteen:

- Her power goes beyond anything that exists on earth.

Line Fourteen:

- 'intense fragility'- oxymoron- her femininity and delicateness make her powerful and give her a hold over the speaker. It allows him to know life, death & eternity.
- ':-' an explanation of her fragility follows
- The speaker is being touched by things you wouldn't be able to feel in a literal sense- her 'fragility'

Line Fifteen:

- 'countries'- reference to the metaphorical journey to the unknown – dissolution of borders between countries.
- Suggests that she has become all of the vibrant experiences in the world to him. His emotional intimacy with her is equated with travelling to a vivid world.
- Alliteration – 'c'- gives extra power to the words and draws the reader's attention.

Line Sixteen:

- He is able to take bliss in every breath. No boundaries between life and death. She is a divine goddess that controls him.

Stanza Five:

Lines Seventeen to Nineteen:

- Parenthesis- immediacy and reflection

Lines Eighteen to Twenty:

- 'roses' and 'rain'- Despite having compared her to nature earlier in the poem, he now says that nature cannot match her power.

Lines Nineteen to Twenty:

- Personification- She can open and close him more skilfully than rain can open and close a rose.
- Roses wordplay conjures the image of a lady whose eyes are deep and mysterious. When the speaker looks into them, he can't quite read what's there, but he is mesmerized.

Line Twenty:

- 'nobody, not even the rain, has such small hands.'- Personification- Once again, the speaker describes himself as being opened by some intangible thing about his love. He compares himself to a flower being opened again, but notice that it isn't the rain that opens him. It's some mysterious, subtle thing with even smaller hands than the rain.
- 'small hands'- reminder of her fragility
- There is absolutely nothing more powerful than her- not even the rain has the transforming, nurturing power that she has.
- Absence of spaces after the commas- emphasises that there is nothing more powerful than her.

REMEMBER

Remember me when I am **gone**,

Gone far away into the **silent land**;

When **you** can **no more hold me by the hand**,

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; understand

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 thought that once I had,

Better by far you should **forget** and smile

Than you should **remember** and be sad.

Theme: "Remember" is an elegiac poem, focusing on the themes of death, remembrance, relinquishment, and forgiveness. The speaker is Rossetti pondering her impending death and releasing her lover from the responsibility of enshrining her in his memory because she fears it will cause him pain. It shows the poet's struggle to understand and come to terms with the unavoidable transition between life and death – between our physical existence and the crossing-over into the unknown.

Sound devices:

- The long syllables used in the opening lines force a slow, mournful reading of the sonnet. This is contrasted by the pace of lines 9 and 13, for example, which is more "upbeat" and positive
- If we had to describe the sound of "Remember" in two words, those two words would be "commanding" and "consoling."

Structure/Form:

- Rossetti uses the form of a Petrarchan or Italian sonnet to convey her message. The first two quatrains of this sonnet start with the word "remember" (lines 1 and 5), and the tone is mournful. }
- The c-d-d-e-c-e rhyme scheme used in the sestet of lines 9-14 establishes a break from the octave. This break is also seen in the tone and content of the poem. It highlights her confusion and how she is breaking from the change. Emphasis on the shift in thought. No pattern suggesting discomfort.
- Rossetti uses the octave to address memories and remembering, while the sestet focuses on the process of forgetting and moving forward. Both parts of the octave begin with 'remember' to emphasise her mournful, demanding, desperate and fearful nature. Despite the use of words with negative connotations in the sestet, Rossetti establishes a lingering mood of positive acceptance. What might have been a depressing poem with sad content becomes a poem that ultimately celebrates life.
- Iambic pentameter- In every line, there are five syllabic stresses. There is regular meter. The speaker wants to establish control over her beloved – over his reaction to her death which is in fact something that cannot be controlled.

Repetition:

- *'gone'*- reinforces the distance caused by death and the boundary between life and death
- *'no more'*- finality of death reinforced
- *'forget'*- makes the possibility of forgetting a reality

Tone: Changes to compassionate, accepting, unselfish, thoughtful and considerate in sestet. Despite her reluctance to be forgotten in the octave, she is willing to be forgotten.

