

POWER AND CONFLICT

GOLDEN QUOTATIONS
REVISION RESOURCE





CLUSTER ONE: WAR

**'Suddenly he
awoke and
was running –
raw'
Bayonet
Charge**



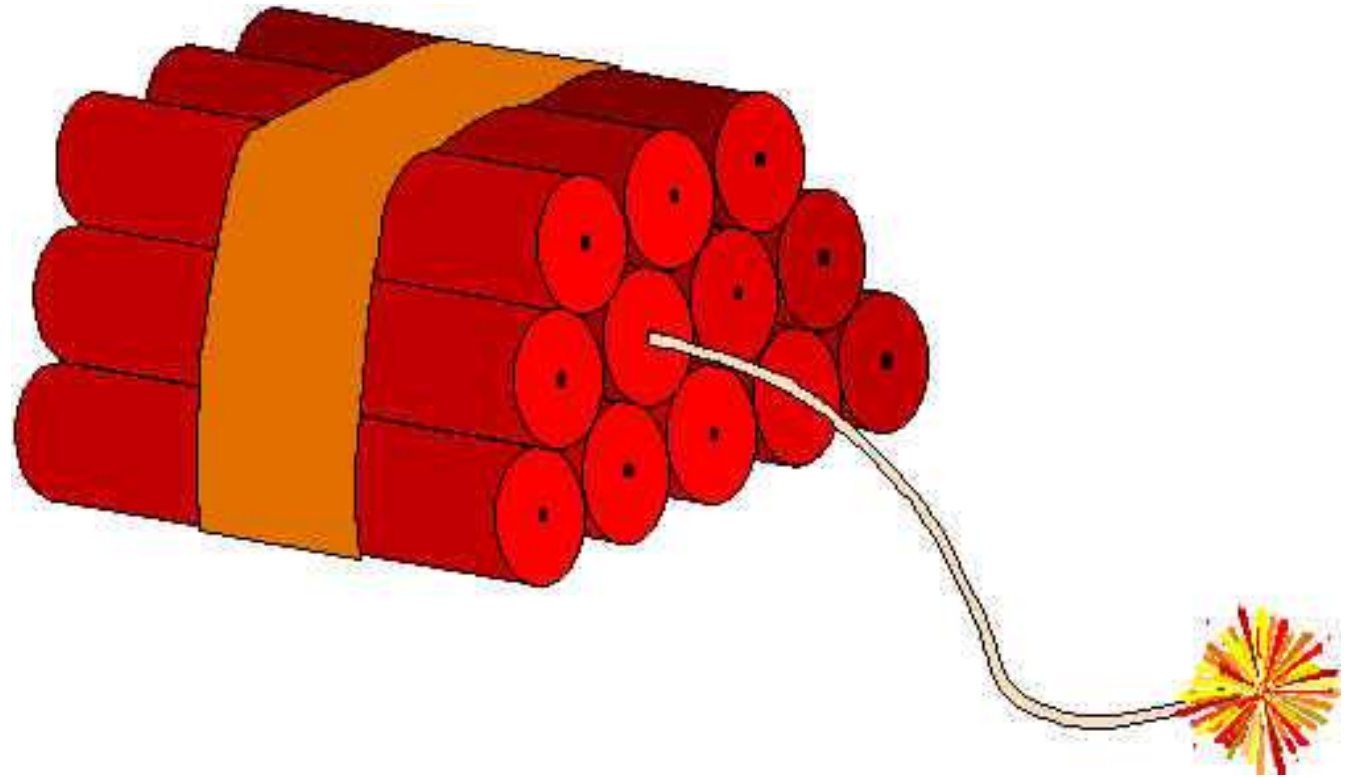
ANALYSIS:

In media res: the speaker literally wakes up running. Nameless 'he' means that this poem may be the story of many young soldiers.

The **alliteration** of 'r' gives sense of effort and breathing.

The **adjective** 'raw' has negative connotations of unready, unprotected.

**‘His terror’s
touchy
dynamite.’
Bayonet
Charge**



ANALYSIS:

Metaphor: his fear makes him dangerous.

The **alliteration** of 't' emphasises his anxiety, hard, quick, metallic sound.

Contrast to first line – speaker has almost become a weapon and is unsure what he is capable of.

Structure of bayonet charge

- **Enjambment – pace**

- **Note how the lines run on from the first stanza until the volta (turning point) where the speaker has an epiphany.**
- **This highlights the panic and chaos of the soldier's situation.**
- **It emphasises the contrast when the speaker 'stopped -'**



**'Our brains ache, in
the merciless iced east
winds that knife us'
Exposure**

ANALYSIS:

Metaphor - Owen establishes the poems focus on the psychological impact of war, but also the literal ache the freezing conditions have on the soldiers.

Sibilance - conveys the biting cold, the intensity of the wind that hurts them as if stabbed..

Personification - Nature is personified as an evil, inescapable and vicious enemy, creating fear within the listener and the soldiers themselves.

STRUCTURE

Ellipsis – Implies how long these brutal, yet mind-numbing events continue on. Owen uses ellipsis to slow the pace of the poem, forcing the reader to experience the same frustrations the soldiers were exposed to.



'Dawn massing in the
east her melancholy
army'
Exposure

ANALYSIS:

Personification – Nature is again being personified to convey ideas that it is more dangerous than any physical army could be to the soldiers.

Dawn = new beginning, happiness etc. However, here it just brings another day of misery.

Juxtaposition – Owen juxtaposes the stereotypical female kind and nurturing nature figure with the aggressive connotations of an army. This emphasizes ideas that the soldiers are not only in conflict with physical bodies, but also with nature.

