

AQA 

CGM copy

GCSE
Anthology

Moon on the Tides



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named foundation
named higher
could be named on both

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Poetry Across Time • Character and voice

use of second person towards a general audience and then towards end the children

Named (title)

Sonnet

The Clown Punk

there is something ironically sad

deliberately silly

seems derogatory - almost mocking a joke

about clowns

wants to be taken seriously

run down - dialect

Painted smiles + ragged clothes

Driving home through the shonky side of town, three times out of ten you'll see the town clown, like a basket of washing that got up and walked, towing a dog on a rope. But

Internal rhyme
rhyming couplet

Stereotypical image that created more pathos

5 don't laugh: every pixel of that man's skin is shot through with indelible ink; tattoos as he steps out at the traffic lights, think what he'll look like in thirty years' time

Simile suggests he's not normal - an outsider
enjambement

draws attention to key idea as well as creating a humorous tone

expected reaction - command

10 the deflated face and shrunken scalp still daubed with the sad tattoos of high punk.

verb suggests poorly executed painting

You kids in the back seat who wince and scream when he slathers his daft mush on the windscreen,

aim to scare like punks
Juxtaposition

ignorant fear

remember the clown punk with his dyed brain, then picture windscreen wipers, and let it rain.

is this pathos or criticism

pathetic + tragic?
or perhaps fear based on fear that you might also become homeless

Imperative verb

picture highlights the power of the imagination that children can create images of their own to combat their fear.

rhyming couplet

SIMON ARMITAGE

CONTEMPORARY POETRY

Clown punk is an outsider in every sense

Colloquial informal language to provoke laughter rather than fear + lighten tone for the kids: poem is aimed at who the punk stands for rebellion
- homeless, dispossessed, a Punk, tattooed

Semantic field of image creation

Pixel, ink, daubed dyed, picture

Instructing children to wash away image

→ suggest man is more an image than a man
his persona is nothing more than an image

we might assume that the clown punk was a rebel in his past

man's choice of visual persona goes much deeper than the surface image

the last stanza alters him some redemption

but the pathos is that the image the punk has chosen to portray is indelible and impossible to change

Free Verse.

History is written by the conquerors therefore Caribbean history of slavery is not taught to its descendants instead they learnt of the history of those in power.

Poetry Across Time • Character and voice

Checking Out Me History

this refrain is introduced from the very beginning - implies passivity - being lectured by an authority figure

Dem tell me
Dem tell me

Wha dem want to tell me

Bandage up me eye with me own history

Blind me to me own identity

Dem tell me bout 1066 and all dat

dem tell me bout Dick Whittington and he cat

But Toussaint L'Ouverture

no dem never tell me bout dat

10 Toussaint (leader of Haitian Revolution)

a slave

with vision

lick back

Napoleon

15 battalion

and first Black

Republic born

Toussaint de thorn

to de French

20 Toussaint de beacon
of de Haitian Revolution

Dem tell me bout de man who discover de balloon

and de cow who jump over de moon

Dem tell me bout de dish ran away with de spoon

25 but dem never tell me bout Nanny de maroon

Nanny

see-far woman

of mountain dream

fire-woman struggle

30 hopeful stream

to freedom river

Metaphors to describe power, illumination and strength.

Free Verse poem with rhyme used for effect drawing attention to particular ideas, images and feelings.

First person
Frustrated tone -
Child line
Shown throughout until the end.
He was passive but becomes assertive.

allegation - metaphors
Blind me to me own identity
Pensive sounds

- refer to attempts by authority figures to blind the persona to his own history and identity.

references to British history are linked with children's fiction suggesting the irrelevance of both to him + his cultural identity.

italicised story of Toussaint L'Ouverture stresses its relevance
oral history.

Phonetic
Syntax errors.
Simply reorganised
Emphasises how children are taught.

Increasingly fictional quality to the history.

Standard font for standard history.

(1680-1733)
leader of the Jamaican Maroons runaway slaves in 18th century who resisted British forces.
- oral history

Poetry Across Time • Character and voice

most famous, influential Zulu leader warrior - known for his diplomacy and brutality

Contrasts of Agnes of White European + black history

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
35 but what happen to de Caribs and de Arawaks too

West Indian people treated so harshly by the Spanish in the 15th 16th Centuries that the entire population of 60,000 was at wiped out.

Non standard English.

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

ethnic group descended from African slaves and Amerindians they resisted but were displaced from Caribbean by forces European by forces in the 19th century

40 From Jamaica a
she travel far a
to the Crimean War a
she volunteer to go b
and even when de British said no b
45 she still brave the Russian snow b
a healing star a
among the wounded
a yellow sunrise
to the dying

Jamaican heroine of Crimean War. She paid her own way to the Crimea where she fed, nursed and cared for injured British soldiers

Story of Mary Seacole narrated with lyrical elegance again with metaphors linked to light. ~~theating star~~

rhyme - showing defiance

italics indicate seperateness from accepted news of history British

50 Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity

— *achre*
final word focuses the reader clearly on the theme of the poem.

