

## Cluster 2

# Power and conflict







Percy  
Bysshe Shelley  
(1792–1822)

## Ozymandias – 1818

- 1 I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shattered visage lies, whose frown  
5 And wrinkled lip, and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed;  
And on the pedestal these words appear:  
10 'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

Now broken where once  
was power.

O. had a lot of power –  
contrasts with current state  
of being broken.

Cruel and despotic;  
all power crumbles in time.  
'Revolutionary' ideas.

Power of nature over  
man, eventually causing  
their memory to crumble.

Link to context: Romantic battle between nature and man; nature swamping  
man in its power.

- Toppling of King Louis XVI and the French monarchy.
- Rejection of monarchic powers of UK in USA.





William  
Blake  
(1757-1827)

■ = negative words  
 7 = repetition  
 ↳ Repetition is oppressive and blatant = suffocating atmosphere of the city.  
 ↳ Repetition also highlights horror suffered.

## London - 1794.

1 I wander through each Chartered street,  
 Near where the Chartered Thames does flow,  
 And mark in every face I meet

"chartered" - mapping and legalism.

↳ ownership and rights to specific people; Blake believed charters robbed ordinary people of their rights and freedoms.  
 ↳ Even something natural is capitalised. Highlights focus on money in the city - rest of poem demonstrates that humanity is losing out to materialism.

Marks of weakness, marks of woe.

→ Closest to a physical meeting of anyone mentioned that we are given.  
 ↳ Transformation from an observation to an indelible mark, regardless of the speaker's observation.

5 In every cry of every man,  
 In every infant's cry of fear,  
 In every voice, in every ban,  
 The mind-forged manacles I hear:

People's minds are restricted and confined - the city has robbed them of the ability to think.

How the chimney-sweeper's cry

10 Every black'ning church appalls,  
 And the hapless soldier's sigh  
 Runs in blood down palace walls.

Everyone mentioned only by what they leave behind - negative semantic fields.

But most through midnight streets I hear  
 How the youthful harlot's curse

a new human being's life - born into poverty to the sound of a prostitute cursing.  
 ↳ Double meaning - "the curse of the harlot" = Syphilis → Infant born sick.

15 Blasts the new-born infant's tear,  
 And blights with plagues the marriage hearse.

juxtaposition - marriage is happy; hearse = funeral. The future brings nothing but death and decay.

### Link to context:

- ⇒ French Revolution - the poor rising up against the aristocracy to give power back to themselves and right injustices. Is Blake suggesting that London is in such a dire position that this could be an option?
- ⇒ Disparity between rich and poor - corrupt society dominated by the power of materialism - link to knowledge of context of ACC.

1. Positive or negative poem? How do you know? - Semantic Fields? What sort of words are used?
2. Use of repetition - What words are repeated? What is the effect?
3. Looking specifically at language use - First at 'mark' and 'marks', and at 'curse' - dual meaning.  
 b) Quote what is Blake referring to? What is he saying about this? What word or words show you this? Leave two sentences.
4. Link to context - mention French Revolution (current at time - 1789-1799)  
 ↳ Mention how not dissimilar to a key part of Dickens (ACC)
5. PETER response - How does Blake reveal his attitudes to London in 'London'?





William Wordsworth

(1770-1850)

- Extract from a novel-length poem.
- Wordsworth is a Romantic poet - emphasis on the power of nature.

## Extract from, *The Prelude* - 1850

- 1 One summer evening (led by her) I found  
A little boat tied to a willow tree  
Within a rocky cove, its usual home.  
Straight I unloosed her chain, and stepping in  
5 Pushed from the shore. It was an act of stealth  
And troubled pleasure, nor without the voice  
Of mountain-echoes did my boat move on;  
Leaving behind her still, on either side,  
Small circles glittering idly in the moon,  
10 Until they melted all into one track  
Of sparkling light. But now, like one who rows,  
Proud of his skill, to reach a chosen point  
With an unswerving line, I fixed my view  
Upon the summit of a craggy ridge,  
15 The horizon's utmost boundary; far above  
Was nothing but the stars and the grey sky.  
She was an elfin pinnacle; lustily  
I dipped my oars into the silent lake,  
And, as I rose upon the stroke, my boat  
20 Went heaving through the water like a swan;  
When, from behind that craggy steep till then  
The horizon's bound, a huge peak, black and huge,  
As if with voluntary power instinct,  
Upreared its head. I struck and struck again,  
25 And growing still in stature the grim shape  
Towered up between me and the stars, and still,  
For so it seemed, with purpose of its own  
And measured motion like a living thing,  
Strode after me. With trembling oars I turned,  
30 And through the silent water stole my way
- Earlier part of the poem suggests this is Nature personified.  
Happy, rural scene established. Boat & man's influence still anchored by tree (nature).  
narrator seems familiar with the scene.  
narrator knows he's doing something wrong - clue that something isn't quite right!  
Oxymoron hints at narrator's guilt.  
succession of 'ih' assonance reflects the boat flowing on the water; like the poem flows.  
Confidence, almost arrogance which contrasts with the mood towards the end of the poem.  
Emptiness here contrasts with line 22, making the mountain's appearance more shocking.  
Means a 'fairy-like' small boat - makes scene seem magical and otherworldly - unthreatening.  
simile gives the sense of confidence and grace - contrast to next line.  
Volta! (Turning point.) Caesura emphasizes the word 'and' being at the start.  
Language darker and more threatening - contrast to lines 15-16.  
Mountain is made powerful and threatening, almost animalistic.  
seems almost panicked to get away - a sense of violence introduced.  
Almost seems to be in pursuit, adds a nightmarish feel.  
Sibilance adds to sinister tone.  
Mountain's calmness contrasts the narrator's fear.