Title: Sums up in a single word the command that the speaker is giving to her loved one. Summarizes the poem's major theme: remembrance. The speaker definitely orders her beloved to remember her at least four times, if you include the title. The fact that an imperative introduces the poem, and that keeps popping up, confirms that the speaker is worried that her beloved will forget her, and is overcompensating. For most of the poem, she's more concerned with making sure he doesn't forget her – this makes the title a bit deceptive.

Line One:

- 'gone away'- highlights their physical separation.

Line Two:

- 'far away' – highlights the distance between them.
- 'silent land' – no communication – the afterlife

Lines One to Two: metaphor for death.

- The speaker never really says she will be gone forever, so the metaphor makes death seem less permanent.
- "Remember me" is juxtaposed with "gone away," which suggests that remembrance may be a metaphor for life

Line Three:

- 'no more hold me by the hand' – no physical contact, comfort or guidance- holding hands symbolises physical presence and life- this imagery, as well as the speaker's reluctance to be separated, underlines the strong connection between the speaker and her beloved.

Line Four:

- One has no choice after death as there is in life.

Line Five:

- 'no more day by day'- no more order/routine to follow

Line Six:

- 'tell me'- no more conversations or discussions
- The couple anticipated that they would share a future together, but this was not to be. The speaker succumbed to some disease or "corruption" (line 11)

that eventually led to her death. Neither prayers nor "counsel" (line 8) could change the outcome.

Line Seven:

- Ambiguous:
'only' – do nothing else besides remember her
'me'- remember nobody else besides her

Line Eight:

- 'counsel' and 'pray' – no spiritual connection, no advice, no comfort

Lines Nine to Ten:

- Forgetfulness here is a metaphor for death, in some ways. If the beloved doesn't remember the speaker, she will be totally and completely dead.

Line Nine:

- 'Yet' – volta- indicates a change in perspective/idea - The tone and focus shift over the course of the poem. Where the first part of the poem looks back and clings to memories, the second part seeks to find a way to move forward.
- 'if' – possibility
- 'should forget'- not demanding, but forgiving which emphasises her love

Lines Ten to Fourteen:

- The speaker seems to be giving her partner permission to let go of the memories and his sorrow in order to "smile" (line 13) and live positively after her passing. She demonstrates the selfless depth of her love, as she is able to suppress the human need to be remembered so that her beloved has a chance at a happy life after her death, unburdened by guilt.

Line Ten:

- 'grieve'- negative connotations

Line Eleven:

- 'darkness and corruption' – negative connotations- stand in for death

Line Twelve:

- 'vestige'- remnant or trace of what they remember

after she has died.

Lines Thirteen to Fourteen:

- Now she says it's better for her beloved to forget her because remembering her will cause him too much pain. This change of heart symbolizes the speaker's love, as she would rather sacrifice her memory, or rather metaphorically kill herself, than ask her lover to endure any pain.

Line Thirteen:

- 'forget and smile' – distance yourself from my memory and be happy

Line Fourteen:

- Poem ends off on a selfish note

NB:

- The speaker focuses on memories of moments of their time spent together, revealing her concern that she wants to be remembered. This is highlighted by the repetition of the word "remember" throughout the poem. "Remember" has something to do with memory. The speaker of this poem tells her beloved no less than three times to remember her. In a poem where death is pretty much a total separation, remembrance becomes a way of keeping somebody metaphorically alive.
- Rossetti uses euphemisms to discuss difficult subject matter and they highlight the poet's fear of the finality of death.
- The poem could be interpreted as the speaker addressing a loved one directly, seen in the use of "you" (line 3) and "our" (line 6), in the form of a letter to be read after her death.
- Antithesis:
'remember' and 'forget'
'go' and 'stay'
'silent' and 'counsel'
'smile' and 'sad'

Motho Ke Motho Ka Batho Babang -(A Person Is a Person Because of Other People)

By holding my mirror out of the window I see
Clear to the end of the passage.
There's a person down there.
A prisoner polishing a door handle.
In the mirror I see him see
My face in the mirror,
I see the fingertips of his free hand
Bunch together, as if to make
An object the size of a badge
Which travels up to his forehead
The place of an imaginary cap.

(This means: A warder.)

Two fingers are extended in a vee
And wiggle like two antennae.

(He's being watched.)