Change of tone to suggest taking control and contrast between past (history) and present.

JOHN AGARD

CONTEMPORARY POETRY

Lack of punctuation and use of Creole represents a refusal to follow standard English and an assertion of pride in the poet's heritage

the rest of the poem has a sing song style

They are more lyrical and include figurative language suggesting that the figures have greater significance

repeated remains and matter of fact language.

Horse Whisperer

ideas of sup-
natural forces
and the power of
being
shining
mystical

Suggests
desperately
needed

the voice of
one horse whistles
to speak for
whole group
whose suits
rejected by

Named - both
of their ability to control
such power.
Breeds of
horses.
People were in awe
yet also seen as
witchcraft

They shouted for me
when their horses snorted, when restless
hooves traced circles in the earth
and shimmering muscles refused the plough.

Still I miss them. Shire, Clydesdale, Suffolk.
The searing breath, glistening veins,
steady tread and the pride,
most of all the pride.

anonymous
Possibly
community

relates to
Gypsy lore
onomatopoeia

Refusal to be tamed

My secret was a spongy tissue, pulled bloody
from the mouth of a just-born foal,
scented with rosemary, cinnamon,
a charm to draw the tender giants
to my hands.

ANDREW FORSTER

CONTEMPORARY
POETRY

fear of the
unknown.

Sensory -
using smell
to have +
communicate

They shouted for me
when their horses reared at the burning straw
and eyes revolved in stately heads.

repetition
for
emphasis

Yorkshire born.
Poetry is sensory
and narrative
in style.

I would pull a frog's wishbone
tainted by meat, from a pouch,
a new fear to fight the fear of fire,
so I could lead the horses,
like helpless children, to safety.

horses portrayed
as dignified and
majestic

reference to
the roadmen who
used bones of loads
as chains to tame
horses.

each stanza
loses a
line (or 2)
like he is
losing
something
each stanza
end stopped like
a chapter.

Horse whisperers
were important
in days before
mechanical
harnesses
gave horses
ability to communicate
with horses +
calm them down
almost
supernatural
aura

repetition
for
emphasis

made a pact
Identifying
group

I swore I would protect
this legacy of whispers
but the tractor came over the fields
like a warning. I was the life-blood
no longer. From pulpits
I was scorned as demon and witch.
Pitchforks drove me from villages and farms.

Secrets of
his trade.

Symbol of
modernity

enchantment
the change in attitude
now he is looked
down on - cast out

religion

Feared by Christianity.

First Person
Creates Atmos.

talking to
animals -
devil worship

My gifts were the tools of revenge.
A foul hex above a stable door
so a trusted stallion could be ridden
no more. Then I joined the stampede,
with others of my kind,
to countries far from our trade.

enjambement +
internal rhyme
foregrounding his
power to destroy the
relationship between
man + horse.

Secret societies
Horseman's word
and the roadman.

Themes
Outsiders
magicians

onomatopoeia
Identifying with
the horses

Suggests power, strength, speed +
part of a group.

Perhaps Forster is suggesting that the rejection of one
tradition is symptomatic of humanity's tendency to
discard established customs in the name of progress; to
turn admiration and awe into distrust and
even violent rejection

Paranoia, power! Aggression!

Poetry Across Time • Character and voice

Named - Higher

Medusa

Shows a lack of absolute knowledge.

What has he done to suffer big about these feelings.

The look gets more intense as she gets more annoyed.

green eyed monster

A (suspicion), a doubt, a jealousy grew in my mind, which turned the hairs on my head to filthy snakes, as though my thoughts

Smile

5 hissed and spat on my scalp.

Jealousy

metaphor she has literally had these turn.

30 stared in the mirror Love gone bad showed me a Gorgon. I stared at a dragon. Fire spewed

Symbol of the myth.

She hates herself

Stagnant

My bride's breath soured, stank in the grey bags of my lungs. I'm foul mouthed now, four tongued, yellow fanged.

Smell

Physical deterioration

Swearing

10 There are bullet tears in my eyes.

Are you terrified?

oxymoron. tears used as a weapon.

Direct address - rhetorical

Be terrified.

Treat!

It's you I love,

resigned

perfect man, Greek God, my own; but I know you'll go, betray me, stray from home.

Ownership and then indication that she can't keep him.

So better by far for me if you were stone.

Aggressive.

Why?

Patetic

glanced at a buzzing bee,

Onomatopoeia + alliteration

a dull grey pebble fell to the ground.

Falling Contrast

dead? Perfect Greek Statue? Better that she can just look at him. Is she paranoid?

She is an old woman but sees her men with young girls.

I glanced at a singing bird,

a handful of dusty gravel

spattered down.

Smashing

I looked at a ginger cat,

a housebrick

shattered a bowl of milk.

death.

I looked at a snuffling pig,

a boulder rolled

in a heap of shit.

Swearing! audacious.

Filth

She's destroying everything around her.