- Back to the covert of the willow tree; → **Narrator is afraid and guilty - wants to hide.**  
 - feels like an intruder of nature.
- There in her mooring-place I left my bark, - → **Old type of sailing boat - no longer an 'elfin pinnace'.**  
 And through the meadows homeward went, in grave → **Dual meaning - serious, but also a reminder of his own mortality.**
- And serious mood; but after I had seen → **Long lasting impact on him.**
- 35 That spectacle, for many days, my brain  
 Worked with a dim and undetermined sense → **Vague language demonstrates narrator's inability to understand how he's felt - struggling to describe it.**  
 Of unknown modes of being; o'er my thoughts  
 There hung a darkness, call it solitude → **Narrator is left feeling alone and unsettled.**  
 Or blank desertion. No familiar shapes
- 40 Remained, no pleasant images of trees,  
 Of sea or sky, no colours of green fields; → **Narrator no longer thinks of nature in terms of pretty imagery. He's learnt there's more to it.**  
 But huge and mighty forms, that do not live  
 Like living men, moved slowly through the mind → **Nature is described as powerful and conscious, with the ability to influence our lives.**  
 By day, and were a trouble to my dreams. → **Unsettling image - helps us to empathize with him. Huge contrast to start.**
- **Poem changes from euphony (pleasant sounding words) to a cacophony (harsh and rough sounding words).**

- Before looking at the poem, use the resource (Word collapser from lines 1-20, then lines 21-end) to make predictions on what "both poems" will be about. What words made you think this? Feedback. Then explain that they are from two halves of the same poem. Now predict what the poem will be about. Feedback.
- Read poem - what is it about? Discuss. How close to your predictions was it?
- Vocab check: any words you don't understand?
- Comprehension questions:

- What time of day is it? **'One summer evening'** Who is the speaker with? **No-one;** the 'her' at the start is nature. Is the boat large or small? **Small: 'an elfin pinnace'** What is the unsettling sight he sees? **A mountain - it seems to grow larger and almost chase him.** How does the narrator react to this sight? **'With trembling oars I turned / and through the silent water stole my way / Back to the covert of the willow tree.'** How did the sight affect the narrator in the following days? **It troubled him greatly - a 'darkness' hung over him and nature no longer gave him joy. His dreams at night, and even by day, were haunted by a towering figure.**

- How is the feeling of fear developed in 'The Prelude' and 'Storm on the Island'?
- In 'The Prelude', how does the speaker's understanding of nature's power change?
- How is the power of nature presented in 'The Prelude' and one other poem from the conflict cluster?
- 2: In 'The Prelude', how is personification used to make the experience seem more frightening?



Context - Duke Alfonso II of Ferrara, a region of Italy - wife died in mysterious circumstances in 1561 - rumours of poisoning.



Robert  
Browning

(1812-1889)

Form: Rhyming couplets used throughout to give a sense of the Duke's control: his control over the poem is like the control over his wife's fate. It also allows no room for change or questioning, like the Duke chose 'never to stoop'.

## My Last Duchess - 1842

Ferrara

1 That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now: Frà Pandolf's hands

Worked busily a day, and there she stands.

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

'Frà Pandolf' by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

10 The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 'twas not

Her husband's presence only, called that spot

15 Of joy into the Duchess' cheek: perhaps

Frà Pandolf chanced to say 'Her mantle laps

Over my lady's wrist too much,' or 'Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat': such stuff

20 Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had

A heart - how shall I say? - too soon made glad,

Too easily impressed; she liked whate'er

She looked on, and her looks went everywhere.

25 Sir, 'twas all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

→ Almost as if Duchess herself were on the wall. 'Looking... alive' sets sinister tone.

→ artist's name - Duchess is not named throughout, but the artist is mentioned more than once by name.

→ Seems polite but is actually forceful - hints at narrator's darker side. → Punctuation does not end the line - visitor is not given a chance to speak

→ Sense of being controlling - controls who sees his wife's face in a way he couldn't when she was alive.

→ If they dare - others fear his temper.

→ Impression of visitor having spoken, but only heard through speaker - Duke is in complete control.

→ Repeated (line 21) - shows that wife's blushes bother him.

→ Reference to death is suspicious - hints at Duchess' fate.

→ Duke is struggling to express his irritation.

→ The Duke thinks she flirted too much

→ Whilst this gives the impression that she was cheery, the Duke uses this as a criticism.

→ Seems as if he is justifying himself - his actions as her husband are compared with nature and other men.

→ Enjambement here gives the impression of his becoming carried away by his anger.



- She rode with round the terrace all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men, good! but thanked  
Somehow I know not how as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech - (which I have not) - to make your will  
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  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse,  
- E'en then would be some stooping, and I choose  
Never to stoop. Oh sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretence  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!
- Use of caesura within the lines here - especially when paired with the 'outburst of anger' before, underlines the exasperation he felt with her behaviour - creates a shattering effect.
- repetition of 'stoop' here and in lines 42 + 43 hints at how the Duke thought she was below him. Pride in his well-established family / Dukedom.
- false modesty - he clearly enjoys talking, and iambic pentameter and rhyme supports his skill at talking.
- This shows he is more bothered by her behaviour than he's letting on - demonstrates contempt.
- However, he is so proud that even criticising his wife would be beneath him - he believes she shouldn't need to be reminded of how to behave.
- Indicates suspicion - everyone recieved the same smile. Maybe he thought she was being unfaithful.
- Cold and heartless; could suggest either guilt or cruelty towards her.
- Seems euphemistic of his wife's murder when combined with 'I gave commands'.
- Visitor's purpose here is finally revealed: the Duke is arranging his next marriage - his Next Duchess!
- Returns to his art collection again, emphasizing his power and wealth. Could serve as a metaphor for his actions as 'God of the household': could he be sending a warning to his visitor about how he expects his next Duchess to behave?

1. Read poem - What is it about? Can you identify any key themes?
  2. Go over context - make notes.
  3. Project poem: Run through devices and effects; make notes on board
  4. Key quotes: Annotate on board.
- (Podcasts)

- Q: How is the Duke's power and control emphasized in 'My Last Duchess'?
- A: Compare the way the theme of pride is presented in 'My Last Duchess' and one other poem from the cluster.  
(eg. Ozymandias).