A finger of his free hand makes a watch-hand's arc
On the wrist of his polishing arm without
Disrupting the slow-slow rhythm of his work.

(Later. Maybe, later we can speak.)

Hey! Wat maak jy daar?

–a voice from around the corner.

No. Just polishing baas.

He turns his back to me, now watch
His free hand, the talkative one,
Slips quietly behind

–Strength brother, it says,

In my mirror,

A black fist.

Theme: The poem examines the idea of communication, in its various forms. It details one wordless interaction between two men in prison; two individuals who find solidarity in a brief exchange. The speaker is a political prisoner who is offered comfort by a black prisoner who supports him in the struggle against apartheid injustice and oppression. Although stripped of his physical freedom and access to other people, the narrator and the second man find support and strength through the exchanging of hand symbols. This form of communication is made all the more poignant by way of its complete absence of words and thus the poet draws our attention in a subtle and beautiful way to the ultimate triumphing of human solidarity faced with adversity.

Form: There are no traditional stanza breaks and the narrative is laid out on the left while on the right, small asides provide translations of the wordless interaction. The form thus follows no regular pattern however the insertions add depth and detail to the brief exchange, highlighting the multi-layered and nuanced nature of human communication. The poem is composed of 28 lines which follow no rhyming scheme, perhaps reflecting human speech, which is also irregular and follows no form or rules. The use of present tense gives immediacy to his words. The poet's inclusions of the translations allow the reader to understand and thus involve us in the exchange, not only adding more intensity but also extending this communication beyond the two men and beyond even the poem. This emphasizes the essential meaning of the title; that the strength of the individual is made greater by their participation in the collective. Italics are used for all conversation/direct speech to create desperately needed human contact.

Tone: Conversational and matter-of-factly in contrast to the aggressive interrogation of the warder and the falsely placatory humility of the black prisoner.

Intention: This is a protest poem incorporating resistance to apartheid with a deep appreciation of how such resistance unites all those involved and affected. Jeremy Cronin, was an activist against apartheid and was arrested. Thus, we can deduce that this poem is autobiographical.

TITLE: Humanity is created in unity- ideology of Ubuntu. Communication is vital for the survival of the human species.

Lines One to Five:

- Setting- A prisoner holds a mirror out of a little window in the prison door as he wants to see the corridor outside his cell as he wants to communicate with another prisoner.
- Irony- The window is supposed to be used by the warders to look into the cell to watch over the prisoners but the prisoners are using it to communicate with each other.
- 'clear'- the prisoner can only see to a certain extent which emphasises the sad reality of his situation.
- 'door handle'- implies freedom but is used for mundane tasks.
- He acknowledges that man is a person first and thereafter, only is he a 'prisoner'/fellow inmate.

Lines Six to Twelve:

- Repetition of 'mirror' and 'see'- emphasises the triumphant momentary communication between the two men.
- 'faces'- A symbol of the character and nature of a person
- Sign language with the explanation parenthesised
- 'travels'- emphasises the slow/imperceptible pace of his motion

Lines Twelve to Eighteen:

- Simile- just as insects' antennae can sense movement in front of them, so too did the signal mean that the warden is nearby and watching the two prisoners (warning each other).
- 'Wiggle'- The gestures made by the men are imperceptible as conversation by the warden and they are therefore deceiving him. Cronin is emphasising that even by taking away the access to words, humans can still express themselves and their personalities, and in this way interact with each other.
- 'Slow-slow'- methodical, time-wasting activity.
- The prisoner continues to polish slowly and with his finger, makes a clockwise motion on his wrist indicating to the other prisoner that they may speak later.

Lines Twenty to Twenty Five:

- The powerful character of the warden is established. He speaks aggressively in Afrikaans (language of the oppressor) to assert his authoritative power over the prisoners.
- The prisoner responds in English stating that he is just doing what he was asked to do.
- 'baas'- the prisoner is obligated to be subservient to the white warden. Lack of capital letters shows that he does not truly have respect for the warden.
- The prisoner who is polishing risks punishment for reassuring the other inmate that he is not alone.

