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Remember - Christina Rossetti

Love poem expresses the sadness of the speaker at the thought of - her death (impeeing/coming death) - also shows her longing to be remembered by her beloved

and her selfless love involving the acceptance that her beloved might find relief from sorrow in forgetting her.

The word 'remember' with which poem begins is repeated five times emphasising the speaker's longing not to be forgotten after her death. Speaker presents death in two euphemisms 'gone away' (line 1) and the 'silent land' (line 2). Death leads to separation and ^{the} dead person travels into a quiet world (No communication) finality and sense of loss can be seen in use of 'far' and repetition of 'gone---away'

Lines 3-4 evoke speaker's reluctance to go and partner's unwillingness to let go. Image of holding hands creates picture of their union before death

Reminds beloved that once she is dead the time for counsel and prayer will be over

'let' marks a change in tone (from anticipatory, acceptance of death and freeing of partner is introduced)

Accepts possibility that the partner will forget

for a while (and remember later) Her partner should not feel sad (grieve)

• darkness and corruption (death, illness / ~~debt~~ corrupts the body) - A strong negative image NB the gentle euphemism of first lines put aside.

12 sestet - we note balance remembering and forgetting (contrast / antithesis) each word repeated twice. Speaker expresses love and her wish that the partner experiences joy again even if that means forgetting her. Line 13 begins 'Better' focuses on her emphatic rejection of her own desires over her concern for her loved one.

Sonnet balances two main emotions of the poem: the desire to be remembered and the loving acceptance that forgetting might be easier (or better) for the partner left behind.

Theme - Remembrance / Memories

Octave - tone mournful, sad, nostalgic, regretful

Sestet → acceptance, reconciling, consoling.

Questions

1, 2, 3, 4, 5, 6 (10)

* The Garden of Love - William Blake

[my task is very simple]

Story-line is simple: The speaker goes to the garden, only to find a chapel built in the middle, the flowers replaced with graves and grave-stones and priests patrolling the garden tying up his 'joys and desires'.

Garden - symbolises all innocent, natural expressions of love all freedom seen in speaker playing on the green as a child (alludes to Biblical garden)

- Now Chapel is built in the middle of the garden - dominating effect in an ominous way and obliterates part of the garden (Speaker's disapproval shown)

Lines 5 and 6 in stanza 2 begin with 'And' adds to 'And' in line 2 creates a sense of the speaker's horror as he takes in the disturbing changes.

1st Chapels gates are 'shut' religion should be welcoming all inclusive but this one shuts out suggest a hypocrisy of the clergy/church

2nd text over the door (Thou shalt not) forcefully imposes the restrictive commandment. NB text does not specify what reader must not do suggesting an all encompassing negation (all natural impulses are thus denied)

Speaker ironically finds no warmth/humanity (love) in the building dedicated to a loving God and turns away from organised religion to nature expecting to find 'sweet flowers'

Last stanza repeats (for emphasis) 'And' at the

beginning of each line - piling up the symbols of restraint & repression

[Flowers - symbols of beauty bringing joy have been replaced by graves & tombstones → images of death

Priests 'walking their rounds' suggests a gloomy patrol of the garden to ensure no spontaneous expression of love
if priests find any 'joys & desires' they tie them up with thorny stems.

Thorns symbolise painful effect on the person when instinctive expressions of emotions are prevented.

As a whole mood of the poem is critical & condemnatory.
- Speaker / Blake attacks religion / religious leaders for the oppressive & restrictive attitudes and behaviour

Religion has invaded and destroyed all natural expressions
Speaker is thus angry, disappointed, dismayed (there)
NB: don't use of innuendo

Simplicity / straight-forward form of poem supports the central conflict that the poem explores: simple structure & expression reflects ^{the} naive attitude of a child and the mature open-minded response of adult speaker which is contrasted with the suspicious & authoritarian attitude of the priests.

NB: Putting shot the three stanzas what do they remind you of in the church (Holy Trinity)

Harold Frost - Cecil Day Lewis

The speaker describes the transformation that nature appears to undergo when covered by a layer of frost. Frost makes it look as if spring has arrived, but it is too early for the start of a new season.

* Frost personified (a thief) who comes in the night and ^{accuses} steals the real world leaving this changeling. It exchanged the drab (dull) world with a brighter world.