★ Exercise: Due to the poem's ambiguity, it is unclear whether or not the Duke is guilty. TRIAL: Find 5 quotes to prove his guilt! [aqa.org.uk/english-e-library](http://aqa.org.uk/english-e-library)

- Motive
- Evidence of controlling behaviour
- Evidence of marital problems
- Opportunity
- Evidence of intention to repeat offence.



A note on form: Written in dimer, meaning it has two stressed syllables per line. Each stressed syllable is followed by two unstressed syllables, making the rhythm 'dactylic'. i) Echoes the 'fall off' of the number of men. ii) Echoes the beating of horses' hooves. iii) Echoes the beating hearts of the scared, bold soldiers.

6 stanzas, as if each stanza memorialises 100 of the 600.

**Semantic fields of war and military.**



Alfred Lord Tennyson

(1809-1892)

## The Charge of the Light Brigade - 1854

1.

1 Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.

5 'Forward, the Light Brigade!  
Charge for the guns!' he said:  
Into the valley of Death  
Rode the six hundred.

2.

'Forward, the Light Brigade!  
10 Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blunder'd:  
Theirs not to make reply,  
Theirs not to reason why,  
15 Theirs but to do and die:  
Into the valley of Death  
Rode the six hundred.

3.

Cannon to right of them,  
Cannon to left of them,  
20 Cannon in front of them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
Boldly they rode and well,  
Into the jaws of Death,  
25 Into the mouth of Hell  
Rode the six hundred.

Described as one force, not individuals. Individuals only men - 35 unstopable force. This need in passing.

**Anaphora** - echoes the relentless assault by the Russians. Constant warfare.

"Though I walk through the shadow of the valley of death, I shall fear no evil: for thou art with me"

**Echoes** Mistaken order by Lord Raglan. Brave soldiers ride forward for their country. - Glorifies soldiers' courage.

**Personification** to highlight the horror endured

4.

Flash'd all their sabres bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
30 Charging an army, while  
All the world wonder'd;  
Plunged in the battery-smoke  
Right thro' the line they broke;  
Cossack and Russian  
Reel'd from the sabre-stroke  
Shatter'd and sunder'd.  
Then they rode back, but not  
Not the six hundred.

Symbolic of the power of the British army. Outflanked and outnumbered but still sending the enemy reeling.

Cannon to right of them,  
40 Cannon to left of them,  
Cannon behind them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
While horse and hero fell,  
45 They that had fought so well  
Came thro' the jaws of Death  
Back from the mouth of Hell,  
All that was left of them,  
Left of six hundred.

Not unscathed but still powerful and have made a dent in the enemy.

6.

When can their glory fade?  
O the wild charge they made!  
All the world wonder'd.  
Honour the charge they made!  
Honour the Light Brigade,  
55 Noble six hundred!

Tone changed, now directly addressing the reader, challenges them with a rhetorical question and then using imperatives to ensure the 600 are remembered.

- 1) Context first - Tennyson as poet laureate, honouring the nation, the story of the Light Brigade.
- 2) Rhythm - notes at top -> What can they notice? Give vocabulary
- 3) Language used - general. Semantic field of the military, strong sense of war and conflict. 600 are described as one brave, unstoppable force.
- 4) Language - focused -> "Valley of the shadow..." etc allusion to Bible to show power, God is on their side etc. - Personification of jaws, the fact that some survived. - Power of army (link to context).
- 5) Final stanza - change in address.





Wilfred  
Owen  
(1893–1918)

\_\_\_\_\_ = personified nature, making it seem like the real enemy of the war.

Collective voice shows how the experience has been shared across the war.

## Exposure - 1917

Our brains ache, in the merciless iced east winds that knife us ...

Nature seems to be attacking them (P).

Wearied we keep awake because the night is silent ...

Low, drooping flares confuse our memory of the salient ...

Worried by silence, sentries whisper, curious, nervous,

But nothing happens.

Ellipses hint that they're waiting for something to happen - it never does.  
Lots of different emotions - another reason for aching brains.

Each stanza ends with a half line reflecting lack of hope/fading energy.

Watching, we hear the mad gusts tugging on the wire,

Like twitching agonies of men among its brambles.

Northward, incessantly, the flickering gunnery rumbles,

Far off, like a dull rumour of some other war.

What are we doing here?

barbed wire reminds us of pain nature can inflict.  
↳ Man's war is a cheap imitation of nature.

Another biblical allusion - foretelling of the end of the world "You will hear of wars and rumours of wars".

Rhetorical question asking what the point of it is.

The poignant misery of dawn begins to grow ...

We only know war lasts, rain soaks, and clouds sag stormy.

Dawn massing in the east her melancholy army

Attacks once more in ranks on shivering ranks of grey,

But nothing happens.

Dawn usually brings hope but instead here only brings more conflict.

Colourless and lifeless - grey was also the colour of German uniform, meaning nature = the enemy.

Sibilance mimicks whistling bullets.

Sudden successive flights of bullets streak the silence.

Less deadly than the air that shudders black with snow,

With sidelong flowing flakes that flock, pause, and renew,

We watch them wandering up and down the wind's

nonchalance,

But nothing happens.

alliteration of 'f' emphasizes relentlessness of the snow.

snow is usually white (purity) but is here black (evil or death).

Implies nature sees man as insignificant.

Pale flakes with fingering stealth come feeling for our faces -

We cringe in holes, back on forgotten dreams, and stare,

snow-dazed,

Deep into grassier ditches. So, we drowse, sun-dozed,

Littered with blossoms trickling where the blackbird fusses.

- Is it that we are dying?

Half rhyme creates a link between their current situation and dreams of their past - juxtaposed.

Probably answering 1<sup>st</sup> question.

Man is made animal - before nature, man is just another animal.



By slowing the pace, suggests soldier is finally succumbing to the exposure.