- The purpose of prison/Apartheid is to break the prisoners emotionally and mentally. Prisoners rebel by supporting each other (showing human warmth and concern).
- 'talkative'- Personification- Hand is given the ability to talk

Lines Twenty Six to Twenty Eight:

- Parenthesis is unnecessary as the reader knows what the parenthesis indicates.
- When the warden passes by, the prisoner places his clenched fist behind his back to inspire his fellow inmate to be strong in the face of oppression. He is reassuring and comforting with concern for the isolated prisoner.
- 'a black fist'- Black prisoners were separated from white prisoners who had more privileges than them but this is irrelevant to the black prisoner who commiserates with the white prisoner rather than feeling resentment/anger towards him. Symbolises that their struggle transcends race and that they are 'brothers' in their opposition to the injustices of apartheid.
- Link to title: Presents the idea that humanity is created in community/uniting together (despite racial differences) to overcome the struggle of apartheid which tries to isolate people and break them down.
- The emotional connection between the prisoners (regardless of their race) is triumphant and gives hope that the prison has not defeated either man.

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
perching high on
bones of a dead tree
nestled close to his
mate his smooth
bashed-in head, a pebble
on a stem rooted in
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked
the eyes of a swollen
corpse in a water-logged
trench and ate the
things in its bowel. Full gorged they chose their
roost
keeping the hollowed remnant in easy range of
cold
telescopic eyes...

Strange
indeed how love in other
ways so particular
will pick a corner
in that charnel-house
tidy it and coil up there, perhaps
even fall asleep - her face
turned to the wall!

...Thus the Commandant at Belsen
Camp going home for
the day with fumes of
human roast clinging
rebelliously to his hairy
nostrils will stop
at the wayside sweet-shop
and pick up a chocolate
for his tender offspring
waiting at home for Daddy's
return...

Praise bounteous
providence if you will
that grants even an ogre
a tiny glow-worm
tenderness encapsulated
in icy caverns of a cruel
heart or else despair
for in the very germ
of that kindred love is
lodged the perpetuity
of evil.

Structure/Form: The poem is written in four stanzas, in free verse with no rhyming pattern. It contains lots of enjambment lines giving the poem a fast pace, but with a jarring rhythm that mirrors the dark tone of the poem. The first stanza is considerably larger than the other three taking up twenty three lines that are all very short. Each section is marked by a line indentation rather than a new stanza. This could possibly indicate how one idea flows to the next as the poem develops. The arrangement of the lines appears to be almost like a list, a building up of evidence. The description of the vultures is given in the past tense whereas the commander's description is given in the present, continuous tense to show that duality of love and evil is always present in humans.

Tone: Overwhelmingly bleak and sombre but in the last stanza, there is a contemplative and reflective tone.

Message: People possess the capacity for good and evil.

Theme: Exploration of the nature of evil. Achebe is fascinated by the fact that creatures that love can also carry out acts of great evil or vice versa. He suggests at the end of the poem that these two factors may be more closely related than most think. There is a fine line between love and hate.

TITLE: Vultures are associated with repugnant behaviour as they prey on the weak, sick and dead. Their cruel and evil deeds are equated with the evil committed by the commander who also preys on the vulnerable in concentration camps. The title is thus, a metaphor for people who commit atrocities against others.

Stanza One: Imagery- a pair of vultures sitting together on the branch of a tree.

- 'greyness'- dull, wet morning where there is no hope. The atmosphere is sombre. The diction creates a dark and dismal mood due to the lack of colour and light.
- 'despondent dawn'- Alliteration- Very heavy 'd' sound and heavy syllables add to the dark, miserable, depressing mood- Introduces a grim and gloomy start to the morning.
- 'harbingers'- An omen or carrier of death.
- 'broken bone'- Alliteration and Metaphor- Reinforces the bleakness of the scene and the habitual prey of vultures on dead creatures. This could allude that the vultures are resting high on a mound of bones or it could be the tree which appears skeletal.
- 'nestled close to his mate'- first suggestion of gentleness. His physical appearance, however, is unflattering and disgusting. Its head was distorted by God and it appears to have a thin neck with vile feathers. The visual image evokes a sense of disgust.
- 'pebble'- Metaphor- appropriate as the vulture's head is indeed small in comparison to its body.
- 'dump' and 'gross'- emphasise the ugliness of the bird
- Although the vultures are so hideous, the attraction between them can still be seen
- Distasteful description is given of how the vultures feed on the dead animal
- 'cold telescopic eyes'- they were able to see far. This gives the birds an almost mechanical feel, suggesting that they should not even be classified as animals.
- At the end of the first section, not an inkling of gentleness is apparent.
- Ellipsis

