

Conflict

Whole poem is an extended metaphor

The apple growing represents the anger of the speaker growing.

A Poison Tree

Suggests conflict - life and death
natural / unnatural

Monosyllabic words = child-like. 'Angry' stands out as it has 2 syllables

use of first person introduces an unnamed speaker

Repetition of powerful feelings

Powerful verbs - suggest action. The speaker was active in the hatred.

adjectives - suggest the duplicity of the speaker

Verbs - progress

Symbol of apple

Verb

Shift into present tense suggests the moment and the repetition of 'and' - creates a listing intense quality. An escalation of events and the hatred

1 I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

introduces a scenario - suggests anger dealt with disappears.
Turning point / contrasts suggests that keeping silent allowed the anger to build and fester

5 And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.
And it grew both day and night,
10 Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine,

Suggests the speaker intentionally allowed their anger to grow, encouraged it. A plant grows due to sun and water, so a sense the speaker cultivated their hatred.

The apple is the fruit of the speaker's bitterness, grown from hatred. Apples have negative connotations from the biblical story of the temptation of Eve. The speaker could be tempting their enemy purposefully suggesting they have become corrupted

And into my garden stole
When the night had veiled the pole;
15 In the morning glad I see
My foe outstretched beneath the tree.

Suggests that the enemy succumbed to the temptation - drawn in by the apple / the speaker's anger. Night suggests secretly - ominous / foreshadowing

WILLIAM BLAKE
(1757-1827)

2 final couplets suggests that the speaker is happy at the supposed 'death' of their foe. Not really literal, more that by consuming the apple they have been filled with anger / hatred too, so this signals the death of any friendship, but also a death within the enemy as hatred has taken over them.

The line suggests a new day, but the old enmity remains and the speaker appears happy. Hatred has consumed them.

Form: The poem is written in quatrains - straightforward grouping and a simple poetic form, however the simplicity of the poem's form disguises its complexity.

Structure: The poem has 4 stanzas. Each stanza consists of 2 rhyming couplets - aa bb
Rhythm of the poem is straightforward and regular. Poem has 2 turning points - lines 3-4 show how the speaker's actions have different consequences, lines 15-16 show the speaker's ambiguous reaction to the death of

Envy

A negative feeling, wanting what others have, but also wishing they did not have it. A deadly sin.

Metaphor

Specific term
Anastrophe

Persnification

Repetition

Direct address

Semantic field of beauty / harmony

Semantic field of unhappiness / discord

Simile

alliteration

metaphor

Abstract language

1 This rose-tree is not made to bear
The violet blue, nor lily fair,
Nor the sweet mignonet:
And if this tree were discontent,
5 Or wished to change its natural bent,
It all in vain would fret,
And should it fret, you would suppose
It ne'er had seen its own red rose,
Nor after gentle shower
10 Had ever smelled its rose's scent,
Or it could ne'er be discontent
With its own pretty flower.

Suggests an ongoing conversation and an established idea. Gives emphasis to the qualities of the other flowers

Suggests the tree has human-like qualities foreshadowing the change at the end.

Suggests that envy leads to anxiety (fret) invites the reader into the discussion, suggests they cannot accept yourself / loving yourself v. not accepting / loving yourself and feeling envy.

Introduces the true idea of the poem - people. Makes it clear to the reader.

emphasises that like a plant / flower people need loving / attention to flourish. Reinforces the metaphor used nicely.

move to abstract in the end - not just about beauty / appearance but also about inner qualities / strengths that cannot always be seen.

Like such a blind and senseless tree
As I've imagined this to be,
15 All envious persons are:
With care and culture all may find
Some pretty flower in their own mind,
Some talent that is rare.

MARY LAMB
(1764-1847)

Form: Written in a simple form, however expresses complex idea and delivers a strong moral message

STRUCTURE: 3 6 line verses.
AA, B, CC, B rhyming pattern
2 tetrameter
1 trimeter
Creates a sing-song, nursery rhyme feel.

V1 - Envy of others established
V2 - Positive qualities addressed
V3 - Rose-tree and people compared - Solution offered.

their enemy.

Nature — Title Realistic/Explanatory — Crime

Boat Stealing

A powerful, personal poem uses the central idea to explore the idea of growth and knowledge and evokes pity from the reader.

recalls a personal experience. use of past tense means it's a recollection. Suggests it is important use of archaic language to suggest a past time.

light imagery / pastoral opening suggests it was a beautiful, natural night

The repetition and simile suggest the determination of the speaker and possibly urgency. Excitement due to an illicit act.

The oxymoron on reflection suggests the conflict of the action - both good and bad the use of personification links at the power of nature. Possibly foreshadows the later events

The opening is calm and beautiful - almost 'magical' picked up again in the 'elfin' phrase. The speaker is enjoying this moment.

Personification suggests it is a live, a threat, a monster!

Repetition/Pattern Upreared its head, I struck, and struck again, suggests a contrast.

Simile And, growing still in stature, the huge cliff suggests a contrast.

Personification Rose up between me and the stars, and still, suggests the power of nature.