Can be read in a number of ways - Bereeching? Give me attention - Medusa? - threat! - Self-mockery! What have I become!

When Perseus defeated Medusa he used a shield! He used her as a weapon

She has the power and authority.

Duffy has made Medusa the active agent unlike the myth, where people had to look at Medusa.

The life is being yanked from it! In violence.

CAROL ANN DUFFY

CONTEMPORARY POETRY

Nagra explores the experiences of first generation immigrants

named - both

Poetry Across Time • Character and voice

Singh Song!

essential part of the name of Sikh males
comes from Sanskrit word meaning lion

explanation name emphasises the humour

He uses language that reflects the English of people whose first language is Punjabi

I run just one ov my daddy's shops from 9 o'clock to 9 o'clock

and he vunt me not to hav a break but ven nobody in, I do di lock - rebels

5 cos up di stairs is my newly bride

vee share in chapatti
vee share in di chutney

after vee hav made luv like vee rowing through Putney -

10 Ven I return vid my pinnie untied di shoppers always point and cry:

Hey Singh, ver yoo bin?
Yor lemons are limes
yor bananas are plantain,
15 dis dirty little floor need a little bit of mop
in di worst Indian shop
on di whole Indian road -

Above my head high heel tap di ground as my wife on di web is playing wid di mouse

20 ven she netting two cat on her Sikh lover site she book dem for di meat at di cheese ov her price -

my bride
she effing at my mum
in all di colours of Punjabi

25 den stumble like a drunk making fun at my daddy

my bride
tiny eyes ov a gun
and di tummy ov a teddy

The poem has childish language, a strong lyrical voice

limited accountability
This is perhaps his first experience of responsibility

First person love song by a man about his wife

Stereotype of Indian

Indian foods

made up word - muddled English

Putney is Punjabi for 'wife' but also a area in London

Sikh's turban. Shouldn't be untied - nicking again

the wife has adopted British dress and is immersed in the culture

He manages the shop but keeps sneaking upstairs to see her instead

He paints a colourful picture of their love and lines, Challenging stereotypical ideas about Indian culture

Suggests the wife's power and dominance

comical image of rebels

What is the suggestion here?

IS he's dad a drunk?

deedly looks?

Contrast suggests perhaps conflicting feelings towards her. She is both comforting and dangerous.

He's also not working hard - not being typical

Sense of mockery but not just that

his father wants him to take it seriously

repetition suggests that the couple have an equal partnership unity

italicised refrain to present perspective of other shoppers who act like a chorus in a Greek theatre

Suggestion that she

doesn't work - in keeping with some traditional culture

Swearing

Suggestion that they are newly married

Rhyme + half rhyme used to illustrate the quality of Singh's attack

he's not of comical this!

Poetry Across Time • Character and voice

message: Love more important than anything. Indian children rebel just like everyone else. Cultural combination of second generation Indians.

He is rejecting the interaction of older generations

Non typical role of a bride.

30 my bride she has a red crew cut and she wear a Tartan sari a donkey jacket and some pumps on di squeak ov di girls dat are pinching my sweeties -

father acknowledges that she has embraced western culture. Short coat often worn by workmen.

modernity

35 Ven I return from di tickle ov my bride di shoppers always point and cry: Hey Singh, ver yoo bin? Di milk is out ov date and di bread is always stale, 40 di tings yoo hav on offer yoo hav never got in stock in di worst Indian shop on di whole Indian road -

Immundo for sex!

again complaints - repetition of this stanza Shikhe Singh's day is monotonous

the reader is included as if they are a customer.

This stanza suggests romance

Late in di midnight hour ven yoo shoppers are wrap up quiet ven di precinct is concrete-cool vee cum down whispering stairs and sit on my silver stool, from behind di chocolate bars vee stare past di half-price window signs. 50 at di beaches ov di UK in di brightey moon -

suggestion of magic Change of voice to second person - directly to shoppers. Extended metaphor of moon - links to honeymoon. Money contrasts romantic imagery.

The couple sit together and stare beyond the criticising community.

Suggestion of Bighty which was Punjabi word for Britain originating from the British occupation of India.

from di stool each night she say, How much do yoo charge for dat moon baby? from di stool each night I say, Is half di cost ov yoo baby, 55 from di stool each night she say, How much does dat come to baby?

from di stool each night I say, Is priceless baby - poem left

They don't look at the moon and the beaches.

The wife speaks! Of money. hanging after final word through

DALJIT NAGRA CONTEMPORARY POETRY

The person's lack of respect for his father's legacy is juxtaposed with passion + romance. Different priorities true love can't be sold

Phonetic Indian English.

The Singh suggests that he thinks there is more to life than money

Sometimes referred to as 'Punjlish'

possessive pronouns reinforce the importance of the friendship and the fact that he does belong to her - The product of her imagination.