Stanza Two: The nature of love is described with the use of personification

- Single placement of 'strange' attracts the reader's attention. He finds it strange that love is fussy about appearances but in this case, it exists in a 'charnel house' where dead bodies are stored.
- There is a shift in the poem's focus, away from vultures.
- The 'light' of love skilfully contrasted with the 'dark' of death by mentioning that in this darkest of environments, the 'charnel-house', there is the presence of love.
- Love is personified as a fussy woman. She would tidy a little corner and 'perhaps even fall asleep' in the mortuary. It ends with love's face 'turned to the wall' presumably to avoid the sight of skeletal remains.
- 'coil up'- connotations of a snake
- The exclamation mark emphasises the fact that love cannot stand to look at the atrocities contained within. It may also refer to people being lined up against walls before being gunned down by firing squads.

Stanza Three: Focuses on the commander of Belsen as he leaves at the end of his working day.

- The 'charnel house' is identified as 'Belsen Camp' which was a German concentration camp where Jews were massacred during the Second World War. The vultures are seen as the Nazis and the prey are seen as the prisoners/ Jews.
- The first description of the commander expresses his unpleasant side.
- 'human roast'- particularly odious with its connotations of cooking.
- 'rebelliously'- suggests that the smell refuses to go away even after he has left the camp. It has become a part of him.
- His physical description is not flattering – 'hairy nostrils'- but his actions are kind and very human. He brings chocolate home for his child- a kind gesture not typically attributed to a war criminal. Even a man with such a horrifying nature has a soft side described by his interactions with his child. The atmosphere of a loving family is created with his children blissfully unaware of what their father's work involves.

- He is portrayed as a loving family man which is ironic considering his job entails torture and the murder of fellow human beings. The words 'daddy' and 'tender' reinforce the image of a caring and protective fatherly figure which makes his actions at the camp even more deplorable as he commits such heinous acts but is able to return to his role as a father without remorse.

Stanza Four: Describes how even the 'ogre' that is the commander, has a soft side.

- 'praise bounteous providence'- a small merciful deed-emphatic diction which evokes fantastic contrasts.
- 'tiny glow worm'- Metaphor- The commander's humanity which is encapsulated in a 'cruel, icy cavern'. The element of love, like a glow worm is the commander's only source of light in his despicable life.
- 'Encapsulated in a cruel, icy cavern'- Metaphor- suggests that his warmth is trapped. It gives a picture of an evil man that would be rid of that warmth if possible.
- This is further emphasised by the line "the very germ of that kindred love" this is not the voice of the narrator but rather a peak into the psyche of the Commandant and showing the narrators omniscience. This is a chilling thought, the idea that the Commandant views his softer side as a curse, or a "germ" Achebe closes by using the phrase "perpetuity of evil" suggesting that evilness is enduring, everlasting. This leaves the poem on a very bleak note.
- Even though we can see the signs of affection and love, we fear that this might always be outweighed by cruelty, hatred or wrongdoing.
- 'evil'- the final word of the poem which allows readers the choice between good and evil. It may also leave the reader feeling despondent and hopeless as it will not be eliminated even though he acknowledges that love and tenderness does exist.
- Destiny and God allow the commander a minute of tenderness which is a part of his day job where in the deep recesses of his heart, he has a lot of love and tenderness within.
- Even though vultures are disgusting, their actions are natural such that they perform natural functions according to their design but the commander's actions are unnatural and contrary to humanity.

THE ZULU GIRL

When in the sun the hot red acres smoulder,
Down where the sweating gang its labours plies,
A girl flings down her howl, and from her shoulder
Unslings her child tormented by the flies.
She takes him to a ring of shadow pooled
By thorn-trees: purples with the blood of ticks,
While her sharp nails, in slow caress ruled,
Prowl through his hair with sharp electric clicks.
His sleepy mouth plugged by the heavy nipple,
Tugs like a puppy, grunting as he feeds:
Through his frail nerves her won deep languors ripple
Like a broad river sighing through its reeds.
Yet in that drowsy stream his flesh imbibes
An old unquenched unsmotherable heat –
The curbed ferocity of beaten tribes,
The sullen dignity of their defeat.
Her body looms above him like a hill
Within whose shade a village lies at rest.
Or the first cloud so terrible and still
That bears the coming harvest in its breast.