Structural analysis:

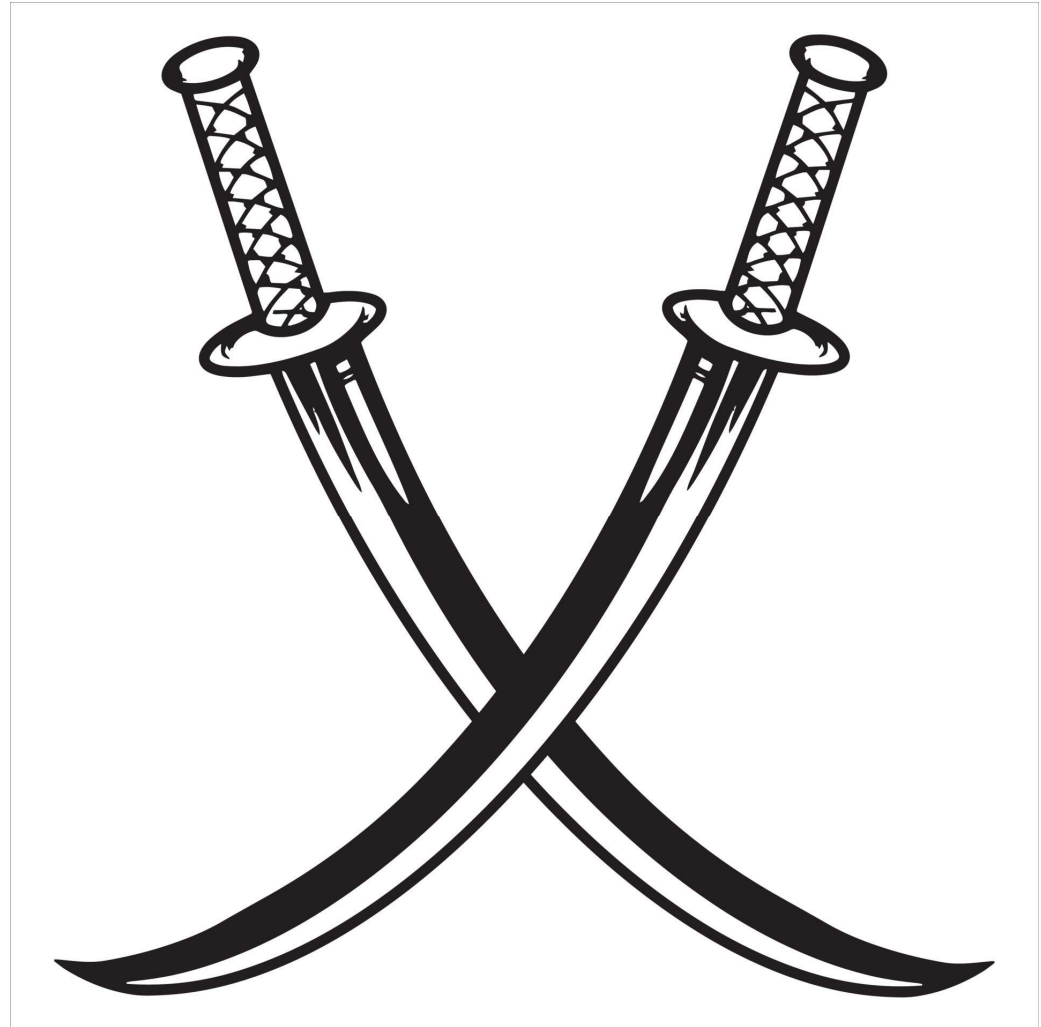
Refrain- 'But nothing happens.'

-
- Anaphora – Repetition of this line emphasizes the futility of war. The situation is never-changing despite the suffering the soldiers are exposed to.,
 - Cyclical Structure – The last line of the poem mirrors the last line of the first stanza, emphasizing that nothing has happened or changed in the time the narrator has been speaking.



'Her father
embarked at
sunrise with a
flask of water,
a samurai sword
... a shaven
head...'

Kamikaze



ANALYSIS:

Imagery: Japan was also known as the land of the rising sun, linking the character to his culture and duty.

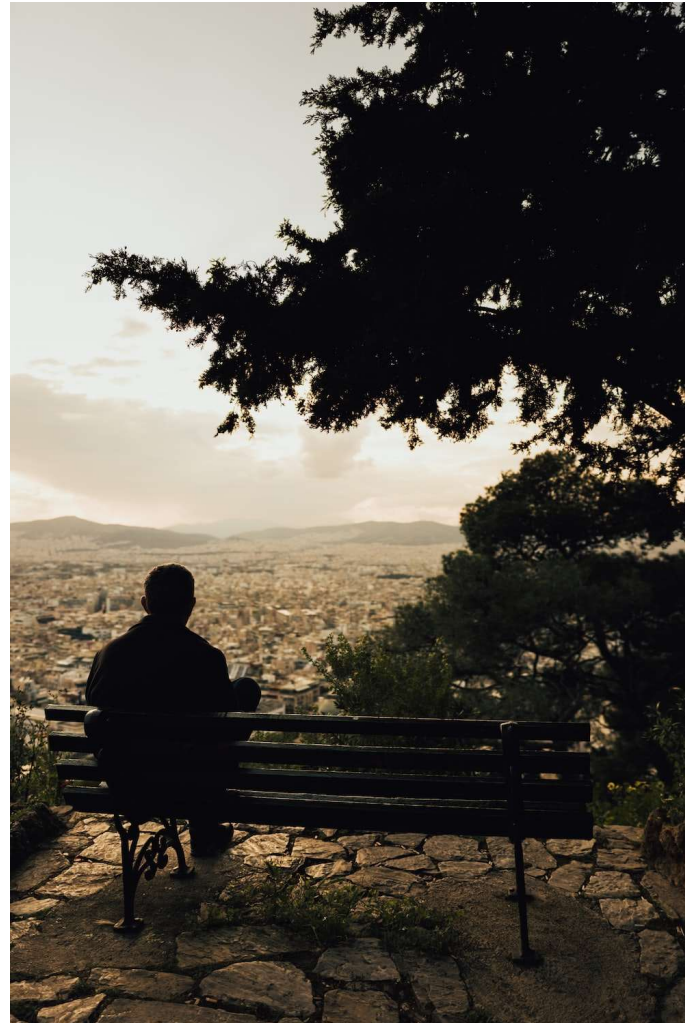
The list of three creates intimacy with pilot – see him as human.