Caesura in each sentence reflects men shut out of homes - link to concern that people were losing interest in their welfare "oh" - shut out of UK. C

30 Slowly our ghosts drag home: glimpsing the sunk fires, glozed  
With crusted dark-red jewels; crickets jingle there;  
For hours the innocent mice rejoice: the house is theirs;  
Shutters and doors, all closed: on us the doors are closed, -  
We turn back to our dying.

assonance makes journey seem long and painful.

Fires offer no warmth - look like jewels which are precious but cold.

35 Since we believe not otherwise can kind fires burn;  
Nor ever suns smile true on child, or field, or fruit.  
For God's invincible spring our love is made afraid;  
Therefore, not loath, we lie out here; therefore were born,  
For love of God seems dying.

Suggests they are sacrificing themselves for life at home to be preserved.

Either they are losing faith in God or that they feel God's love is dying.

36 Tonight, this frost will fasten on this mud and us,  
Shrivelling many hands, puckering foreheads crisp.  
The burying-party, picks and shovels in shaking grasp,  
Pause over half-known faces. All their eyes are ice,  
But nothing happens.

Vivid image of what exposure to cold does to them.

Metaphor refers to eyes of dead men and alive - nature has overpowered them. Men no longer able to feel emotion.

Final stanza ends the same way as the first - even death changes nothing. Soldiers are almost frozen in time.

1. What is the poem about?

2. Go through and find any instances where nature is personified - how could this show Owen's key message of the poem?

("Whilst men have built machines that can destroy, nature can still do far more harm than any of them").

3. Is this poem what you would expect for a poem about war?

↳ How could you link it to any contextual knowledge you know about WWI and trench life?

↳ As he was a war poet (wrote these during the war and died before it ended), what could Owen's purpose be for the readers of his poems?

Q: How does the tone of 'Exposure' help to convey the reality of war?

P Q: How is the horror of war depicted in 'Exposure' and one other poem in the cluster?



1966



Seamus  
Heaney

(1939–2013)

- Power in nature.
- feelings for a place.

## Storm on the Island

"Stormont" is the name given to the Northern Irish parliament buildings - hint that the 'storm' is about some violent political disturbance.

Shared experience.

Creates a feeling of safety compared

1 We are prepared: we build our houses squat,

Sink walls in rock and roof them with good slate.

This wizened earth has never troubled us

With hay, so, as you see, there are no stacks

5 Or stooks that can be lost. Nor are there trees

Which might prove company when it blows full

Blast: you know what I mean - leaves and branches

Can raise a tragic chorus in a gale

So that you can listen to the thing you fear

10 Forgetting that it pummels your house too.

But there are no trees, no natural shelter.

You might think that the sea is company,

Exploding comfortably down on the cliffs

But no: when it begins, the flung spray hits

15 The very windows, spits like a tame cat

Turned savage. We just sit tight while wind dives

And strafes invisibly. Space is a salvo.

We are bombarded by the empty air.

Strange, it is a huge nothing that we fear.

Words which create a further sense poem.

Personifies earth of safety and security. almost like an old man / old friend -> Use of end-stops add to this. Irony: because it is difficult to farm / the ground doesn't produce plants they don't need to worry about trees falling over.

"company" is repeated to emphasize the loneliness of the setting.

Conversational tone - reflect own experience

In Greek tragedy, a chorus explains and comments on events: leaves the islanders unprotected without trees to act as a chorus - left to interpret on their own.

Wind is violent: affects own household - could link to "stormont" above.

Oxymoron: a juxtaposition of fear and safety, like the poem itself.

Use of simile: shows fearful storm but also reminds us it's only scary if you let it be.

Assonance in "i" sounds and sibilance reflects the hissing of a stormy sea.

Strafes: raze with gunfire at close range. salvo: lots of guns firing at once.

=> Warlike imagery to increase feeling of conflict.

The storm is invisible - contrasts with solid rock and safe imagery at beginning.

- Do you think the speaker likes living on the island? Why or why not?
- Why do you think the poem addresses the reader directly? How can that link to tone?
- What is the relevance of the possible link to 'Stormont'?

Q: How is the feeling of fear developed in 'The Prelude' and 'Storm on the Island'?

A: Do you think nature is more powerful in 'Exposure' or 'Storm on the Island'? Explain your answer, using references to both poems.





Ted  
Hughes

(1930-1998)

## Bayonet Charge - 1957

- Suggests that immediately before this, he was trying to escape his reality in some way.
- highlights how real this is - seems like a nightmare but he is awake.
- Several connotations; repeated for emphasis.  
- Pain / Discomfort. - Youth / Inexperience.  
- Taken from peaceful life and thrown into war.  
- Pronouns rather than names to suggest a universal experience.
- 1 Suddenly he awoke and was running - raw.  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing
  - 5 Bullets smacking the belly out of the air -  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, -
  - 10 In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like
  - 15 Statuary in mid-stride. Then the shot-slashed furrows  
Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.
  - 20 He plunged past with his bayonet toward the green hedge,  
King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror's touchy dynamite.
- 'dazzled' creates imagery of bullets sparking. Soldier is confused, also, and disoriented.
- Violent imagery further highlights sound and impact of bullet shots.
- Rifle seems useless - horror of battle emphasized almost no point.
- Patriotism overridden by fear, replacing ideals he held before - contrast emphasized.
- Caesura used to stop action as 'bewildered' soldier questions why he is there
- Links to previous line as Hughes is asking the reader to question the rationality of dying for your country. Ideals stripped away by reality.
- Enjambement used to echo soldier stumbling forward haphazardly.
- Insignificance - just a cog in the machine.
- Again questions why he is there.
- Comparing a man running in fear of an unknown presence, blind to the reason, further emphasizes futility/irrationality of war.
- Suggests he has turned to stone - reflects later memorial statues to dead soldiers with thousands of names.
- Use of pastoral imagery contrasts with and highlights the horrors of reality. Also threshing cuts down crops - men are flattened by explosion.
- Repeated imagery; sits away from violence of war, links to above point.
- A list of the reasons men join up to fight. Use of 'etcetera' suggests they are not worth listing in the face of reality.
- Above reasons are soon forgotten - soldier is reduced to basic level of 'kill or be killed' - desperation, not moral principle.
- focus on one soldier in thousands - focus on protagonist. forced to fight or die. Last line suggests he is about to lose control of his emotions - volatile.