Tone:

- Warning and admonitory
- Threatening as Campbell wishes to warn white oppressors that one day, the oppressed will rise and act on their suppressed feelings

Form:

- Five equal length stanzas
- Rhyme Scheme: abab cdcd efef ghgh ijij
- An interesting point to notice in the first stanza is the way in which the rhythmic and rhyming pattern emphasizes the physical effort made by the girl when she takes the child from her back.

Content:

- Stanza One- Description is given of a hot landscape where the labourers work.
- Stanza Two- Illustrates the care that the mother shows for her child: she is looking for ticks and lice on him, which emphasises the poor conditions in which they are forced to live.
- Stanza Three, Four and Five- The poet goes on to give his impression of the relationship and feeling between mother and the child in more than a merely physical sense.

Sound devices:

- The rhyme of the stanzas provides the poem with regular rhythm.
- Sound is also employed to add riches to the image of the 'grunting' (line 10) child, the sound of the mother's nails rustling through the child's hair with onomatopoeic 'clicks' (line 8), and the personified 'sighing' (line 12) of the river as the mother's milk passes to her child.

Theme:

- Exploitation and oppression can't last forever.
- Roy Campbell makes the masculinist equation i.e. male is equals to culture and female is equals to nature. It poses an immediate problem of how miserably the poor South African people are forced to work on the farm. The poem is powerful both in sound and in effect.
- The poem admirably suggests the strong intimate mother-and-child relationship developed by breast-feeding (often, of course, lost or destroyed in more 'advanced' cultures).

Stanza One

Line One:

- 'hot red'- syntax error- Redness is emphasised. Alludes to heat. It is so parching that the hot red acres –African landscape-seem to be ready to burst into flames. Has a connotation of blood that will be spilt during the revolution
- 'smoulder'- to burn without a flame. Figuratively- refers to the burning anger of revenge simmering beneath the surface.

Line Two:

- 'sweating'- extreme heat. Figuratively- exploitation of black labour
- 'gang'- conveys that the labourers are deprived of identity and individuality. They are treated like prisoners and are made to undertake forced labour. They have no pride or pleasure in the work they are doing and are under some sort of compulsion.
- 'plies'- work non-stop

Line Three:

- 'girl'- She is not a wife. She is one of the vast numbers of black South Africans who have lost their traditional ways of life.
- 'flings'- impatience, exasperation, violence and frustration suggested. Seen as an act of defiance of authority, which exacts her subjection, a turning from mass production to the responsibilities of reproduction
- 'hoe'- her farming tool
- 'unslings'- enjambment
- 'tormented'-Literally, the child is pestered by the flies. Figuratively, the child is tortured by white domination – allusion- Just as the child is tormented by flies, black people are oppressed by their white counterparts.

Stanza Two

Line Four:

- 'pooled'- suggests a clearing, circular shaped shadow
- 'thorn'- suggests violence
- 'purpled'- blood of ticks on thorn trees. Animals rub themselves in thorn trees for relief from ticks and flies. Figuratively, the oppressors are the thorns/ticks and one day, the black nation will be rid of this oppression via violence and revolution

Line Five:

- 'sharp nails'- her nails are sharp and have the power to hurt but they caress her child just as black people have the power and potential to destroy but choose not to at this time. They are suppressing their power and anger.
- 'prowl'- She is searching for ticks. Alludes to the poor living conditions. Connotations of an animal hunting for its prey.
- 'clicks'- Onomatopoeia- The word resembles a sound(almost like an electric spark) and the click can be heard as she kills the lice and ticks.
- The mother, in the meagre shade of the thorn trees, is searching the hair of her child for ticks – a detail which suggests the poverty and unsanitary conditions under which these labourers live.