Personification - Nature is personified as an evil, inescapable and vicious enemy, creating fear within the listener and the soldiers themselves.

STRUCTURE

Ellipsis – Implies how long these brutal, yet mind-numbing events continue on. Owen uses ellipsis to slow the pace of the poem, forcing the reader to experience the same frustrations the soldiers were exposed to.

**‘..he must have
wondered
which had been
the better way
to die...’
Kamikaze**



ANALYSIS:

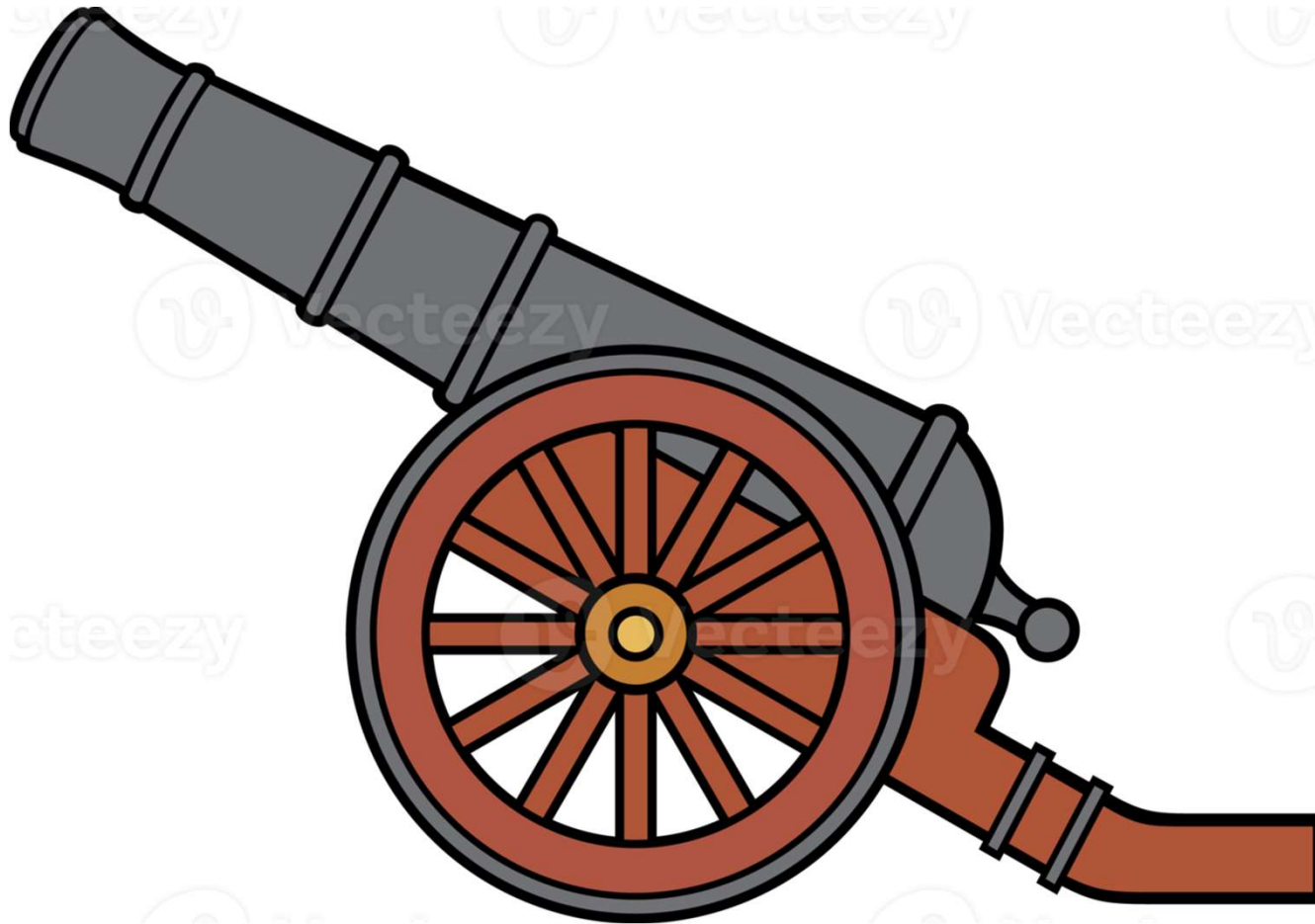
Modal verb 'must'- we have to imagine his feelings because he is not able to tell his story himself. Of course, on a literal level this is because he has died.. However, this is also symbolic of how the pilot was silenced and shunned from society.

Comparative adjective
'better' highlights conflict, emphasises that he dies in the eyes of his family.

Kamikaze structure

- Enjambment, italics for speech – narrative
- Note how the lines run on all the way to the fifth stanza – more personal
- Italics show shifts in perspective.
- Line lengths go up and down – like waves.





