

WM Bayonet Charge

- ‘Suddenly, he awoke and was running’

The poem begins in **media-res** to create a sense of action and chaos

This is reinforced by the adverb ‘suddenly’ which too emphasises the shock of battle and the **dislocation** the soldier feels

‘Awoke’ is metaphorical suggesting he is ‘awakening’ to the realities of battle

- ‘Bullets smacking the belly out of the air’

Nature is **personified** to show how war is unnatural, and the sense of disorientation the subject feels

The noun ‘belly’ conveys a sense of vulnerability and danger

The verb ‘smacking’ reinforces the violence and aggression of war

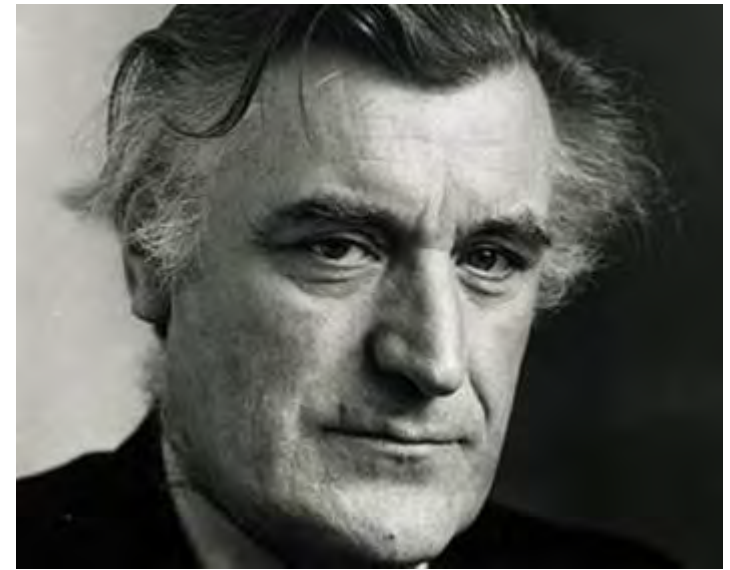
- ‘King, honour, human dignity etc. dropped like luxuries in a yelling alarm’

The listing and ‘etcetera’ creates a dismissive tone to the **patriotic** qualities as they have now become unimportant in the realities of battle

The **simile** comparing them to ‘luxuries’ shows their irrelevance in war and ‘yelling alarm’ emphasises the chaos of battle

WI

- Hughes wanted to highlight the brutality of trench warfare and pay tribute to his father's suffering.



How are Hughes' intentions shown in these quotations?

'Suddenly he awoke and he was running'

'Bullets smacking the belly out of the air'

'King, honour, human dignity etc. dropped like luxuries in a yelling alarm'

WM Charge of the Light Brigade

- **‘Theirs not to make reply/theirs not to reason why/theirs but to do and die’**
 - This emphasises the humble heroism of the soldiers who unquestioningly carry out their duty
 - The anaphora mimics the sounds of a chant or motto and emphasises the duty of the soldiers
 - The line also subtly criticises the British government as whilst they wage war it is the obedient soldiers who suffer the brutality of it
- **‘Boldly they rode and well, into the jaws of Death/ into the Mouth of hell’**
 - The adverbs ‘boldly’ and ‘well’ suggest the heroism and skill of the soldiers
 - The metaphorical ‘mouth of hell’ and ‘jaws of death’ represent the horror of the battle
 - The change from ‘valley’ to ‘mouth’ and ‘death’ show the immediacy of death and also represent the battle as horrific or a monster which will trap or consume the soldiers
 - The dactylic dimeter mimics the sound and rhythm of the horses’ hooves
 - The break in the rhyme scheme with ‘death’ shows the soldiers falling
- **‘Honour the charge they made! Honour the Light Brigade’**
 - The anaphora emphasises the importance of the imperative and the respect Tennyson believes the soldiers deserve
 - Whilst there is implicit criticism of the war, Tennyson wants the reader to honour the courage of the soldiers
 - The exclamation demonstrates the feeling of Tennyson

WI

- Tennyson, as Poet Laureate, would have to be patriotic. Therefore, he subtly criticises the government, whilst emphasising the bravery of the soldiers.



How are Tennyson's intentions shown in these quotations?

'Theirs not to make reply/theirs not to reason why/theirs but to do and die'

'Boldly they rode and well, into the jaws of Death/ into the Mouth of hell'

'Honour the charge they made! Honour the Light Brigade'

WM Remains

- 'I see every round as it rips through his life'
- The present tense suggests the continuation of the memory and can be linked to the PTSD Guardsman Tromans is suffering from
- 'Rips through his life' is a metaphor describing the looter's death, which in turn, is a type of death for the speaker
- The verb 'rips' is **violent** and destructive and shows the brutality of the killing
- The **plosive** 'p' in rips imitates the sound of the gunshot
- 'One of my mates goes by and tosses his guts back into his body'
- 'Mates' is **colloquial** and reinforces the authentic voice of the speaker
- The verb 'tosses' has connotations of carelessness and informality and 'guts' is quite informal also yet stark and gory. Both language choices reveals how the soldiers have become **desensitised** and violence such as this is normalised. It also contrasts with the horror the soldier feels after the event when at home.
- The phrase 'carted off in the back of a lorry' could show the dehumanisation of the looter but also how the soldier is unable to articulate the horror of what he has seen
- 'His bloody life in my bloody hands'
- The term is both literal and metaphorical; he had the looter's literal blood on his hands after killing him and also the guilt.
- It is an **allusion to Macbeth** and his blood stained hands which too represent guilt
- The one line final stanza could suggest the disintegration of the speaker's mind as he struggles to deal with the traumatic memory and what he is capable of doing

WI

- Armitage examines the effects of guilt and trauma both during and after active duty.