Stanza Three

Lines Nine to Eleven:

- Simile- The hungry baby is compared to a hungry puppy as he drinks greedily. By implication, the mother is compared to a dog. This alludes to the exploitation of black people during apartheid and how people were treated like animals. Her feelings are compared to a river flowing its course through the calmest parts but there are parts of the river that can be destructive. At present, she is calm and serene like a river but just as there are deceptive undercurrents in a river, so does she have the power to be destructive.
- 'grunting'- The baby is expressing deep satisfaction at being nourished, physically.
- 'langours'- Her unenthusiastic demeanour. While he is drinking, his vulnerable nerves absorb her own deep feelings of hopelessness, despair, her deep satisfaction.

Stanza Four

Line Thirteen:

- 'yet'- volta- change
- Even in his calmness, drowsiness and relaxed state, the child absorbs the mother's anger, dissatisfaction and animosity.

Line Fourteen:

- The resentment has been passed down from generations and have never been solved and cannot be quelled/repressed.
- 'heat'- refers to the anger, resentment and violence within her.

- 'unsmotherable'- There is a sudden change in the rhythmic and sound qualities of this stanza- a vigorous climax on this energetic multi-syllabic word. Takes on special force in its context with 'unquenched', which seem to prepare the way, and the monosyllable 'heat' which gives the line its decisive conclusion.
- The line as a whole is an emphatic statement of the unquenchable vigour and spirit of the African people: nothing can blot out or obliterate their primal energy (heat – one of the basic essentials of life).

Line Fifteen:

- 'curbed ferocity'- oxymoron- The tribes are passively resentful, beaten tribes. Their ferocity is controlled in their defeat, however they are passively resentful and still retain their pride.

Line Sixteen:

- 'dignity'- They still maintain their pride.

Stanza Five: We are looking up at her, almost as though thorough the eyes of the child himself; and she appears as an impressive, statuesque figure, shielding and protecting her helpless infant.

Line Seventeen:

- 'looms'- appears large and her body provides shade to him.
- Simile- Just as a hill is a protective barrier of a village, so too does her body protect him.

Lines Nineteen to Twenty:

- Storm imagery- the cloud appears deceptively still but when it bursts, immense violence, bloodshed and a revolution can be unleashed. The first cloud appears still but contains destruction and havoc. Similarly, the 'beaten tribes' can be destructive even though they are passive at present.

Line Twenty:

- She is also compared to the first cloud that brings the rain that will lead to a harvest. This is a metaphor that suggests the children of the oppressed people will one day reap the harvest of their suffering; in other words, they will overcome their oppression with help from mothers like the 'Zulu Girl' in the poem
- The coming harvest represents the rebellion and uprising that will follow. This alludes that the body is a symbol of the might of the nation. A different and better state of affairs is bound to come in the future.

The Garden of Love

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door;
So I turned to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tombstones where flowers should be:
And priests in black gowns, were walking their rounds,
And binding with briars, my joys and desires.

Structure/Form:

- Metre- first two stanzas have a fairly regular metre of 8 or 9 beats per line. The third stanza has two short lines, with 8 beats each, and then two longer lines of 10 beats each. This change mirrors the disruption of the speaker's mood towards the end of the poem.
- Rhyme- First two stanzas- last words of the second and fourth lines rhyme- end rhyme
Third stanza- longer lines change rhyme scheme, slowing down the pace and echoes the speaker's confusion towards his findings in the garden- fifth and tenth syllable of lines 11 and 12 rhyme- internal rhyme- creates a dramatic rhythm. The double rhymes of the closing couplet reinforce how totally the speaker's hopes have been crushed.

Theme: The poem deals with the way in which, according to the poet, our natural instincts and capacity for joy are restricted or even destroyed by institutions such as the Church. The Church teaches that worldly joys and pleasures are evil and that we should focus on the possibility of life after death.

Diction: There is a strong contrast between the words the poet uses to describe the garden the speaker remembers and those he uses to describe what he sees now. The garden he remembers was a place of joy and sweet playfulness; the garden he sees now is a place of death, guilt and imprisonment.

Tone: Almost dream-like, as the speaker describes the disturbing changes he discovers. Narrates what he sees, using the phrases "I went to..."; "And saw"; "So I turned"; "And I saw". The repetition of the word "And" emphasises how he notices one unpleasant change after another. This simple narration and the use of powerful symbols such as flowers and tombstones, creates a mood almost of horror, as he gradually realises how the joyful place of his memory has been transformed into a place of death and oppression.