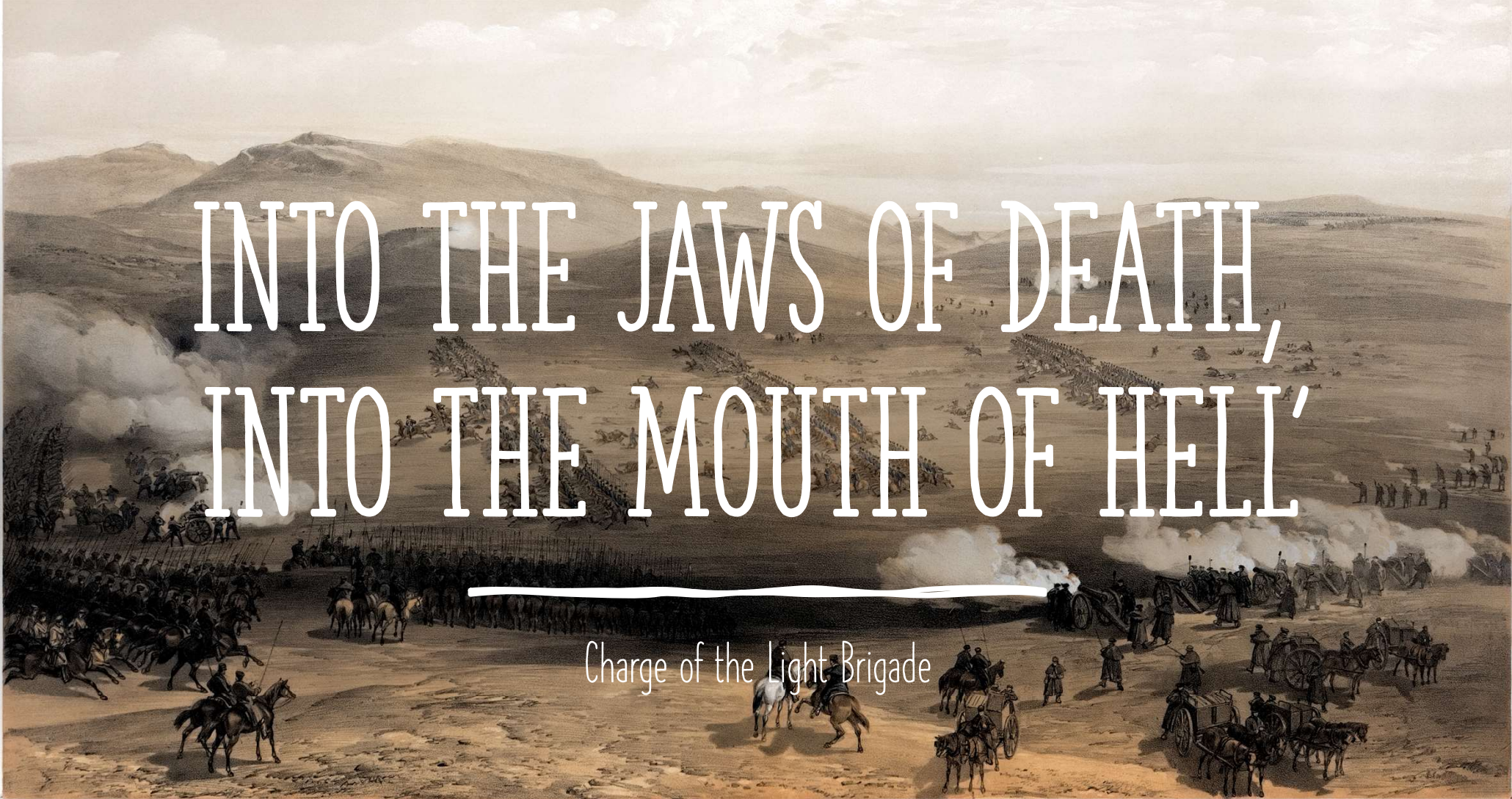
'Cannon to the right
of them,
cannon to the left of
them,
Cannon in front of
them'

*Charge of the Light
Brigade*

ANALYSIS:

Imagery of the soldiers being ambushed. They are completely surrounded and trapped. They are left with nowhere to turn.

Anaphora 'Cannon to' enhances the power of the cannons and the vulnerability and powerlessness of the soldiers.



INTO THE JAWS OF DEATH, INTO THE MOUTH OF HELL'

Charge of the Light Brigade

W. Simpson del. — E. Walker lith.

Published March 1st 1855 by Paul & Dennis Colnaghi & Co. 13 & 14, Pall Mall East. — Publishers to Her Majesty

Printed & Sold by the Queen

Depot,
Paris, Goupil & Co.

CHARGE OF THE LIGHT CAVALRY BRIGADE.

COLNAGHI'S AUTHENTIC SERIES.

25th OCT. 1854.

UNDER MAJOR GENERAL THE EARL OF CARDIGAN.

ANALYSIS:

A powerful image of the soldiers charging into the valley and therefore charging towards their death.

'Jaws' and 'mouth' creates claustrophobic imagery. The soldiers will be 'eaten up' or shredded by bullets.

CHARGE OF THE LIGHT BRIGADE: STRUCTURE

- Tennyson uses dactylic dimeter to mirror the rhythm of horses running into battle.
- This unrelenting rhythm implies that the soldiers have no choice but to run into battle.
- The rhythm also adds pace to the poem which contributes to the atmosphere of chaos.



CLUSTER TWO: EFFECTS OF WAR



***'On another occasion we get sent
out'***

Remaining

ANALYSIS:

Media res - initially confuses the reader as they are unsure of the events taking place which could mirror the uncertainty of soldiers once they have left active war zones - they are unsure of what 'missions' await them back home.

The casual tone implies that there have been others before this, and there is a certain weariness to the image that comes up: the soldier, exhausted, having seen more than his share of dead bodies, going along his way.

Colloquial language - the soldier is used to the day-to-day missions they are sent on. Soldiers are repeatedly exposed to pain and trauma without any help/support.



his bloody life
in my bloody
hands.'

Remains

ANALYSIS:

The final line of the poem is structurally charged with multiple emotive meanings. The adjective "bloody" here has a dual meaning, both the angry, frustrated swearing of a soldier and his literal blood-soaked "life" and "hands" as a result of the incident which has caused the immense guilt he is feeling.

The repetition of 'bloody' implies that the speaker's guilt has blurred the normal process of logic in his mind.

REMAINS: STRUCTURE

The use of enjambment throughout also suggests that the speaker is unable to separate the past from the present, causing events of the past to move into the present - symbolising his PTSD as the events force their way into his present, and he is unable to control this.

*'and I swear // I see
every round as it
rips through his life'*





*'With spools of suffering set out in ordered rows'
War Photographer*

ANALYSIS:

The reels of film are described like soldiers, or like rows of war graves. Paradox (contradictory)- chaos and suffering are reduced to something neat and ordered.