1. Read the poem - what is it about?
2. Three groups for each stanza, looking mainly at the language used and its effects.
3. Share ideas - 'teach' other groups (w. guidance)
4. Link to / Contrast with 'Charge of the Light Brigade'





Simon  
Armitage

(b. 1963)

## Remains - 2007

- 1 On another occasion, we get sent out  
to tackle looters raiding a bank.  
And one of them legs it up the road,  
probably armed, possibly not.
- 5 Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear
- 10 I see every round as it rips through his life -  
I see broad daylight on the other side.  
So we've hit this looter a dozen times  
and he's there on the ground, sort of inside out,  
pain itself, the image of agony.  
One of my mates goes by  
and tosses his guts back into his body.  
Then he's carted off in the back of a lorry.
- 15 End of story, except not really.  
His blood-shadow stays on the street, and out on patrol  
I walk right over it week after week.  
20 Then I'm home on leave. But I blink
- sounds like one in a series of stories  
(anecdotal language).
- colloquial language - gives more of a  
realistic tone to the speaker.
- Uncertainty contrasts with definite action which  
follows.
- Repetition - like he's trying to  
show that it wasn't just him - hints  
at his feelings of guilt.
- Violence comes as a surprise -  
sudden and doesn't fit casual tone.
- Poetic voice switches to 'I' - becomes  
more personal.
- Repetition of "I see" emphasizes the  
visual horror of the scene.
- Visceral imagery - says he can see  
right through the bullet holes.
- Almost childish description - as if he  
can't process this in an adult way.
- Casual and cold descriptions: "tosses"  
and "carted off" disrespectful.
- Volta - Speaker's mood changes here.
- Visual reminder of his actions -  
foreshadows the memories that will  
haunt him.
- Short sentence suggests he thinks/thought  
going home on leave would let him forget.  
Suddenness gives the impression of being in  
a daze.
- Ending the stanza on the enjambement  
reflects the blinking - carries you on to the horror  
in the next stanza.



and he bursts again through the doors of the bank.

Sleep, and he's probably armed, possibly not.

Dream, and he's torn apart by a dozen rounds.

And the drink and the drugs won't flush him out -

→ Replaying the events again.

Short words separated from sentence by caesura sounds like gunshots

→ Proof he's replaying the event - repetition of line 4.

→ Resorts to desperate measures: no longer war but affects everyday soldier in trenches.

25 he's here in my head when I close my eyes,

dug in behind enemy lines,

not left for dead in some distant, sun-stunned, sand-smothered land

or six-feet-under in desert sand,

→ metaphor compares thoughts to life.

→ Violent parts 'stunned' and 'smothered' show how the place is affected by war. Sibilance slows pace and reflects speaker's lack of clear thought.

but near to the knuckle, here and now,

30 his bloody life in my bloody hands.

→ Double meaning - man's blood or swearing in anger: "bloody".

→ No collective responsibility now - he feels completely responsible.

→ Reference to Macbeth? Lady M's madness "out, damned spot" - alludes to speaker becoming unbalanced by his guilt.

1. Read the poem - What's it about? What are the key themes?

2. Analysing the title: 'This evokes the image of...'; 'This could have more than one meaning because... Idea of human remains (corpses), remains of life (drugs and drink) and also the fact that the memory of the event has remained.

3. Contextual info: Iraq / Afghanistan war (although non-specific). Idea of PTSD and the longterm effects of conflict. Cover themes and numbness in poem.

4. Quote finder task: Find 2-3 quotes linking to themes of Guilt and Conflict. Explain how they link to the themes.

5. Poetic voice: Examine colloquial tone and effects: Armitage chooses to write the poem using a realistic tone of voice. He does this to make the experience more relatable to a public who are unlikely to have had the same experience. By using colloquial terminology such as "legs it" and "all letting fly" makes the speaker seem like a more realistic person, more like people the reader could know. This is done in order to show the reader that war and conflict lasts with soldiers far longer than their term of service - Armitage wants the reader to sympathise with soldiers and to begin to understand the reality of PTSD.

Q: Who do you think is more affected by memories of war, the photographer in 'W.P.' or the soldier in 'Remains'? Explain your answer.

Q: How does the tone of 'Remains' help to convey the reality of war?

PQ: Compare the ways poets present memories in 'Remains' and one other poem from the cluster.





Jane Weir  
(b. 1963)

## Poppies - 2009

1. Read the poem - What is it about? What is the key message?  
(That conflict and pain exists for those who stay behind as well as those who go to war).
2. Underline all imagery of motherhood. Circle all conflict imagery.  
↓ Why has Weir done this?
3. Give context on Armistice Day context and context of poem.
4. 'The poem Poppies by Jane Weir is about... It is told from the perspective of...'. The language used helps us to understand how deeply the voice of the poem is affected by her son leaving for the army. Firstly...
5. What does the poem 'Poppies' tell us about war and conflict?  
↳ Using lines 10, 18-19, 30-31 + 34-35.