<p>Title: 'The Garden of Love' refers to an actual garden that the speaker visited and represents a state of innocent joyfulness. The capital letters indicate the symbolism.</p> <p>Stanza one: Line One: 'Garden of Love' :</p> <ul style="list-style-type: none"> • Dominant image – Garden of Eden. Implicit of the fall from goodness of Adam and Eve. Initially, they loved without shame and then had the fall and became self-conscious. Their sexual expression was uninhibited but after eating from the tree of good and evil, suddenly sexuality is accompanied by shame, repression and prohibition. • Represents innocence and natural joyfulness. <p>Line Two: Link this vision to Blake's idea of 'innocence'. Here, he enters the world of 'experience' for the first time and is shocked at how his previous freedoms have literally been blocked by the church.</p> <p>Line Three:</p> <ul style="list-style-type: none"> • 'Chapel' – usually a small church but is capitalised and its importance to the speaker is underlined. It also means that this stands for the institution of the church, rather than an individual place. It is also a symbol of the repression of religion. • 'midst' - middle and is imposing <p>Line Four:</p> <ul style="list-style-type: none"> • 'play' – The garden used to symbolise childhood innocence and freedom. It is antithetic to the chapel. <p>'green' – The colour green is associated with growth, fertility and spring. Village greens were places of freedom and play, representing the</p>	<p>importance of the imagination in human life. Village greens were not owned by anyone, so represented freedom from the rules or demands of an authority figure.</p> <ul style="list-style-type: none"> • Blake wrote an opposite poem in 'Innocence' called 'The Echoing Green'. <p>Stanza Two: Beauty of the poet's memories of the garden and its flowers contrast with the gloomy description of a locked church with a scolding, unpleasant phrase written on the door.</p> <p>Line Five:</p> <ul style="list-style-type: none"> • Christianity represses natural desires and pleasures. It is negative, unwelcoming and not passionate, barring access to God and replacing former freedom. <p>Line Six:</p> <ul style="list-style-type: none"> • Structure: This line adds an extra syllable to the iambic tetrameter of the rest of the poem, stressing the corruption of the simplicity of the Garden by the Chapel. • 'Thou shalt not' - Warning that the church only concerns itself with forbidding things and punishing sinners. <p>Line Seven:</p> <ul style="list-style-type: none"> • 'Garden of Love'- He still looks for something left from his youth which was sweet and where his life was unburdened and there were no restrictions or shame. <p>Line Eight:</p> <ul style="list-style-type: none"> • 'Sweet' - could refer to the joyful sexuality or innocence of the symbolic Garden, now lost. <p>sweet flowers'- have been removed and were replaced by the chapel and graves.</p> <p>Stanza Three: Lines Nine and Ten:</p> <ul style="list-style-type: none"> • 'graves' and 'tombstones' - symbols of death. Religion kills the happiness of people metaphorically. It is normal to find flowers in a garden but not graves. • The church's focus on sin and death and what happens thereafter destroys the beauty and joy of life. Vision of 	<p>death is contrasted with 'sweet flowers' in previous stanza.</p> <ul style="list-style-type: none"> • Colour/growth/life is replaced with grey/death. <p>Line Eleven:</p> <ul style="list-style-type: none"> • 'Priests'- seen as the enforcers of the Church's laws. Like prison warders, they patrol the garden and control people's natural impulses and desires. They lack individuality. • 'gowns' – symbolic of the dark, joyless attitude of the church and its officers. • 'black'- antithetic to 'green' (symbol of life) and is sombre and morbid. Dark, bleak and unimaginative. • 'rounds' - A mechanical ritual or routine; they methodically 'bind' desires and joy. <p>Line Twelve:</p> <ul style="list-style-type: none"> • 'briars' – The church rejects the beauty and joyfulness of nature (the flowers) but focuses on the harsh, painful aspects (the thorns). Symbolic of the feelings of shame, guilt and disapproval that the church and other institutions of our society use to control and intimidate us. • Physical pleasures denied by the Church; youth and innocence are lost forever.
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