Sibilance creates the sense that silence and whispering are needed to complete this process.



'A hundred agonies in
black-and-
white from which
his editor will pick
out five or six'

War Photographer

ANALYSIS:

Juxtaposing image of 'agonies' and 'his editor will pick five or six'- highlights the casual nature with which outsiders will view the images.

The most dramatic and emotive images will be selected- the remaining stories will remain untold.

Structural analysis of War Photographer:

- 4 stanzas- 6 lines per stanza
- Rhyming couplets
- Regular rhyme scheme –
ABBCDD
- The photographer creates order with the photos, making sense of the chaos.
- Creates a sense of routine- he takes the pictures, develops them, returns to warzone- nothing changes.





'Crimped petals,
spasms of paper red'
Poppies

ANALYSIS:

The poppy is already damaged - foreshadows his death before he's even left. **Ruined poppy = symbolic of emotionally and physically ruined son.**

'Spasms'- uncomfortable/painful-lack of control. This could be describing the mother or the son.

'I went into
your bedroom,
released a
song bird from
its cage'
Poppies



ANALYSIS:

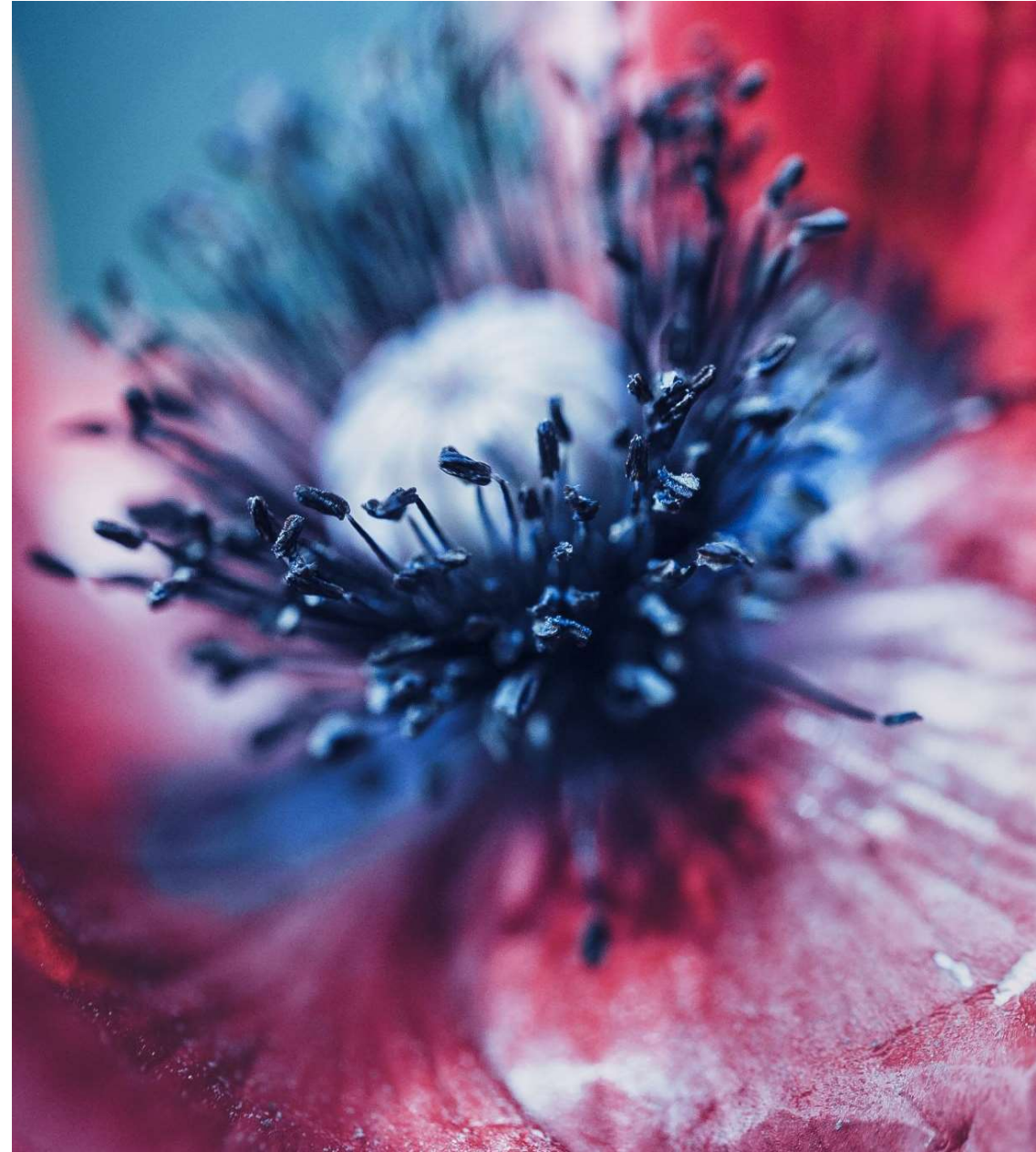
Symbolism of the bird- the boy has been nurtured to go out into the world and begin an independent life.

'Released' perhaps has more negative connotations. This suggests perhaps the mother was overprotective with the imagery of the son as a released prisoner.

Poppies: Structure.

Enjambment.

- The poem uses enjambment throughout to create an overflowing and overwhelming sense of emotion.
- The enjambment gives the sentences a fragmented feeling which alludes to the speaker having to grasp at incomplete memories.





CLUSTER THREE: POWER OF IDENTITY

**'Bandage up me eye with me
own history
Blind me to me own identity'
*Checking Out Me History***



ANALYSIS:

Feels that the education system deliberately attempts to hide black history.
Ironic - bandages should aid healing, but here they've caused blindness and are merely used to cover something up.

Metaphor for not allowing him to see his own history.