Brendon Gallacher

He was seven and I was six, my Brendon Gallacher.
He was Irish and I was Scottish, my Brendon Gallacher.
His father was in prison; he was a cat burglar.
My father was a Communist Party full-time worker.
5 He had six brothers and I had one, my Brendon Gallacher.

dramatic life of a criminal contrasts with the speaker's father - dangerous & cronic ideas.

looking back on your childhood self - personal memories, possessive pronouns.

repetition sounds like a refrain

childish

The party of the workers', working class.

innocent kind of relationship

Offers her protection

He would hold my hand and take me by the river where we'd talk all about his family being poor. He'd get his mum out of Glasgow when he got older.

A wee holiday some place nice. Some place far.

Suggestion of displacement. The persona wants to escape to another place.

Regional dialect - adds to the informal tone

10 I'd tell my mum about my Brendon Gallacher.

Both childish and regional.

How his mum drank and his daddy was a cat burglar.

recounts narrative.

And she'd say, 'Why not have him round to dinner?'

dialogue / direct speech adds to style.

No, no, I'd say, he's got big holes in his trousers.

Scottish words - These all help to create a strong sense of place.

I like meeting him by the burn in the open air.

15 Then one day after we'd been friends for two years,

enjambement draws reader to the dramatic conclusion

one day when it was pouring and I was indoors,

Sense of freedom - freedom of physicality and mental escape from restrictions

my mum says to me, 'I was talking to Mrs Moir

who lives next door to your Brendon Gallacher

Didn't you say his address was 24 Novar?

20 She says there are no Gallachers at 24 Novar.

Repeated detail of address shows place is important.

There never have been any Gallachers next door.'

And he died then, my Brendon Gallacher,

flat out on my bedroom floor, his spiky hair,

his impish grin, his funny, flapping ear.

more firmly a figure of imagination

pathetic fallacy, freshadows the ending

25 Oh Brendon. Oh my Brendon Gallacher.

Indicative of myth / fairytale

JACKIE KAY CONTEMPORARY POETRY

repetition of first name and 'Oh' indicates sense of loss

Refrain - a quality. gives it the song like quality.

this life is hard but this is appealing

11 Poetic - like a poem

It is ironic that the things the writer considers to be exciting are actually negative things.

first person and addresses someone else.

Give

Of all the public places, dear,
to make a scene, I've chosen here.

alliteration

the commas emphasise this word -
Sarcastic tone.

romantic clichés

causing someone embarrassment

Of all the doorways in the world
to choose to sleep, I've chosen yours.

Perhaps that's what he feels his life is now

half rhyme

5 I'm on the street, under the stars.

metaphor / contrast

For coppers I can dance or sing.
For silver - swallow swords, eat fire.
For gold - escape from locks and chains.

The actions of street performers

Sibilance onomatopoeia

It's not as if I'm holding out
for frankincense or myrrh, just change.

literally + metaphorical

double meaning

Change in Society.

Not riches.

You give me tea. That's big of you.
I'm on my knees. I beg of you.

Change in history when Jesus was born.

SIMON ARMITAGE

CONTEMPORARY POETRY

Sceptical about religion.

Sarcastic perhaps or could represent the difference in status of the speaker and the subject.

iambic tetrameter

sentimental bitter-sweet or angry

metaphor

begging

lost hope.

Jesus was an outsider and spread his message to the speaker

Semantic field -
Religiosity

Sleep Stars
Frankincense Myrrh
Knees.

Perhaps the message is to have more compassion for others

5 stanzas.
first + last are rhyming couplets.
which are often associated with love.

Outsiders
Guilt
religion
communities

un2 named-higher

Poetry Across Time Character and voice

- Wistful mournful tone.
- non physical nature of courtly love
- reflects bitterly on the contrast between this and the mundane realities of marriage.

The Great Lords

plural can also mean war lords

Les Grands Seigneurs

Possessive pronouns highlight sense of power

architectural structure used for reinforcement.

Men were my buttresses, my castellated towers, the bowers where I took my rest. The best and worst of times were men: the peacocks and the cockatoos, the nightingales, the strutting pink flamingos.

decorative stonework.

- indicates her complex attitude towards them.

Instant indication that she no longer has this power.

Exotic and proud - four examples of when the male of the species is very demonstrative in courtship.

ridiculous.

5 Men were my dolphins, my performing seals; my sailing-ships, the ballast in my hold. They were the rocking-horses prancing down the promenade, the bandstand where the music played. My hurdy-gurdy monkey-men.

men made to be figures of her amusement in their attempts to live her.

women's bedroom in medieval tower.

weight used to stabilise a ship.

10 I was their queen. I sat enthroned before them, out of reach. We played at courtly love: the troubadour, the damsel and the peach.

- comma indicates the separation.

list of trees

Suggests her

writes of courtly love - travelling love

15 But after I was wedded, bedded, I became (yes, overnight) a toy, a plaything, little woman, wife, a bit of fluff. My husband clicked his fingers, called my bluff.

Shows his power

Passive

Idioms - colloquial less grand tone.

done to her

loss of power the moment she is married. She is now the figure of ridicule.