- Appearance of frost and its effect on nature is made to seem magical & mysterious but it is mischievous. (an illusion)

The frost gives a false impression of spring

⇒ 1. frost on windowpane reminds speaker of the flowers (lilac) that blossom in spring

2. ice particles covering the blades of grass remind him of furry texture of catkins

3. frost hanging heavily on the hedge looks like petals of the Mayflower drifting onto the hedge.

4. elms transformed - frost on them makes them look like they have little crystal blossom flowers.

illusion is created by the white frost - the mistiness makes it difficult to discern details / shapes of objects - but it is down in the valley where the new creation of spring is happening. (Theory of creation check).

Speaker seems entranced and enchanted by the beautiful scene created by frost though he knows it is not yet spring but a forerunner to spring

shift in tone observed in line 11 - Mockery Spring
 speaker feels that the frost ridicules and shows no respect
 for people by tricking them into thinking that spring
 has arrived. It is unkind to deceive.
 compares nature to a 'raw country maid' borrows
 a beautiful dress to get married but will have
 to go back to wearing old working clothes "fairings"

Those captivated by the beauty will be left without comfort &
 unhappy and disappointed and have to settle for
 the ordinary less spectacular plants aconite & snowdrops
 that flower in winter.

! shows speaker strong feeling about the scornful attitude
 of frost. Emphatic 'No' - arrival of spring is not
 heralded by frost but rather what is happening
 below the ground
 glouce & filigree of death show a condescending tone (lost down)
 ↓
 lack of seriousness

Frost creates superficial appearance disguises death of
 many natural elements & reality of rebirth.
 Death is necessary for new life

* Seasonal changes ensure perpetuation of all life on earth.
 Speaker points out man's dependence on nature in last
 words of poem 'and let's our future breathe'

Cyclical nature of life - beauty on display above is
 insignificant to the beauty of creation below ground.

Poet -

NB Farrier -- (Blacksmith - worked with / forged hot metal into different shapes)

A sonnet - about Felix Randall. Name Felix means happy in Latin. This is ironical when one considers the emotional tension noted in the speaker's melancholic tone (sad/sorrowful)

1st line deals with speaker's reaction to the blacksmith's death. Rhetoric question conveys disbelief in receiving news of Felix Randall's death.

Farrier - an indication of the hard manual occupation of the deadman. 'duty' introduces the role of the speaker in the farrier's life. As Catholic priest / speaker visited the farrier and 'watched' (line 2) the effect of the illness on the physical figure of the man. 'Watched' also indicates that the priest is able to offer a personal account of what happened.

line 2 - farrier described as 'big boned' & 'hardy handsome' suggesting a robust, sturdy and strong man. Fitting in with his profession requiring a good deal of strength
NB "mould" -

In spite of his sturdy build Felix Randall is affected by sickness. Reiteration of 'pining, pining' shows how the disease weakened the physical bulk of the body. 'four disorders' (line 4) the complications which set in and these fought against one another as they manifested ('fleshed') themselves thus ruining the body. 'all contended?' rhetorical question at end of description

of the fading body - indicates the heartache the speaker feels. Duty as priest fulfilled but is left with sorrow due to emotional attachment.

'Sickness broke him' - affords sickness the strength & robustness used to describe the blacksmith earlier.

'broke' literal & figurative meaning
ruined body → shattered his spirit made him lose hope.

F.R. - 'impatient' (line 5) would curse showing frustration at losing former strength.

But changes to be more accepting after having the last rites to feel 'mended' (line 5)

Anointment is a Catholic rite done to a person in danger of dying - blessed with oil.

Speaker believes that 'a heavenlier heart' (line 6)

began earlier when speaker provided Felix with the promise of forgiveness & new life 'sweet reprieve & ransom' (line 7)

Implores God to forgive FR any sin committed allowing FR to 'rest' line 8. in peace.

Exeter - visits speaker made to FR (he sick) make him develop a fondness & affection for the ill. Visits also soften us. Visits develops priest's affection & makes priest more compassionate. line 9 words (tongue) offer comfort.

touch provides sufficient comfort to stop FR tears.