Simile With measured motion, like a living thing suggests the power of nature.

Strode after me. With trembling hands I turned, suggests the power of nature.

And through the silent water stole my way, suggests the power of nature.

Back to the cavern of the willow-tree, suggests the power of nature.

There in her mooring-place I left my bark, suggests the power of nature.

And through the meadows homeward went with grave, suggests the power of nature.

And serious thoughts; and after I had seen, suggests the power of nature.

That spectacle, for many days my brain, suggests the power of nature.

Worked with a dim and undetermined sense, suggests the power of nature.

Of unknown modes of being. In my thoughts, suggests the power of nature.

There was darkness - call it solitude, suggests the power of nature.

Or blank desertion - no familiar shapes, suggests the power of nature.

Of hourly objects, images of trees, suggests the power of nature.

Of sea or sky, no colours of green fields, suggests the power of nature.

But huge and mighty forms that do not live, suggests the power of nature.

Like living men moved slowly through my mind, suggests the power of nature.

By day, and were the trouble of my dreams, suggests the power of nature.

Sharp to end / declarative

WILLIAM WORDSWORTH (1770-1850)

From 1799 Prelude

1 I went alone into a Shepherd's boat, A skiff, that to a willow-tree was tied Within a rocky cave, its usual home.

The moon was up, the lake was shining clear

5 Among the hoary mountains; from the shore I pushed, and struck the oars, and struck again In cadence, and my little boat moved on

Just like a man who walks with stately step Though bent on speed, it was an act of stealth

10 And troubled pleasure. Not 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, Until they melted all into one track

15 Of sparkling light. A rocky steep uprose Above the cavern of the willow-tree, And now, as suited one who proudly rowed

With his best skill, I fixed a steady view Upon the top of that same craggy ridge,

20 The bound of the horizon - for behind Was nothing but the stars and the grey sky. She was an elfin pinnacle; twenty times

I dipped my oars into the silent lake, And as I rose upon the stroke my boat

25 Went heaving through the water like a swan When from behind that rocky steep, till then The bound of the horizon, a huge cliff,

As if voluntary power instinct,

A Biblical Allusion

Suggests death and conflict

King of the Assyrians.

The Destruction of Sennacherib

1 The Assyrian came down like a wolf on the fold, And his cohorts were gleaming in purple and gold;

And the sheen of their spears was like stars on the sea, When the blue wave rolls nightly on deep Galilee.

5 Like the leaves of the forest when Summer is green, That host with their banners at sunset were seen: Like the leaves of the forest when Autumn hath blown,

That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast, And breathed in the face of the foe as he passed;

And the eyes of the sleepers waxed deadly and chill, And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide, But through it there rolled not the breath of his pride;

15 And the foam of his gasping lay white on the turf, And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale, With the dew on his brow, and the rust on his mail:

And the tents were all silent, the banners alone, And the lances unlifted, the trumpet unblown.

20 And the widows of Ashur are loud in their wail, And the idols are broke in the temple of Baal; And the might of the Gentile, unsmote by the sword, Hath melted like snow in the glance of the Lord.

LORD BYRON (1788-1824)

Form: A lively, vibrant poem written in quatrains. Recalls the destruction of Sennacherib and his seemingly invincible army.

STRUCTURE: 6 quatrains. Written in rhyming couplets AABB. VOLTA occurs in the 2nd verse where the contrast from Summer to Autumn signals the destruction of the Assyrians.

Suggests a fierce warrior-like army. Animal imagery to emphasise their ferocity. The fold refers to sheep - a biblical image. The Jews are the sheep - innocent.

The army sounds surprised and well-equipped. They are bold in their attack suggested by light imagery.

Byron's lines to Romanticism suggested - uses a natural analogy to suggest how easily the army was defeated. Reinforced by temporal language of Summer and morrow.

Suggests God's power as almighty/Christianity. The verb 'breathed' contrasts with 'heaved' suggesting his power over them as they cannot survive.

Lines with natural imagery. The horse's death is tragic as he is killed due to the battle. 'Gasping' suggests he suffered as he died. His last breaths are compared to leaves on a shore - aptates a sense of beauty and tragedy.

Suggests the sudden demise of the army and the silent atmosphere contrasts to the vibrancy of the opening. A bright light has been extinguished.

Suggests the ultimate power of the Lord. Again another natural image is used to signify the insignificance of the Assyrians - the fact they were destroyed by a mere 'glance' of the Lord ultimately emphasises his power.

uncertainty to the title

The Man He Killed

uncertain language 1 Had he and I but met suggests uncertainty possibility of a different outcome
By some old ancient inn,

Inclusive pronouns We should have set us down to wet
Colloquial language Right many a nipperkin! suggests they would have been friends. sociable.