- 1 Three days before Armistice Sunday  
and poppies had already been placed  
on individual war graves. Before you left,  
I pinned one onto your lapel, crimped petals,  
5 spasms of paper red, disrupting a blockade  
of yellow bias binding around your blazer.
- Sellotape bandaged around my hand,  
I rounded up as many white cat hairs  
as I could, smoothed down your shirt's  
10 upturned collar, steeled the softening  
of my face. I wanted to graze my nose  
across the tip of your nose, play at  
being Eskimos like we did when  
you were little. I resisted the impulse  
15 to run my fingers through the gelled  
blackthorns of your hair. All my words  
flattened, rolled, turned into felt,  
slowly melting. I was brave, as I walked  
with you, to the front door, threw  
20 it open, the world overflowing  
like a treasure chest. A split second  
and you were away, intoxicated.  
After you'd gone I went into your bedroom,  
released a song bird from its cage.  
25 Later a single dove flew from the pear tree,  
and this is where it has led me,  
skirting the church yard walls, my stomach busy  
making tucks, darts, pleats, hat-less, without  
a winter coat or reinforcements of scarf, gloves.
- Reminder that war kills individuals - loss is personal.  
Makes reader think of an injured body.  
Suggests distance - she feels shut out of her son's life.  
More imagery of being wounded - motherly love becomes linked to war through son. Reflects emotional wounds as well as physical.  
Domestic, motherly; this could be the last time she can do this for her son.  
Sibilance echoes an almost 'sh sh' sound - as if trying to quiet her emotions.  
Caesura give the impression of a mother trying to stay in control and not get carried away with her emotions.  
Reference to childhood imagery shows she longs for the closeness they had - feels distance now.  
Reference to Jesus' crown of thorns - suggests sacrifice her son may need to make.  
'felt' suggests softness and domesticity.  
Mother's composure briefly 'melts'.  
Asserting her bravery subverts the idea that only those who go to war are brave.  
Sudden movement suggests breaking a boundary.  
Simile shows world from son's perspective as fresh and precious and exciting.  
Excitement contrasts mother's sadness. Also suggests loss of control; joining army.  
Symbolic of son leaving.  
Symbolic of peace but also of mourning.  
Stomach = sewing imagery. Conveys nervousness and physical anxiety.  
Battle imagery makes her sound vulnerable.



- 30 On reaching the top of the hill I traced the inscriptions on the war memorial, leaned against it like a wishbone. The dove pulled freely against the sky, an ornamental stitch. I listened, hoping to hear
- 35 your playground voice catching on the wind.
- Touch is important to her. Memorial is something solid, unlike her wishes and memories.
  - Reminder of the risks he faces.
  - Imagery hints at her wish for his safety.
  - Alliteration emphasizes how she's straining to hear him.
  - Strong visual image of something small and precious in a vast open space.
  - Links his leaving for the army with leaving to go to school.
  - ⇒ Loss: Mother is struggling to move on and accept the changes. Acts as if son is dead - somewhat ambiguous as to whether or not this is the case. ★
  - ⇒ Form: First-person narrative means reader gets a strong impression of the mother's feelings - very personal experience. Lack of regular rhyme or rhythm makes it sound like her thoughts and memories.

PQ: "A first person narrator is the most effective way of conveying human emotions in a poem". Using this statement as a starting point, compare the use of narration in 'Poppies' and one other poem from the cluster.

PQ: Compare the way the poets present loss in 'Poppies' and one other poem from the cluster.





Carol Ann Duffy

(b. 1955)

1. How can photography be important? (Potentially hint using 'Napalm Girl' and Alan Kurdi).
2. Read the poem— What is it about? Can you identify key emotions expressed?
3. Key info: Belfast, Beirut & Phnom Penh. Once explained, ask how this contrasts with 'Rural England' semantically + linguistically.
4. Where is the volta? What is significant about this change?
5. Final stanza and its significance— linguistic, semantic and figurative presentation of anger towards indifference.

## War Photographer - 1985

- 1 In his darkroom he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
5 a priest preparing to intone a Mass.  
Belfast. Beirut. Phnom Penh. All flesh is grass.  
NI. Lebanon. Cambodia.  
He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
10 to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.
- Something is happening. A stranger's features  
faintly start to twist before his eyes,  
15 a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.
- A hundred agonies in black-and-white  
20 from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.
- Annotations:**
- Sibilance emphasizes dark nature of photos and their content.
  - Reels of film described like soldiers or war graves. Paradox in chaos and suffering reduced to something ordered.
  - Simile shows seriousness of his work—solemn and almost funeral-esque.
  - Succession of plosive sounds reminiscent of gunfire.
  - War zones across the world—England, where he is, is contrastingly safe and calm.
  - Biblical reference meaning that human life is only temporary.
  - Simple sentence with monosyllabic words—he has to put aside his emotions like a soldier does.
  - Soft, safe sounds contrast list of places listed above.
  - Reference to Nick Ut's 'Napalm Girl'—depicts a girl in pain, running, after being hit by Napalm.
  - Importance of his work emphasized as photo is sometimes credited with helping end war. (V.)
  - Volta—focus switches to personal cost of war.
  - Remembers 1 specific death.
  - Focus on one family emphasizes real impact.
  - 'half-formed' in solution but also suggests mutilated body of subject.
  - Importance of his role in informing the public.
  - Happened elsewhere but has long lasting impact: "stained".
  - Emotive metaphor solidifies suffering they show.
  - Sibilance causes reader to almost spit words out—hint at frustration that they are not considered important enough for the main paper.
  - Suggests pain but only for a short time.
  - Internal rhyme emphasizes short duration of pain of paper-reader—sooner on with life.
  - ambiguous; could mean readers of supplement or the world in general—apathetic to suffering.
  - Suggestion that he is returning to the war zone—like a soldier he has returned home on leave but must return to do his job.

- Q: Who do you think is more affected by memories of war? The photographer in 'W.P.', or the soldier in 'Remains'? Explain your answer using evidence.
- Q: Explore the ways in which individual experiences are portrayed in War Photographer and one other poem in the cluster.





Imtiaz  
Dharker

(b. 1954)

## Tissue - 2006

1 Paper that lets the light  
shine through, this  
is what could alter things.  
Paper thinned by age or touching,

"Paper" begins first two sentences of poem, alluding to its importance to the 'change'.  
Light allows things to be seen rather than hidden. May hint at what needs to change.  
Highlights paper's importance - can record beliefs.

5 the kind you find in well-used books,  
the back of the Koran, where a hand  
has written in the names and histories,  
who was born to whom,

Emphasis on 'history' as central theme - can be personal and global.