Felix referred to as CHILD (Catholic priest father 1 - old) also maybe FR becomes child-like in his helplessness

From line 12 → speaker contrasts the 'boisterous' Felix to the one who became ill. Recalls Felix at 'the forge' - powerful image of FR using great force being admired by peers now reduced to a weak broken man

'Sandal' (line 14) wd be horseshoe FR made & 'battering' wd be the sandal that would pound against the ground

as horse moves

Sardal rhymes with Randal a linkage of man's name & / praise
his profession. - Ends on a note of enormous admiration →
Felix R. used his physical power to create an item both
strong & beautiful. A fitting epitaph for the man who is
the subject of the poem.

Somewhere I have never travelled, gladly beyond - ee. Cummings

Speaker in this love poem is grappling with the notion that his beloved has an inconceivably powerful effect on him. Battles to comprehend or explain it. She evokes in him feelings he has not experienced before & feels he is transformed by his love for her.

Is astounded by and in awe of the mystery of love. Speaker takes into account all the extremes of love and explores the idea that there is beauty in all aspects of his relationship.

Lines 1 & 2 of 1st stanza speaker uses the metaphor of a journey to an unexplored, unfamiliar land in order to explore the power & effect that love has on him.

'gladly' embarks on this journey
Placement of 'beyond' at end of line 1 supports idea of the unknown stretching ahead of him
NB no space 1.1 'travelled, gladly' suggest his happiness is bound to this journey.

Sense of sight is usually related to the sense of sound in line 2 & line 19 - referred to as synaesthesia (one sense is described in terms of another). Here contributes to a feeling of disorientation felt by the speaker at the wondrous, mysterious power of love that he experiences when he looks into the eyes of his beloved.

3rd line - speaker says that the smallest or 'most frail gesture' from his beloved generates feelings so powerful in him that they surround or 'enclose' him.

Continues to say that the 'things' / feelings he experiences are so intimately part of him that he cannot touch [them] because they are too near (lined). This paradox

evokes the mysterious, inexplicable power of love.

similar sounding words 'enclose' (line 3) & 'unclench' (line 5) suggest that the speaker's beloved can both contain him & open him up emotionally with the 'slightest' glance or movement. In the context of love's power, both actions are astonishing.

use of the image of a clenched fist ('i have closed myself as fingers') in the past he had/had closed himself to the idea of love but as his beloved's 'look', he gradually relaxes & opens up.

idea of a slow opening up & revealing of one's vulnerability is reinforced by the image of a rose opening, 'petal by petal' (line 7) in Spring. Here rose is used in relation to the male speaker. She is able to open him up gently, 'petal by petal' & make him blossom. This relationship exposes the softer, gentler, more romantic side of the speaker.

'Spring' (line 7) capitalised - suggests the power the season has to transform nature & by implication the transformative power his beloved's love has on him.

bracketed phrase at end of stanza 2, (touching skilfully, mysteriously) suggests the magical quality that Spring - & love - possesses. Love is made all the more beautiful 'i' it is mysterious & inexplicable.

* Stanza 3

the power of his beloved is reiterated 'i' speaker says that he is willing to yield to her whim or 'wish' (line 9) for him to 'close'. Compares self to a flower whose instinct / heart' (line 9) senses the onset of the cold weather & begins to 'shut'. Comparing beloved to both 'Spring' and 'snow' he suggests that she has

complete control over his life, just as the seasons have control over the lifecycle of a flower.

4th Stanza

Speaker further enhances beloved's power by saying 'nothing which we are able to perceive' compares to the power she has over him; i.e. her power goes beyond anything that exists on earth.

Paradoxically her 'fragility' is described as 'intense' (it is her femininity & delicacy that make her powerful; give her a hold over the speaker).

refer

Reference to 'countries' (line 15) is a reminder of the speaker's metaphoric journey to unknown, unexplored places whose 'texture' & 'colour' overwhelm him.

She is the world to him. His emotional intimacy with her is equated with travelling to a vivid world.

4th stanza concludes with reference to 'death' & 'forever'

Each intake/exhale of breath, her 'texture' gives him an experience of infinity; 'breathing' gives him paradoxically, both 'death' & 'forever' in that experiencing her fragility allows him to know life, death & eternity. boundaries dissolved - line 15 speaker

indicates that the borders of countries have disappeared for him. Final lines of stanza & boundaries of life & death have vanished.

5th Stanza

Speaker admits in the parenthetical statement that he does not know why his beloved holds so much

power over him but that he is happy she does.

Acknowledges the mysterious, magical power of love. Now says that nature cannot match her power, 'the voice of her eyes is deeper than all roses' line 19.