'Me own'

Agard consistently speaks in Creole- a mixture of English and his own Guyanese accent- he refuses to follow the rules of grammar because the poem is about him reclaiming what is his.



*'A healing star...
A yellow sunrise'
Checking Out Me
History*



ANALYSIS:

The quotation describes Mary Seacole- a black Jamaican nurse who set up her own hospital during the Crimean war and saved many British soldier's lives.

Overall imagery of light juxtaposes the imagery of blindness elsewhere in the poem.

Metaphor 'healing star' emphasises how strong and inspirational Seacole is- she should be celebrated yet the education system ignores her achievements in favour of teaching fictional British folk tales and nursery rhymes

'Metaphor 'yellow sunrise' implies her skills were the reason many soldiers lived to see another day.

STRUCTURAL ANALYSIS OF 'CHECKING OUT ME HISTORY'

- Note how Agard uses a mixture of italics and non-italicised font throughout the poem.
- We use italics when we want something to stand out.
- He uses italics when describing the **black historical figures** because his poem is an opportunity to give them the recognition and celebration they deserve- he wants them to stand out after years of ignorance.

**'That's My Last
Duchess painted on
the wall'**
My Last Duchess



ANALYSIS:

Opening line of the poem. Possessive personal pronoun 'my' immediately establishes a sense of ownership over his wife- and/or women in general. The duke sees her as a possession.

“Last” makes us wonder how many wives he’s had, and whether he’s intending to have more, i.e. they are like disposable possessions to him.

Note how the Duchess is painted on the wall itself as opposed to being a painting in a frame.

If she is painted *directly* onto his wall, she can never be sold, bought or bartered. She will remain in his house forever, showing the Duke’s controlling nature.

'I gave commands
and then all smiles
stopped together.'
My Last Duchess



ANALYSIS:

This appears to be a euphemism for his wife's murder. 'Commands' is cold and emotionless whilst also showing the extent of his power in society- he was able to order someone to do this for him.

Previously, the duke has discussed the duchess' smile. He cannot control the way that she smiles at others so he exercises his power to have her killed. The duke will go to devastating lengths to regain his power and control.

STRUCTURAL ANALYSIS OF MY LAST DUCHESS

- **Rhyming couplets with enjambment.**
 - The poem is a dramatic monologue written in rhyming couplets. The rhyme gives the poem a certain steadiness to show the duke's need for control.
 - However, the use of enjambment quickens the pace and suggests that he gets carried away with his anger and passions. This presents him as an unstable character.

**‘ HALF SUNK, A
SHATTERED VISAGE
LIES ’
OZYMANDIAS**



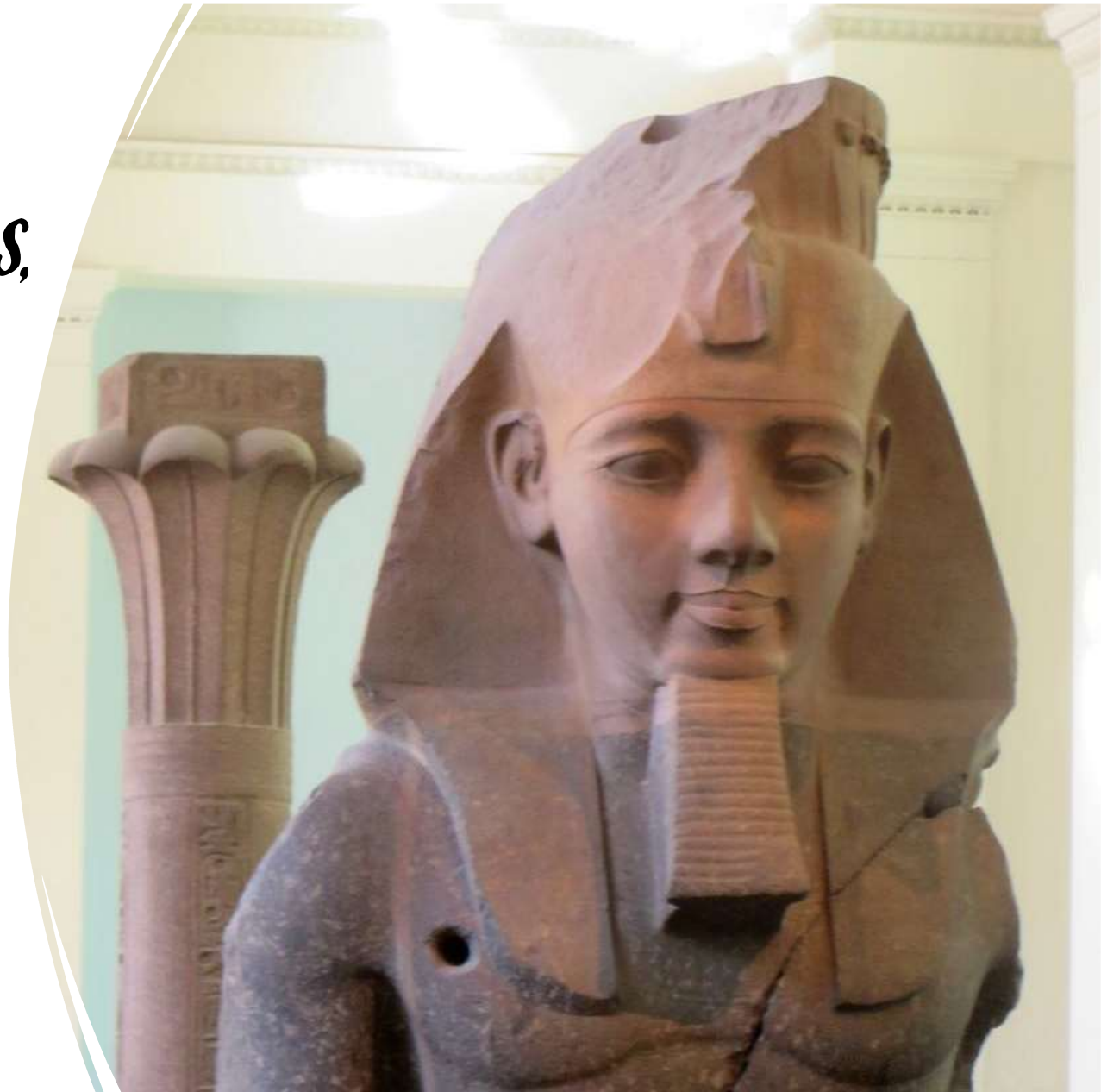
Analysis:

The statue is being swallowed up or buried by the desert. Nature is consuming it.