10 the height and weight, who  
died where and how, on which sepia date,  
pages smoothed and stroked and turned  
transparent with attention.

Gentle verbs and repetition of "and" gives impression of paper being respected - almost like a child or pet.

If buildings were paper, I might  
feel their drift, see how easily  
15 they fall away on a sigh, a shift  
in the direction of the wind.

If buildings were paper, people would notice them as temporary.  
Internal rhyme reflects words of movement - they appear in different places on the line, as if blown by wind.  
Short, blunt sentence; reflects divisive nature of maps and borders.

Maps too. The sun shines through  
their borderlines, the marks  
that rivers make, roads,  
20 railtracks, mountain folds,

Sun is permanent and unaffected by human-made borderlines.  
Alliteration gives a sense of flowing and freedom.

Fine slips from grocery shops  
that say how much was sold  
and what was paid by credit card  
might fly our lives like paper kites.

Receipts record our day-to-day lives - tell a story about our whole existence.  
Simile indicates how much our lives are run by money.

25 An architect could use all this,  
place layer over layer, luminous  
script over numbers over line,  
and never wish to build again with brick

symbolic of anyone who creates.  
Sense of exploration and excitement. Repetition of "over" reinforces idea of layering.  
Reflects lines 17-18. Light endures when man made structures topple.

30 through capitals and monoliths,  
through the shapes that pride can make,  
find a way to trace a grand design

Personification of human arrogance that we build huge buildings that are ultimately unimportant. Shift to talking about humans - a structure more complex than any building.

with living tissue, raise a structure  
never meant to last,  
of paper smoothed and stroked  
and thinned to be transparent,  
turned into your skin.

Reflects line 11 - human life is never meant to last but plays a part in a long story.  
We are all influenced by our history and heritage.

1. Discuss the statement: "Paper is not only fragile, but also incredibly powerful".
  2. Read poem (watch) - What is it about? What themes are explored?
  3. Highlight in 2 different colours references to paper as fragile and as strong.
- Q: How is power presented in 'Tissue'?
- ↳ Work on this together.
  - ↳ S.A / P.A.

- Q: How is the temporary nature of human power explored in 'Tissue' and one other poem from the cluster?
- Q: How does the speaker in 'Tissue' present family history as being important?





Carol  
Rumens  
(b. 1944)

1. Explain title - What conflict of identity do emigrants have within them?
2. Read the poem - What is it about? What themes are explored? What does Rumens want us to take from this?
3. Give context of poem.
4. Run through perspective and effects of this form (1st).
5. Structure - 1 and 2 as flashback (Why?) and 3 in present (Why?).
6. Stanzas 1+2 - pos. imagery - any negative? 2's simile - what is its meaning and effect? 3's personification - effect on reader?
7. Personal responses?

## The Emigrée - 1993

- 1 There once was a country... I left it as a child  
but my memory of it is sunlight-clear  
for it seems I never saw it in that November  
which, I am told, comes to the mildest city.
- 5 The worst news I receive of it cannot break  
my original view, the bright, filled paperweight.  
It may be at war, it may be sick with tyrants,  
but I am branded by an impression of sunlight.
- The white streets of that city, the graceful slopes  
10 glow even clearer as time rolls its tanks  
and the frontiers rise between us, close like waves.  
That child's vocabulary I carried here  
like a hollow doll, opens and spills a grammar.  
Soon I shall have every coloured molecule of it.
- 15 It may by now be a lie, banned by the state  
but I can't get it off my tongue. It tastes of sunlight.
- I have no passport, there's no way back at all  
but my city comes to me in its own white plane.  
It lies down in front of me, docile as paper;
- 20 I comb its hair and love its shining eyes.  
My city takes me dancing through the city  
of walls. They accuse me of absence, they circle me.  
They accuse me of being dark in their free city.  
My city hides behind me. They mutter death,
- 30 and my shadow falls as evidence of sunlight.
- Opening sounds like a story, but also suggests loss.
- Suggests the memory is clear and happy.
- November suggests difficult times - dark and cold. Narrator's memories are fixed to a time before.
- Suggestion that original country has certainly changed from speaker's memory.
- "branded" suggests permanence to her view, but also permanent link to country.
- Makes the city seem almost heavenly.
- Time personified as an enemy, but it can't affect speaker's memories.
- Language of her childhood - metaphor makes it seem bright and precious.
- Using the sense of taste increases the vividness of the experience.
- First line seems hopeless but next line changes mood again.
- "White plane" could represent memory.
- Childlike joy in description - like a child playing with a pet.
- Contrast in view of current city she lives in. Restrictive place, although "they" see it as being "free".
- Repetition emphasizes threat to speaker. Contrast of darkness and light.
- Speaker is coming to terms with dual identities.

Q: What is the effect of using sensory description (eg. sight, taste...) in this poem?

Q: How is a sense of loss presented in 'The Emigrée'?

PA: Compare the feelings towards place in 'The Emigrée' and one other poem from the cluster.





John  
Agard  
(b. 1949)

1. What are we taught in history? What aren't we taught in history?
2. Read the poem - What is it about? What's the key message?
3. Identify famous names you recognise. Now all of those you don't.  
↳ What does this indicate to you?
4. Who is the speaker of the poem? What is their tone of voice?
5. Phonetical spelling - why? / Use of repetition - what does this emphasize? / What do you notice about the italics?
6. Imagery - blindness: what does this mean?
7. How are the figures mentioned made to sound admirable?
8. Personal response.