'Small hands' (line 20) as reminder of her fragility but, despite this, she has enormous power. Not even rain, personified as having hands to open the rose, has the transforming, nurturing power his beloved has.

(absence of spaces after commas emphasises that there is absolutely nothing more powerful than she is)

Form / Structure -

Cummings experiments with use of language this is one of his.

Five quatrains written in free verse

Final quatrain is only stanza to contain a rhyme scheme

No capitals except Spring. / full stops - means that there is no beginning & no end to the poem. relates to ^{idea that} love is timeless. even 'i' is lower case indicates speaker's

humility & insignificance in comparison to his beloved
Devoted to her & is happy to cede control over himself to her.

Enjambement → evident in this play

The Zulu Girl

Roy Campbell - born in Durban. → could have grown up listening to the stories of the great Shaka Zulu, the proud tradition struggle & survival of the warrior nation of the Zulus. Campbell was sympathetic towards the hardships & endurance of black South Africans. Zulu girl is thus a representation of their plight.

Traditionally Zulu women were responsible for ploughing the soil (reflected in this activity)

1st Stanza - the Zulu girl plants herself in a harsh & unforgiving environment. Standard phrase 'red hot' (description of how hot it is) is reversed as 'the hot red acres' might suggest redness of the soil / how red the earth looks because of the harsh sun beating down on it: making it look as if it were 'smouldering'. Earth is dry and labourers are 'sweating' of heat & physical exertion.

Labourers seen as 'gang' stripping them of 'individuality' tedious routine work shown by 'plies' and then girl's act of 'flinging' her hoe is a sign of impatience, exasperation / defiance. Rejects work to tend to her to child - (has been carrying the child)

Anguish of child & unpleasant conditions exposed to are reinforced by the word 'tormented'

Atmosphere of discomfort is seen & felt in stanza 1.

Stanza 2

The girl separates herself from the 'gang'. Takes son to a 'ring of shadow pooled / by thorn-trees' (5-6) Looking for

some relief from the unbearable heat - by the shade is meagre (from the thorn tree. but $\frac{1}{2}$ a loaf is better than none). Her tenderness is seen by the gentle caresses of her hand through the hair. Freely/grooming son looking for ticks in his hair when she finds them - squeezes them between her fingernails with 'sharp electric clicks' (sounds) compared to a hunter who 'prowls' her son's head in search of prey. Creates impression of a determined ^{girl} to care for her son. Also indicates a tough streak, has to endure the great hardship in her life.

The regularity of her routine is suggested by the phrase 'purpled with the blood of ticks' (line 6) thorns of thorn trees have been stained by the blood of ticks she has wiped off her fingers.

- baby sleepy but greedily drinks from mother's breast 'heavy nipple' indicates nourishment she provides seen as 'tug(ging)' and 'gnawing' while he feeds - words indicate extent of hunger & satisfaction he gets. Speaker compares child to a puppy, reinforcing innocence.

Mother is compared to a 'broad river' (12) not only satisfying physical needs but also passing on her weariness and disillusionment (sighing). 'Yet' indicates a shift in the poem.

Not just a mother taking care of a son. Poem takes a more symbolic interpretation.

= Speaker indicates that along with physical nourishment the son 'imbibes' / absorbs values, history & culture of his mother's tribe. Nurturing of child sparks mother's pride - 'an old unquenched unsmotherable heat' (14) & her desire to pass on the legacy of past Zulu warriors to her son - The 'curbed ferocity of beaten tribes' (15)

refers to how the Zulu nation was defeated & their fierceness restrained.

Despite having been 'beaten' & having to accept defeat the tribe has maintained their 'dignity'. Word 'sullen' suggests that there is an underlying resentment & hostility in their acceptance of their position. The rearing will thus awaken fierceness & spirit of the nation.

Image of mother as a predator on the 'prowl' is thus carried thru to description of child as a 'puppy' - as puppy will also grow into a predator. Thereby accords / agrees with idea of the future 'ferocity' (is) of child once values have been instilled.

Last stanza - mother is compared to a 'hill' ^{that} looms above [her son] who is compared to a 'village'.

She is grand & imposing - like a hill that shields the village. Offers protection.

Also compared to a cloud that will bring rain required for the growth of the 'coming harvest'.

'terrible & still' (19) imply cloud is menacing & storm will arrive unexpectedly.