Adjective “shattered” shows total destruction and exaggerates how broken the statue is. It reinforces the idea that the broken statue will be unable to regain power.

Semantic field of decay runs throughout the poem to enforce the temporary nature of the power of man.

*“MY NAME IS OZYMANDIAS,
KING OF KINGS:
LOOK ON MY WORKS, YE
MIGHTY, AND DESPAIR!”
OZYMANDIAS*



Analysis:

An extremely arrogant proclamation on the bottom of the statue.

Jesus is referred to as the 'Kings of Kings' in the bible- implies his world of luxury, power and importance (or self importance?)

Ozymandias is suggesting that people should mourn the fact that they aren't him.

The exclamation mark implies a sense of desperation.

Ozymandias

Structure

Sonnet form. The poem is written in the form of a sonnet which are 14 line poems typically associated with love. It could be suggested that this mirrors Ozymandias' egotistical love for himself.



**'Paper that lets
the light shine through, this is
what could alter things.'**

Tissue

ANALYSIS:

Extended metaphor: Paper can hold a huge amount of power. Money, laws, contracts – we should put them into perspective against the value of life.

Modal verb: ‘could’ suggests we should be humble in our approach to improving the world.

Metaphor: light symbolises knowledge, goodness and a higher existence.



'Turned into your skin.'

Tissue

ANALYSIS:

Direct address: suggesting that instead of being at conflict with the world around us, we create a sense of ownership and shared identity.

Noun 'skin': Completes the extended metaphor with the human connotation of 'Tissue'



TISSUE: STRUCTURE

- **Enjambment**
- **Creates a very human and calm tone**
- **Contrast: joy of the simplicity of paper**
- **Contrast: hopeful and a warning**



CLUSTER FOUR: THE POWER OF PLACE

**'The bright
filled
paperweight'
*The Emigree***



Analysis:

Metaphor- she is describing her memories as a paperweight.
A paper weight is an office item designed to prevent paperwork from becoming scattered on the desk- it keeps things in one place.

The noun 'paperweight' implies that she is choosing to 'fix' her memories and hold them tightly in one place. She will not have them altered- despite what she might hear about the country now she has fled.

The adjective 'bright' continues the semantic field of light, presenting how positively she views her home city.

**'My city takes me dancing
through the city
of walls.'**

The Emigree



Analysis:

This quotation uses juxtaposition to present her contrasting viewpoints about her home city and where she lives now.

The possessive pronoun 'my' shows the sense of belonging she felt in her native city.

This is then juxtaposed by 'the city' which shows the detachment she feels from her new home- she does not belong there.

Energetic verb 'dancing.' Memories of her home city provide escapism- the connotations of dancing include freedom, movement, joy, expressing yourself etc.

This is then juxtaposed by her current city 'the city of walls.'

Connotations of walls include restriction, limitations, entrapment.

She feels both mentally and physically trapped in her new home.

Structural analysis of 'The Emigree':

- Repetition of sunlight.
- Note how each stanza ends with the word 'sunlight.'
- The repeated references to sunlight suggest the speaker has an idealised, almost dream-like picture of the past, where it is always positive. By ending with this word, it shows that despite the darker sides of her home city, her memories will remain untainted.





*'I WANDER THROUGH EACH CHARTER'D STREET
NEAR WHERE THE THAMES DOES FLOW'
LONDON*

ANALYSIS:

Charter: is a written document issued by a figure of authority granting specific rights and permissions. Suggests government owned or controlled by social elites.

Charter'd street: everywhere he walks is monitored, controlled by someone rich or powerful.

Nature is no longer free. It too, is oppressed by the government and others in authority.

Charter: The repetitive 'charter' highlights the significance of authority in society. Blake's utilisation of this term carries a powerful image of being confined within the city. Ultimately, it stresses the physical and mental confinement.

*'The mind-forg'd
manacles I hear'
London*



ANALYSIS:

Mind-forg'd: an emotive metaphor- suggests that people in London are somehow entrapped in their own misery. It is a strong visual image of a constraining form.

Manacles are a restraint. People are trapped in London. This links to the previous quotation of 'charter'd' and the idea of physical entrapment. The people are powerless, physically constrained and lack all autonomy. Perhaps Blake is trying to evoke a deep sense of sympathy for those suffering under the government.

Blake challenges the people of London. The shackles are imaginary- we have to snap out of it!



Structural analysis of London:

- **Blake employs an ABAB rhyme scheme, along with consistent stanza lengths. He uses quatrains (4 lines) and this fixed structure enhances the sense of complete control and oppression which could mimic the way he feels the people of London are suffering. The suffering is relentless and never-ending (like the structured rhyme scheme)**

'Spits like a tame cat
Turned savage. We just
sit tight while wind
dives
And strafes invisibly.'
Storm on the Island



Analysis:

The onomatopoeia 'spits' and the simile 'like a tame cat turned savage' demonstrates how unpredictable, uncontrollable and ferocious the storm can be. Despite how much the community tries to protect itself, it will never effectively prepare itself against the power of nature.

The inclusive pronoun 'we' shows how the only real power they have is to sit together and wait. As a community. Heaney uses war imagery 'strafes' to create an image of a repeated gun attack or bombing. The adverb 'invisibly' to highlight how they can't see the enemy (the storm).