DOROTHY MOLLOY

CONTEMPORARY POETRY

Connective used to indicate the change in tone.

she is now the one played with - contrasts previous stanza.

Parenthesis highlights her shock when the consummation takes away mystery.

form is used to stress the way her life is diminished after marriage.

even her new form of playing.

line length prebation

darker tone in last stanza suggestion of being controlled and dominated.

Semantic fields - courtly love, exotic birds, seafaring see side

Courtly love developed from medieval French troubadours stylised and illicit.

Suggest idealised innocent fairy world

Published in 1818
Perhaps inspired by 1816 exhibition of Egyptian artefacts at British Museum.

Sonnet form - iambic pentameter
rhyme scheme does not follow established form

and traveller are important.
The reader draws their own conclusions
Speakers.

Greek name for Ramesses II - best known as most powerful Egyptian pharaoh responsible for a lot of building works.
suggests mystery / middle east / exotic.

Ozymandias

Power is temporary
makes it seem precious/special rather than just old. (division/contrast)

Size of statue linked to size of his ambition for greatness and glory.

I met a traveller from an antique land

adjectives set up dichotomy between power and weakness.

Who said: Two vast and trunkless legs of stone

Stand in the desert. Near them on the sand, no torso

Half sunk, a shatter'd visage lies, whose frown

And wrinkled lip and sneer of cold command

destroyed face - obviously unhappy / angry / powerful
- This is destroyed - what does this suggest about the power.

Tell that its sculptor well those passions read

Which yet survive, stamp'd on these lifeless things,

The hand that mock'd them and the heart that fed;

And on the pedestal these words appear:

Irony - Should there be the other way around.
Juxtapose the emptiness that follows.

My name is Ozymandias, king of kings:

Look on my works, ye Mighty, and despair!

(Nothing beside remains) Round the decay

Of that colossal wreck, boundless and bare,

The lone and level sands stretch far away.

Invites the reader to look at his work and be full of sadness of what you aren't.
nothing there anymore.

A monstrous/huge wreck.

Vivid description of what's been seen.

Carefully observed Ozymandias
The sculptor's skill is praised - not Ozymandias

The top - the most powerful
Juxtaposition.

PERCY BYSSHE SHELLEY = Romantic poet known for his radical views, notably atheism and condemnation of tyranny including - in his view - monarchical rule.

- He was a strong advocate of the French revolution and changing the order of things
- He was often used as a symbol of radical rebellion

Romantics - a tendency for art and literature to outlast and therefore conquer transitory power.

Ozymandias
Sculpture has outlived him and his power

Boasting art - links to MLD.

The sand is indiscriminate - is sands away power and status - it makes everything 'level' - equal.

Time has moved on - like the image of an hour glass

Irony of it is that what Ozymandias thought would last is now destroyed.

There's nothing special about Ozymandias anymore - It is all bleak now!

Juxtaposition of claims and nothing lasting.

Tells the story of a traveller who has discovered the ruined art with a des-

Dramatic monologue speaking to an imagined listener

Named - both

Poetry Across Time • Character and voice

Based on real figures in Italy

Originally called '1, Italy'

What has happened? Penous not final. His wife.

allows Browning to use the Duke's words to paint a picture of the man.

My Last Duchess

Possession
Duke of Ferrara
the wife is believed to be the first wife who died three years into the marriage.

She's dead!
Imagery painter possibly refers to Titian.
Fra means Franciscan friar.

Famous name?
Is he trying to get something off his chest?
repetition of name - obsessive fixation.

repetition
He is annoyed by the smile on her face.

Self-indecentious
become a sign of
his instability and
jealousy.
like madness
no proof

Power and status are important to him
ambiguity

Ferrara - indicates that this is a 'dramatic form'.
unbold story hidden in details of painting

The stage direction indicates who is speaking

That's my last Duchess painted on the wall,
Looking as if she were alive. I call

link to Ozymedias
She is now under his control - he can now appreciate her.

That piece a wonder, now Fra Pandolf's hands
Worked busily a day, and there she stands.

Polite words but forced actors.
She's never referred to by name.

Will't please you sit and look at her? I said

'Fra Pandolf' (by design, for never read
Strangers like you that pictured countenance,

at last he is in complete control.
Art continues life.

The depth and passion of its earnest glance,
But to myself they turned (since none puts by)

The curtain I have drawn for you, but I

Why does he keep her behind his screen?
Intimates that she was unfaithful.

And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot

archaic diction evocative of character - dates the speaker

Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say 'Her mantle laps

Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint

indication/suggestion of infidelity.
made happy by man?

Half-flush that dies along her throat': such stuff
Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had
A heart - how shall I say? - too soon made glad,

pause
hear the thinking/performance
seems instantaneous.

Too easily impressed; she liked whate'er
She looked on, (and her looks went everywhere)

Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,

She is shown to be carefree and joyful, taking delight in simple pleasures. These qualities cause her death.