Image of 'the coming harvest' holds the promise of a better future. A future where Zulu nation will be liberated from oppression.

It foreshadows how the younger generation will rebel against their oppressors and bring about change.

The mother has power to determine son's future. She could live in peace like the village sheltered by the hill or she could unleash a storm that could restore the dignity of ^{her} the tribe.

Child becomes a symbol of the might of the

Zulu nation. Represents the future generation rising up against oppression & claiming what is rightfully ~~there~~ his

Questions

1. What is the girl doing before she stops to rest? 1
A Hoeing the fields preparing the field to grow crops
2. What kind of mother is the speaker describing in stanza 3, Quote from poem to support yr. ans (3)
✓ 'slow caresses' tell us of mother's tenderness, care she is taking of child
✓ 'sharp nails', 'proud', 'sharp electric jabs' - speaks of her strength & protectiveness
a lioness looking after her cub.
3. Quote 2 examples of simile (2)
Stanza 3 - hugs like a puppy
Stanza 5 - like a hill
2. One quote from 3 explains its effectiveness (2)
Stanza 3 - way baby pulls at mother's nipple compared to a hungry puppy suckling on its mother
emphasizes baby's innocence & helplessness.

'shade' gives protection & lies at rest - all will be OK. [7]

The tone in the final stanza is both optimistic & ominous. (3)
Optimistic - all things suggest the bad is going to happen

Do you agree? Justify your response with a careful reference to the last stanza. 'cloud so terrible & still' [10]

Stanza 5

bad things are coming. Storm thunder & lightning. If one assumes storm could be

The security & shelter that the mother provides baby is tight compared to the security & shelter hill provides a village. Stands guard against anyone that will want to hurt him. Suffering is there but eventual we 'harvest' - get free.

The Funeral Blues . W.H. Auden

Title suggest the loss of life - 'funeral'
'Blues' adds to the feelings of sorrow & heartache during this time.

Command in line 1 clocks asks to 'Stop.'
clocks representation of time.
telephone be 'cut off' - no communication w/ outside world.
Tone is imperative (commanding)
Speaker is affected by the death & wants ordinary life to come to a standstill.

Drums are 'muffled' suggesting the muting of drums, creates a solemn feeling. - Provides the deceased w/ traditions associated w/ mourning.

Relationship w/ deceased is not clear but ^{he} makes decision to 'let the mourners come' line 4

Stanza 2 - aeroplanes personified 'moaning' & 'scribbling'
- these too need to mourn. Adds to intensity of his grief.
Public advertisement of the death → 'scribbling' on the sky
contrasted w/ 1st stanza

Wide world now be part of his grief. Pronoun 'He' (6) creates anonymity as to who is dead.

'public doves', 'policemen', 'black -- gloves' → all inform of mourning indicating how important the deceased is to the speaker.

5

Stanza 3

pronoun 'my' reveals how much the dead man meant to the speaker & - 'orders in Stanza 1 & 2

are to honour this person & give prominence to his loss. Metaphor of compass & calendar emphasises direction & purpose the dead man gave to the speaker.

Speaker now feels lost & unable to continue with life due to the loss.

'working week' & 'Sunday rest' (10) - time was measured by the existence of his loved one. Life was fulfilled by the time spent with the dead man.

11 - 'noon', 'midnight' are examples of synecdoche (parts that represent the whole implying all the hrs of the day).

'Thought -- love wd last forever' ; colon introduces the reality of death & the despair he feels when he realises he was 'wrong' (12)

Reveals tragedy of human life i.e. everyone must die & everyone of us will experience the loss of a loved one.

Stanza 4

deals w/ depth of speaker's grief

13-14 - all light to be extinguished (distinguished)

orders the cosmic elements to disappear

Stars normally = romance but are 'not wanted now' (13)

are a remainder of happiness wh. he rejects.

word 'dismantle' suggest wants nature to be removed as everything now becomes worthless.

Nature needs to take note of his grief & remove the ocean & wood.

all beautiful shd end shows desperation

Final line - he is unable to move beyond grief & is completely hopeless.