'Leaves and
branches
Can raise a
tragic chorus
in a gale'

*Storm on the
Island*



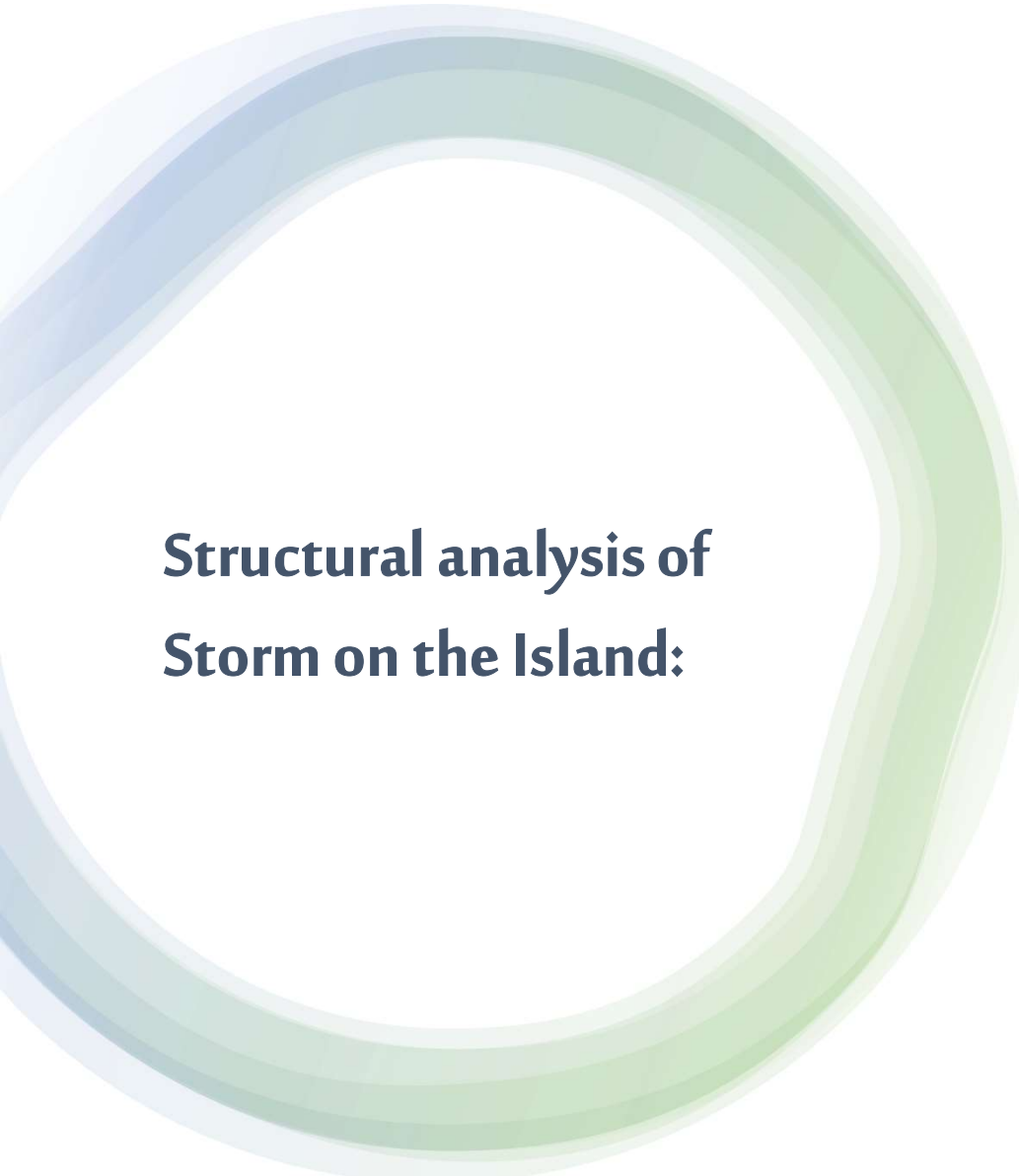
ANALYSIS:

Heaney personifies the storm here in order to show how nature is coming together and working together to create destruction.

The idea of a chorus comes from Greek Tragedy. It's the idea of different people working together, saying the same things at the same time for impact. All aspects of the storm are coming together for maximum effect.

The adjective 'tragic' foreshadows the impact of the storm.

If linking to the wider political struggles of the time in Ireland, Heaney is suggesting that this storm/battle can only end negatively.



Structural analysis of Storm on the Island:

Throughout the poem, Heaney uses iambic pentameter and enjambment to create a constant rhythm and symbolise the ever-present and ever-threatening storm. There is no consistent rhyme scheme to reflect the lack of control of the islanders in the face of the storm.

'HEAVING
THROUGH THE
WATER LIKE A
SWAN'
THE PRELUDE



ANALYSIS:

THE QUOTATION CAPTURES HOW CONFIDENT THE NARRATOR FEELS WITH NATURE IN THE FIRST SECTION OF THE POEM. HE IS GRACEFUL AND IN CONTROL OF THE BOAT AND THE VERB 'HEAVING' SUGGESTS HIS DOMINANCE OVER NATURE.





'A HUGE PEAK, BLACK AND HUGE' THE PRELUDE

ANALYSIS:

THIS QUOTATION APPEARS AFTER THE VOLTA— THE MOUNTAIN HAS COME INTO VIEW AND THE NARRATOR HAS LOST HIS CONFIDENCE. HE IS NOW IN FEAR OF NATURE.

THE LANGUAGE NOW BECOMES MORE THREATENING AND SINISTER. THIS JUXTAPOSES THE IDYLIC IMAGERY FROM BEFORE THE VOLTA. THE NARRATOR REPEATS THE ADJECTIVE ' HUGE ' WHICH EMPHASISES THE LEVEL OF INTIMIDATION HE FEELS AT THE SHEER SIZE OF THE MOUNTAIN.

Structural analysis of The Prelude: Volta

Volta

The volta indicates the narrator's shift from confidence in nature to fear.