The bough of cherries some officious fool
Broke in the orchard for her, the white mule

She rode with round the terrace - all and each
Would draw from her alike the approving speech,

he is equal to everything else.

Or blush, at least. She thanked men, - good! but thanked
Somehow - I know not how - as if she ranked

Speaker born into a wealthy lineage creates a sense of superiority despite this claim - he delivers a fluent and articulate account. no end stops.

(My gift of a nine-hundred-years-old name)
With anybody's gift. Who'd stoop to blame

This sort of trifling? Even had you skill
In speech - (which I have not) - to make your will

uses heroic couplets at
Iambic pentameter
rhyming
She is not his rules
playing to it.

Although on the surface it seems to be about the wife it is really a portrait of the husband's personality

Poetry Across Time ● Character and voice

He is interrupted for 86 lines - suggests his arrogance - Pompous!

controlled ~~asides~~ asides and digressions

long multi-clausal sentences and unusual syntax.

Quite clear to such an one, and say, 'Just this Or that in you disgusts me; here you miss, Or there exceed the mark' - and if she let
40 Herself be lessoned so, nor plainly set Her wits to yours, forsooth, and made excuse, - E'en then would be some stooping; and I choose Never to stoop. Oh sir, she smiled, no doubt, Whene'er I passed her; but who passed without
45 Much the same smile? This grew; I gave commands; Then all smiles stopped together. There she stands As if alive. Will't please you rise? We'll meet The company below, then. I repeat, The Count your master's known munificence
50 Is ample warrant that no just pretence Of mine for dowry will be disallowed; Though his fair daughter's self, as I avowed At starting, (s my object, Nay, we'll go Together down, sir. Notice Neptune, though, Taming a sea-horse, thought a rarity,
55 Which Claus of Innsbruck cast in bronze for me!

ROBERT BROWNING 1812-1889.

LITERARY HERITAGE

He is so powerful he implies he had her killed

third repetition of stooping indicates that this is distasteful to him

creepy juxtaposition

Full stop caesura indicates end of her life.

He is negotiating the financials. Seems to be bargaining again for money

Self-obsession.

Even the art that he uses appears to his vanity

God!

Neptune

vs the wife who should be tamed.

metaphor for his own attitudes towards relationships

He feels he is almost god like.

Is this almost a threat to his potential in laws of what might happen

Th res dr on co

Si S n B

benchmark against which to measure her

Rhetorical P - He has no need awareness of who he is talking to.

C 01 02

Macabre euphemism for murder.

The mo

he prefers to see her as piece of art lifeless and under his control.

Altruism

ironic and sinister - suggestion that he wants to turn his next wife into an object.

Preoccupation with art

Patriarchal control - women are this to do what he wants with

The poem is ironic. The Duke expects his listener to condone his treatment of his wife - But instead we see a cold-hearted controlling monster.

River gods abound in the mythology of a variety of cultures, including ancient Greece & China. named - both time

The river is given human feelings of love, possessiveness, insecurity, jealousy and revenge

Poetry Across Time • Character and voice

Free verse dramatic monologue

The River God

Personal pronoun to help introduce the idea of self-absorption. Suggests ownership.

Lack of empathy. Power! Violence

Completely amoral stance. Alludes to misery. Onomatopoeia cause and effect

Introduces 'new' story.

She is drowned and restrained.

abusive language possessive!

I may be smelly and I may be old,
Rough in my pebbles, reedy in my pools,
But where my fish float by I bless their swimming
And I like the people to bathe in me, especially women.

5 But I can drown the fools
Who bathe too close to the weir, contrary to rules.
And they take a long time drowning
As I throw them up now and then in the spirit of clowning.

Hi yih, yippity-yap, merrily I flow.

10 O I may be an old foul river but I have plenty of go.
Once there was a lady who was too bold.
She bathed in me by the tall black cliff where the water runs cold.

So I brought her down here
To be my beautiful dear.

15 Oh will she stay with me will she stay
This beautiful lady, or will she go away?
She lies in my beautiful deep river bed with many a weed
To hold her, and many a waving reed.

Oh who would guess what a beautiful white face lies there

20 Waiting for me to smooth and wash away the fear
She looks at me with. Hi yih, do not let her

Go. There is no one on earth who does not forget her
Now. They say I am a foolish old smelly river

But they do not know of my wide (original) bed

25 Where the lady waits, with her golden sleepy head.

If she wishes to go I will not forgive her.

STEVIE SMITH
1902-1971

LITERARY HERITAGE

Where is he?

dead!

Sinister
If she wants to go - he will not forgive her.

Underlines the mystery.

argumentative / debersive tone - self-deprecation suggests false humility

He enjoys fish swimming! religious language

detail - creepy / suggestive sexual.

People who don't follow the rules are idiots - whose rules are they?

Playing with the people - sadistic and frightful. He takes pleasure in punishing them.

Light hearted colloquialisms IS this sexual? Shall got venom?