④

1. How is the choice of diction in line 1 commands issued 'stop' the clock & 'cut off'

used to convey the speaker's tone. (2)
 imperative ^{tone} mood, commanding tone 'stop' & 'cut off' clocks represent time. cutting off telephone = no communication

2. Explain why the aeroplanes are described as 'moaning' in line 5 - planes are personified. loud sounds they produce = moaning adds to intensity of grief (2)

3. Refer to line 8 'He was my --- East and West'. Discuss what the image suggests about the relationship between the speaker & the dead man. (3)
 metaphor of compass. - emphasises aspect of direction & purpose the dead gave to the speaker. Speaker feels lost & unable to continue w/ life due to the loss. use of 'my' reveals how much the man meant to the speaker.

4. Does the title of the poem capture the speaker's feelings accurately? Justify your response. (3)
 Yes - title suggests loss of life - funeral
 blue adds to the feelings of sorrow & heartache experienced during this time. These capture what is given in the four stanzas. eg. ✓ [10]

Motho ke Motho ka batho babang (A person is a person because of other people.) Jeremy Cronin.

Jeremy Cronin was arrested in July 1976 - Under Terrorism Act sentenced to 7 yrs in prison. was released in May 1983

First three sentences establish the setting & situation - a prisoner holds a mirror out in order to see the corridor outside his cell. - (window ^{like} ~~shd~~ be used by warder to check inmate) - ironical inmate uses window to break his sense of isolation - connects w/ another prisoner

'Clear' view but how much can he see nothing except corridor / passage he achieves but he is still locked in (no freedom)

3-4 - first speaks of a person - then refers to him as prisoner ^{juxtaposition} check repetition of 'mirror' & see lines 5-6 → stresses means of communication & ~~highlight~~ moment of comm. 1.1 2.

Man in passage signs messages to man in cell

Speaker describes hand movements & provides explanation in brackets

Passage man is cautious w/ comm. but warder accuses polishing prisoner, who deflects the confrontation.

Warder speaks - aggressively & abruptly

prisoner's response - lowers self, (did he deliberately choose to polish door handle near ^{tellor} ~~prisoner~~)

(Select messages italicised & warder, later, strength-brother) ⁽¹²⁾ ⁽¹⁹⁾ ⁽²⁶⁾

messages are short but create the desperately needed contact.

3 messages - ① warn the inmate of presence of warder

② promise to see later so that inmate feels less lonely & knows other prisoners are aware of him.

③ offers the ^{the} comfort of the final message.

Use of Afrikaans establishes characteristic of the warder.
prisoner uses English except for obligatory and subservient
'baas'.

Ironies - prisoner being wanted by warder but is still deceived
as prisoners have found way to communicate.

Important part of comm is for 1 prisoner to reassure
the other that he is not alone - human warmth
concern is shown

Final line

In my mirror - refocuses attention on means of
communication

African Thunderstorm. - David Rubadiri

- first sign of storm are clouds advancing, 'From the West' clouds are moved by the wind: 'hurrying' (line 2) 'Turning' (line 3) 'Whirling' (line 7) & 'Tossing' (line 8)
- these create the speed & energy of shifting clouds.
- One word lines 'Turning' 'Sharply' suggest quick changes.

Potential destructiveness of storm is captured in the similes of the clouds' being 'like a plague of locust' that descend upon the land, leaving devastation behind. The wind is 'Like a madman chasing nothing' suggesting without a purpose / direction but simply potentially harmful energy.

2nd Stanza Observer describes clouds moving in a more controlled & purposeful way. Now clouds, start 'Ride stately on its back' (its being wind). Clouds settle on hill. But atmosphere is threatening clouds filled with rain 'Pregnant' & look like 'dark sinister wings'. Simile compares the clouds to ominous wings agrees with idea of dangerous birds introduced in 'perch' line 2.

+ we see swift pace of wind moving quickly enough to create a whistling sound also see the strength of the wind that bends trees. Personification of trees suggests the power of the wind & subservience of trees can only bend to allow wind to pass.

3rd Stanza - (longest stanza) now focus on an individual village see reaction of women & chn.

Chn - 'delighted' screams show pleased excitement + fear as they anticipate the unleashing of rain

Jells add to sense of the wind

In contrast women are silent but act quickly to prepare for the storm. babies cling on their backs women race about the village in & out of huts Movement adds to sense of chaos 'Madly' line 24. plus the high-pitched sound of speedy wind.

In their rush clothes loosen to reveal bodies beneath.

Simile 'like tattered flags' (line 27) creates image of pieces of clothing fluttering in the wind description reaches a climax in the last four lines

- lightning flashes brightly & frighteningly, violent sounds of the thunder follow - observer watches rain pouring down & steadily approaching the village.