## Checking Out Me History - 2007

- 1 Dem tell me } → Emphasizes separateness from British education system.  
Dem tell me }  
Wha dem want to tell me → Phonetic spelling links to Caribbean identity.
- Bandage up me eye with me own history → Deliberate attempt by another to hide history - ironic use of 'healing' bandage
- 5 Blind me to me own identity → Shows that to cause blindness heritage directly links to identity.
- Dem tell me bout 1066 and all dat  
dem tell me bout Dick Whittington and he cat } → Dismisses British history - assumes reader knows that.
- But Toussaint L'Ouverture  
no dem never tell me bout dat ) → Comparison of Toussaint to pantomime legend to almost trivialise them/British history - could emphasize the triviality of some of what he's learned in comparison to serious history he's not learned.
- 10 Toussaint  
a slave  
with vision  
lick back  
Napoleon } → Succession of short lines slows pace - suggests recalling memory.
- 15 battalion } → Strong rhymes and broken syntax shows importance of oral communication.
- and first Black  
Republic born  
Toussaint de thorn  
to de French } → Repetition and rhythm gives a forceful, confident mood.
- 20 Toussaint de beacon } → Contrast of light and vision contrast the blindness of his British education.
- 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 } → Another example of trivialising what he has learnt against his history and heritage, but also links to tradition of reciting poems aloud.
- All the rhymes have built up to Nanny - highlights further what she hasn't been taught.



Nanny

see-far woman  
of mountain dream  
fire-woman struggle  
hopeful stream  
to freedom river

Suggests passion—linked with warmth and light.  
Connects Nanny to nature and water—makes her seem spiritual. Also links her to hope and liberty.

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

Colonisers contrasted with the colonised—restriction vs. freedom.  
Awareness of history but also of it being only one side of story.

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

Makes FN seem like the nursery rhyme characters from previous stanzas—undermines her accomplishments.  
British folklore contrasts Mary Seacole.

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

Makes her seem more real and relevant than figures from white history.

Suggests defiance and bravery.

Metaphor links her to the universe. Also another example of a source of light to contrast blindness of education.

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

Repetition from stanza 1—reminds us of the narrator's anger.

Inversion of ideas in lines 4–5. Summarizes theme of poem—using history to carve identity.

PQ: "Those without power are inevitably angry with those who do": Using this quote as a starting point, discuss the theme of anger in 'Checking Out Me History' and one other poem from the cluster.

Q: How does the speaker in 'COMH' use humour to support his anger?

Q: How are personal and national identity connected for the speaker in 'COMH'?





Beatrice  
Garland  
(b. 1938)

1. Contextual Information - what is a kamikaze? Discuss kamikaze oath - why would anyone take this oath?
  2. Read poem - What's it about? What's the message?
  3. What's each stanza about? (Task) - Can you link it to another poem?
  4. SPEED Task - How does Garland present ideas of blame and forgiveness in family life in Kamikaze?  
→ SA / PA.
- ★ Run through poem prior to task 4.

## Kamikaze - 2013

- 1 Her father embarked at sunrise  
with a flask of water, a samurai sword  
in the cockpit, a shaven head  
full of powerful incantations
- 5 and enough fuel for a one-way  
journey into history
- but half way there, she thought,  
recounting it later to her children,  
he must have looked far down
- 10 at the little fishing boats  
strung out like bunting  
on a green-blue translucent sea
- and beneath them, arcing in swathes  
like a huge flag waved first one way
- 15 then the other in a figure of eight,  
the dark shoals of fishes  
flashing silver as their bellies  
swivelled towards the sun
- and remembered how he and
- 20 his brothers waiting on the shore  
built cairns of pearl-grey pebbles  
to see whose withstood longest  
the turbulent inrush of breakers  
bringing their father's boat safe
- Creates the sense of being a journey, but title suggests a journey towards death.
- Japan is known as the land of the rising sun - reference to location?
- Suggests pilot is under a spell - hints at the influence of propaganda eg. being told that it's a great honour to die for your country.
- Certain death - grandiose metaphor
- Enjambement - second stanza changes the poem's direction, just as the plane changed direction.
- Daughter's thoughts and reasoning - pilot's voice and explanations are never heard.
- Irony - pilot should be aiming at big warships, but it's little fishing boats that catch his eye.
- Image of homeliness and celebration - ironic as there is no return for the pilot.
- Beautiful image of nature.
- Flag here used to direct/stop action. Links to flags of national identity - important in war.
- Sibilant sounds reflect smooth movement of fish through water.
- Hints at movement of samurai sword in line 2.  
→ Irony as pilot is about to turn from conflict.  
→ Could also symbolise him sealing his fate as 'dead' to everyone he loves.
- Focus now switches to pilot's childhood memories.
- Innocent childhood activities contrasting conflict of war.
- Enjambement and lack of punctuation hints that pilot got caught up in memories.



- 25 - yes, grandfather's boat - safe → Repetition of safe hints that pilot doesn't want children to go through pain of losing him  
to the shore, salt-sodden, awash → Interjection of narrator's voice into the poem makes it clear this is written from her perspective  
with cloud-marked mackerel, → Descriptions make sea-creatures seem precious, beautiful and powerful.  
black crabs, feathery prawns,  
the loose silver of whitebait and once
- 30 a tuna, the dark prince, muscular, dangerous. → First full stop signifies end of flight - should have ended in death but pilot returns to family.  
And though he came back → Daughter's direct speech - lack of description as before; more factual. Hints at her pain and empathy with him.  
my mother never spoke again  
in his presence, nor did she meet his eyes  
and the neighbours too, they treated him  
35 as though he no longer existed, → Irony as he is treated as though he is dead after having survived.  
only we children still chattered and laughed
- till gradually we too learned → Learned indicates this behaviour was not natural and was forced on her - tinge of regret for her actions.  
to be silent, to live as though  
he had never returned, that this  
was no longer the father we loved. → Indication that pilot was changed by experience, but also people's perception of him.
- 40 And sometimes, she said, he must have wondered → Final sentence displays destructiveness of patriotism - Either way he acted as a kamikaze pilot, his story ends in death.  
which had been the better way to die.

Q: How does the speaker feel about her father? Explain your answer.

Q: How is the power of nature significant in 'Kamikaze'?

Q: Discuss the power of memory in 'Kamikaze' on both the pilot and his daughter.

PA: 'There is no type of identity more important than family identity'.  
Using this quotation as a starting point, write about the theme of identity in 'Kamikaze' and one other poem from the cluster.