Stark contrast Syntax. He seems almost in love. Repetition. What is he afraid of? Why do people leave.

metaphor perhaps for the sinister persona who unexpectedly gets the beautiful girl despite his ugliness.

But she's scared! He's had to something terrible to get her!

The last line emphasises ruthless lack of empathy and equates him with the gods of Greek mythology: remorseless selfish and vengeful.

The shape of the poem is perhaps like a river? Indicating the movement of the water.

Perhaps the fact that he loses power towards the end suggests that even gods are made weaker through love.

The theme of isolation - an outsider in society

named - both.

Poetry Across Time • Character and voice

mixture of pathos and mockery.

The Hunchback in the Park

power of the imagination.

repetition of straight contrasts with his hunchback

returns to the idea that the park is non-existent when unpopular

Contrasts the boys' threat with innocence.

LITERARY HERITAGE

Made all day until bell time

A woman figure without fault

Straight as a young elm

Straight and tall from his crooked bones

35 That she might stand in the night

After the locks and chains

All night in the unmade park

After the railings and shrubberies

The birds the grass the trees the lake

40 And the wild boys innocent as strawberries

Had followed the hunchback

To his kennel in the dark.

DYLAN THOMAS

1914-1953

The hunchback in the park

A solitary mister. Shortest line highlights the isolation of the hunchback

Propped between trees and water

From the opening of the garden lock

5 (That lets the trees and water enter)

Until the Sunday sombre bell at dark

Eating bread from a newspaper

Drinking water from the chained cup

That the children filled with gravel

10 In the fountain basin where I sailed my ship

Slept at night in a dog kennel

But nobody chained him up

Like the park birds he came early

Like the water he sat down

15 And Mister they called Hey mister

The truant boys from the town

Running when he had heard them clearly

On out of sound

Past lake and rockery

20 Laughing when he shook his paper

Hunchbacked in mockery

Through the loud zoo of the willow groves

Dodging the park keeper

With his stick that picked up leaves.

25 And the old dog sleeper

Alone between nurses and swans

While the boys among willows

Made the tigers jump out of their eyes

To roar on the rockery stones

30 And the groves were blue with sailors

metaphor compares the hunchback to a dog - links with chains and kennel.

metaphorical description of the strength of the children's imagination

does the poem only exist when it is open?

Why does he stay?

Similes

man's connection with the park and the natural world

Ro. a k liter. long. 02 Se h

gives a hint of potential threat or danger by the truant boys.

Form = dialogue between two people who haven't seen

Ambiguous - not defined within the poem
Destroyed, degenerated, not fit for purpose.
- fallen woman is someone who was a prostitute or someone's mistress at the time of writing
- written at a time when society was obsessed with morality

Her maiden has become her identity

The brevity of Melia's lines suggest detachment from conversation.

The Ruined Maid

colloquial word for young girl.

Melia is different now.

Shows connection - they were friends

'O Melia, my dear, this does everything crown! ^{dialect backward to make the rhyme}

Who could have supposed I should meet you in Town? Speaker is from the country.
And whence such fair garments, such prosperi-ty? - what is the accent?

'O didn't you know I'd been ruined?' said she.
passive voice. ironic - she is now better off!

She's been ruined - Satirical? Joke.

- 'You left us in tatters, without shoes or socks, ^{digging weeds.}
Tired of digging potatoes, and spudding up docks;

The speaker is mocked by the pauses in the words - makes her sound slightly ridiculous

And now you've gay bracelets and bright feathers three! -

'Yes: that's how we dress when we're ruined,' said she.

Almost a uniform - inclusive pronoun - part of a bigger group.

- 'At home in the barton you said "thee" and "thou",

And "thik oon", and "theas oon", and "t'other"; but now

dialect has changed to match her identity.

Your talking quite fits 'ee for high compa-ny!' - internal rhyme. - working class

'Some polish is gained with one's ruin,' said she.

Polished accent when ruined. more formal.

- 'Your hands were like paws then, your face blue and bleak

animalistic.

But now I'm bewitched by your delicate cheek,

Scary - empty alliteration

And your little gloves fit as on any la-dy! -

'We never do work when we're ruined,' said she.

what kind of 'work' perhaps she does if she is a prostitute?

- 'You used to call home-life a hag-ridden dream,

And you'd sigh, and you'd sock; but at present you seem

To know not of megrims or melancho-ly! -

her hands were made bigger by work.

'True. One's pretty lively when ruined,' said she.

healthy

- 'I wish I had feathers, a fine sweeping gown,
And a delicate face, and could strut about Town! -

'My dear - a raw country girl, such as you be,

Confidence / arrogance.

Cannot quite expect that. You ain't ruined,' said she.

This word breaks the rhythm.

The ruined maid gets two lines - The ultimate punline!

THOMAS HARDY
rurality important to Hardy.

Slang - She's stripped back

is Hardy poking fun at people in society? Poking fun at ruination or the girls' memories

Can someone ever really change who they are?