Military image in the final line suggests the inevitable arrival of downpour.

poet uses sounds in many ways

1. Onomatopoeia - whistles - produces the wind's high-pitched shrill

'screams' - evokes shrill screeching

'crack' - an appropriate sharp, brutal sound of thunder.

2. Alliteration - 'toss & turn' - links wind's violent throwing about of the sands in the village w/ sharp hissing rust of wind enhancing power of wind.

'w' words highlight various aspects of wind Whirling, wings whistles, women, wave

3. Consonance & Resonance - Rumble & tremble operates also as rhyme. Sound device evokes the reverberation of the thunder

see repetition of 's' & 'm' sounds in

'smell', 'smoke', 'march', 'storm' works to link

words to highlight the power & danger of the storm.

African

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Elegy

Ben Okri

↓ poem/song that expresses sorrow / that is reflective

Here poet is describing the sorrow, pain and suffering of all Africans.

Speaker begins with personal pronoun 'We' (line 1) reader becomes part of the wonder (miracle) created by God.

Line 2. continues with an explanation that

'God made [us]

To taste the bitter fruit of Time'

might imply that life experiences may be unpleasant (bitter) sense is countered by 'fruit' which has connotations of sweetness & growth.

Time is capitalised as it is personified suggesting it has power. to expose us to both difficult & happy times 'We are precious' (line 3) short line reminding us of our spirituality.

Suffering has the ability to change into something good such as a wonder. Through suffering we come to appreciate the miracles of nature. Speaker re-affirms our hope that things in life will improve

Stanza 2

'now' reflects on the sorrow / hurt presently in the speaker's life. but (line 5) suggests pain & sorrow. but hardship experienced by speaker is temporary as it will 'turn golden when I am happy' (line 7) The suffering we experience will allow us to grow into something better. 'Golden' shows something valuable will emerge so suffering is not in vain.

Speaker wants us to remain optimistic that one day the mystery of our suffering will be revealed to us. Mystery of life is that hope

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allows us to dream of a better future irrespective of the circumstances. A reminder that 'we bear poverty' but 'sing' & have sweet dreams. Speaker uses rhetorical questions to remind us that it is not necessary to question & search for meaning. Line 9 'we bear' shows the weight we carry of 'poverty' & the endurance displayed despite life's hardships.

Stanza 3 each negative idea is countered by a positive reaction 'Cursing' the air' will be cursing God

We project anger onto God when we experience difficulties. Line 12 - metaphor is used to compare 'fruit' to life we are thankful when life is good.

Line 13 'lights that bounce gently on the waters' suggests that as long as life is flowing in a way that ensures our happiness, we remain hopeful & optimistic.

Stanza 4

States 'our music is so sweet' suggests there are other elements that bring joy. Other miracles are happening to add to the sweetness. Personification of air (~~since the air~~ 'It makes the air remember') links ^{back} to 'we never curse the air' (line 11) air represents the supernatural which exists in life.

'There are secret miracles at work' implies the cosmic dimensions in life. Miracles are associated with the spiritual world. (check line 1 reference to 'God'). Alluding to 'Time' as a mythical figure - suggests time will determine the miracles that happen.

Time is a healer & has the power to heal all sufferings & turn things 'golden'.

Speaker mentions that he 'heard the dead singing' this is continued in stanza 5.

Stanza 5

'they' the dead mentioned in line 20. - we see respect given to ancestors in African cultures. They reassure speaker that 'life is good'.

'Fire' (25) is hot & burns but here the dead advise the speaker to live this life with passion. desire for change will bring 'hope'.

Stanza 6

'Surprise' deals with miracles & wonders of life
'unseen moves' suggests the hidden miracles that take place.
Life is not lto to what the eye can see.

Ocean = vastness of the world.

Songs = life's experiences

Ocean is compared to the sweetness of music. This harmony will conceal the bitterness endured. result is a positive outcome.

Sky = representation of hope. We don't know what lies beyond the sky.

Sky = heavens implying God. Christian believe the soul will depart from the human body & ascend to heaven uniting with God. God is our friend not the enemy.

Embrace whatever difficulties we have to deal with in life.

Destiny is our friend - (metaphor) shows us we will never know what lies ahead. It is our choice to treat it as a friend (30) treat as someone we can trust. Up to us to choose our destinies.