Connective - volta 5 But ranged as infantry, suggests the different outcome - charge
And staring face to face,

Equal phrases I shot at him as he at me, suggests an equal fight, both took part in it
Matter of fact tone And killed him in his place. suggests a matter of fact idea. abrupt tone

Repetition I shot him dead because - suggests speaker is struggling to understand
dash Because he was my foe, suggests a clear idea but not definite
use of colon Just so: my foe of course he was; punctuation is
use of contrast That's clear enough; although suggests he wants to believe but is unsure

Enjambment He thought he'd 'list, perhaps, suggests an association of thought - continuous
Dashes Off-hand like - just as I - suggests a speaker who is not thinking through what he is saying

Litotes Yes; quaint and curious war is! A cover-up. A complete understatement to dismiss war, stresses himself
Exclamation You shoot a fellow down
use of second person You'd treat, if met where any bar is, Second pers or inclusive
person Or help to half a crown. the audience is making you part of things - you would act the same. Ending is quite definite - in any other circumstance you would have been friends.

Bathos - at the end. A sense of anti-climax created as he just stops his train of thought. THOMAS HARDY (1840-1928)
Form: Dramatic Monologue adopted

STRUCTURE: ABAB Rhyme Scheme
lines 1, 2, 4 = Trimeter strict metrical pattern
3 = Tetrameter

circular structure - begins and ends in a public house.

Flag - An object that symbolises many things - positive and negative. Pride, belonging, patriotism, but also control, imperialism, war and conflict.

Verbs

1 What's that **fluttering** in a breeze?

It's just a piece of cloth

that brings a nation to its knees.

Suggests war/conflict

Question

What's that **unfurling** from a pole?

5 It's just a piece of cloth

that makes the guts of men grow bold.

Suggests it makes men grow angry/harsh

Enjambment

What's that **rising** over a tent?

It's just a piece of cloth

that dares the coward to relent.

Suggests it will make the coward change and fight

Repetition

10 What's that **flying** across a field?

It's just a piece of cloth

that will outlive the blood you bleed.

Suggests it will outlive those who fight because of it

Refrain

Direct Address

How can I possess such a cloth?

Just ask for a flag, **my friend**,

Suggests that even despite the negatives people still turn to flags.

Enjambment

15 Then blind your conscience to the end.

End-stopped

JOHN AGARD

(b. 1949)

Ambiguous ending - could mean accept the flag and you will be blinded to the end OR accept the flag and be blind to the end - the consequences of what this means

Form: Written in a tight, regular almost-regimented pattern

STRUCTURE: 5 stanzas - all 3 lines.
Each line 1 is a question
Verses 1-4 - 2nd line repeats
Final verse ends with a rhyming couplet.

Allusion to the historical division of British India

Partition

Suggests division. Not only the division of the region, but also of the woman as she could hear the people as she stood in her garden.

Temporal language

Auditory Imagery

- 1 She was nineteen-years-old then and when she stood in her garden she could hear the cries of the people stranded in the Ahmedabad railway station.

- 5 She felt it was endless – their noise – a new sound added to the city.

Her aunt, her father's sister, would go to the station every day with food and water –

Dashes

- 10 But she felt afraid, felt she could not go with her aunt – So she stood in the garden

Natural Imagery

- listening. Even the birds sounded different – and the shadows cast by the neem trees brought no consolation.

Repetition

- And each day she wished she had the courage to go with her aunt – And each day passed with her listening to the cries of the people.

VOLTA

- 20 Now, when my mother tells me this at midnight in her kitchen – she is seventy-years old and India is 'fifty'. But, of course,

- 25 India is older than that, she says, 'India was always there.

But how I wish I had gone with my aunt

- to the railway station –

- 25 I still feel guilty about that.

And then she asks me:

'How could they have let a man

- 30 who knew nothing about geography

divide a country?'

SUJATA BHATT
(b. 1956)

Suggests a recollection from youth, a seminal moment. The detailed description suggests a 'vivid' memory. Garden suggests calm, tranquil.

The auditory language used emphasises the speaker's sense of division, she can hear, but not see. This also suggests her detachment from the people. The use of sound suggests the intrusion upon her.

The dashes used to end stop the lines suggests a fragmented tone. This could suggest shame or her achas ad regret. The repetition of 'in the garden' and the verb 'listening' suggest her inactivity/passivity in the face of others' suffering. The lack of comfort found in nature suggests the speaker's guilt.

The temporal language suggests a passing of time however the repetition suggests a lack of each day. The mother seems trapped in the moment, unable to move forward.

The volta brings the poem abruptly into the present expresses how this was indeed a seminal moment as it has stayed with her.

'Midnight' suggests hounded thoughts and possible insomnia. 'In her kitchen' reinforces that she cannot escape the memory even in the comfort of her home.

Use of quotation marks accord to emphasise the fact that India is not really this at all.

Temporal language to show the impact of the experience and how it has stayed with her 19-70.

The speech at the end introduces the mother to the reader. Her guilt is clear as is her lament of what has happened. Form: Written in free verse to reflect the speaking voice and idea of memory. Monologue style

STRUCTURE: 2 part structure used. Past recollected '19 years old' and after volta 'now...' recent past

The final rhetorical question is poignant emphasising her inability to understand what happened to her home country and to find peace with it. The idea of division impacts again and hounded decisions on her.