It seems better to be ruined therefore we can assure that the poem is satirical

Probably removed - loss of virtue - loss of her name!

Punchline at the end of each stanza with repetition of ruined.

this was done to her - did she have a choice?

The third line in each stanza emphasises the colloquialism of the main speaker in comparison to the object of her admiration.

Now she is so beautiful that her looks have the ability to harm. migraines

nic suggestion but highlights difference.

desire to be 'ruined' too.

was an advocate of rural working class

Should 'ruined' be changed as the terminology.

Is it ironic that those who are traditionally negative words (poor) are more.

named - higher

Worries in new psychiatric unit which deals with disorders of the brain

Published in 1978

Case history: Alison (head injury)

Hospitals and their jargon reduce individuals' experiences to a set of notes or care histories

The poem is the speaker's response to the photograph

(She looks at her photograph)

Almost like a stage director

I would like to have known
My husband's wife, my mother's only daughter. "
A bright girl she was. 5

Enmeshed in comforting
6 Fat, I wonder at her delicate angles. "
Her autocratic knee

Like a Degas dancer's

Adjusts to the observer with airy poise,
That now lugs me upstairs

10 Hardly: Her face, broken
By nothing sharper than smiles, holds in its smiles
What I have forgotten.

She knows my father's dead,
And grieves for it, and smiles. She has digested

15 Mourning. Her smile shows it.

I, who need reminding
Every morning, shall never get over what
I do not remember.

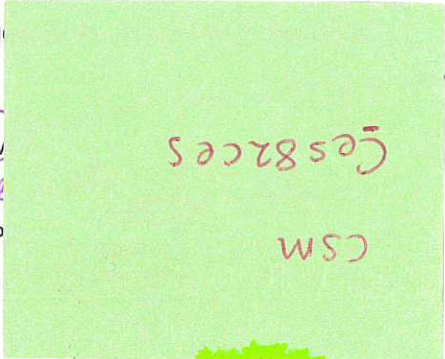
Consistency matters.

20 I should like to keep faith with her lack of faith,
But forget her reasons.

Proud of this younger self,
I assert her achievements, her A levels,
Her job with a future.

25 Poor clever girl! I know.
For all my damage
I am her future.

A bright girl she was
U. A. FANTHORP
1929-2009



TTC

She said that she was particularly interested in people who have no voice

people on the edge of things

Present
1st person and 3rd person
her former self.

Persona of Alison, brain damaged after head injury.

powerful simile - emphasising delicacy

antithesis

metaphor

repetition

metaphor sinister

tasting mourning

onomatopoeia

Calypso and Enjambement helps to show the confusion

contrast

emphasis on her as a different person.

now forming list.

emphasises the loss

This line is alone like she is alone

Themes

Change family
woman beauty
memory loss

The syntax doesn't quite make sense

Similar to some of the other poems we have looked at - The idea that art lasts - people do not Art remembers!

On a Portrait of a Deaf Man

Discussion
Painting!

Can't hear - is that metaphorical - the poet thinks that is he is dead and the poet thinks that is it

Elegy - written to honour dead.
at the end it questions the faith of the speaker.

The first three lines in each stanza celebrate the idea that the subject is dead.

The death of the character has perhaps made the speaker consider his own mortality and is taking in messages of death + decay.

The speaker addresses God - he is at the end of his belief - a loss of any people are to die.

- A The kind old face, the egg-shaped head,
- B The tie, discreetly loud, oxymoron. *Obscure features are remembered*
- C The loosely fitting shooting clothes,
- B (A closely fitting shroud) death has closed in on him death sheet.

- A He liked old City dining-rooms,
- B Potatoes in their skin, *City of London - fancy - Bankers.*
- C But now his mouth is wide to let

- B The London clay come in, *He is now buried - dead*

- A He took me on long silent walks *Deaf!*
- B In country lanes when young,
- C He knew the names of ev'ry bird *Knowledgeable.*
- B (But) not the song it sung. *But can't hear - as everyone in death.*

- A And when he could not hear me speak *literal deafness*
- B He smiled and looked so wise *Sweet image*
- C That now (I do not like to think) *understatement*
- B Of maggots in his eyes. *grotesque image*

- A He liked the rain-washed Cornish air
- B And smell of ploughed-up soil,
- C He liked a landscape big and bare
- B And painted it in oil. *Things like sea ruined by oil - but art again.*

- A But least of all he liked that place
- B Which hangs on Highgate Hill *alliteration*
- C Of soaked Carrara-covered earth
- B For Londoners to fill.

- A (He would have liked) to say good-bye,
- B Shake hands with many friends,
- C In Highgate now his finger-bones
- B Stick through his finger-ends. *no hand anymore - just a bone - brutal images - rotting + death.*

Gravestone - interesting syntax.

type of Italian marble - in this context it is referring to grave stones.

Not an actual portrait - a spoken portrait - of a man who was clearly dear to the speaker

Past conditional tense - contrasts with matter of fact tone elsewhere.

This emphasises the finality of death