How are Armitage's intentions shown in these quotations?

'I see every round as it rips through his life'

'One of my mates goes by and tosses his guts back into his body'

'His bloody life in my bloody hands'

WM War Photographer

‘Belfast. Beirut. Phnom Penh. All flesh is grass.’

- The minor or single word sentences are effective suggesting that there is no explanation needed as these places are synonymous with conflict
- The caesura creates a disjointed or fragmented tone to reflect the disruption of war with the caesura possibly representing the click of a camera and each place a fleeting image of war
- The plosive ‘b’ creates an angry and frustrated tone
- ‘All flesh is grass’ is a biblical allusion. It is often said at funerals reinforcing the funeral or grief-like tone to the first stanza. It refers to the transience of human life particularly during conflict.

‘A hundred agonies in black and white’

- The photographs are metaphorically referred to as ‘agonies’ which emphasises the pain and suffering they have captured
- ‘Hundred’ is used to emphasise the scale of the suffering and conflict he has witnessed
- ‘Black and white’ is ironic as a photograph cannot articulate the true nature of the conflict

‘The reader’s eyeballs prick with tears between bath and pre-lunch beers’

- The verb ‘prick’ suggests momentary pain and suggests that whilst the readers may feel sorrow at the horrific images it is fleeting before they go back to their life. They are **impassive** to the suffering that they see.
- The rhyme in ‘tears’ and ‘beers’ creates an upbeat tone which juxtaposes with the horror these images capture

WI

- Duffy explores the role of a war photographer as, like a poet, they observe horrific events but do not become directly involved.

How are Duffy's intentions shown in these quotations?

'Belfast. Beirut. Phnom Penh. All flesh is grass.'

'A hundred agonies in black and white'



WM Kamikaze

‘A shaven head full of powerful incantations’

- ‘Shaven’ head denotes his identity as a soldier – he is defined solely by his duty
- The noun ‘incantations’ means spells and his head being ‘full of’ these suggests that the soldier has been indoctrinated and reveals the power of the devotion to the emperor

‘Arcing in swathes like a huge flag waved first one way and then the other’

- This simile comparing the movements of the fish to the movement of a flag is ambiguous
- The flag may represent patriotism and show the power of Japanese culture and the emperor
- The flag waving may represent surrender and shows the pilot refusal to carry out his mission
- Its movements could also symbolise the pilot’s indecision as he is about to change his mind

‘And sometimes, she said, he must have wondered which had been the better way to die’

- The tone of this line is guilty and mournful as the daughter seems to regret the way she learned to alienate her father
- It refers to both the literal death he would have suffered as a kamikaze pilot and the metaphorical death he does suffer when he returns home (shame and exclusion from his family and community)
- The oxymoronic ‘better way to die’ emphasises how poorly the pilot was treated on his return and how this must have negatively affected him

WI

- Garland wrote Kamikaze to explore the immense social pressure brought to bear on the pilots to carry out the attacks.



How are Garland's intentions shown in these quotations?

'A shaven head full of powerful incantations'

'Arcing in swatches like a huge flag waved first one way and then the other'

'And sometimes, she said, he must have wondered which had been the better way to die'

WM Poppies

- **'I pinned a poppy onto your lapel, crimped petals, spasms of paper red'**
- This foreshadows when the mother will have to wear a poppy in remembrance of her son
- 'Crimped' and 'spasms' are from a semantic field of pain and suggest the injury or suffering of her son
- The juxtaposition of the domestic (home) and military shows that even memories have been tainted by war
- **'All my words/flattened, rolled, turned into felt/slowly melting'**
- Weir uses felt making as metaphor for the process of grieving – there are many layers which fuse together, this is when she lets her emotions out
- The enjambment over the stanzas is deliberate and shows a break in the speaker's voice, her emotion of war
- **'Hoping to hear your playground voice catching on the wind'**
- This represents the mother's longing to recapture her son's childhood particularly with the adjective 'playground'
- 'Catching on the wind' is a metaphor for its elusiveness and fleetingness

WI

- Weir wrote Poppies to explore the effect of war on women and mothers – a perspective that is far less seen in poetry.

How are Garland's intentions shown in these quotations?

'I pinned a poppy onto your lapel, crimped petals, spasms of paper red'

'All my words/flattened, rolled, turned into felt/slowly melting'

'Hoping to hear your playground voice catching on the wind'



WM Exposure

‘Our brains ache, in the merciless iced east winds that knive us...’

- The plural pronoun ‘our’ gives a sense of comradeship
- Brains ache is ambiguous and refers to physical and psychological effects of war
- The weather is personified as a ruthless enemy – they are doubly attacked
- The ellipsis gives a sense of waiting and futility

‘Sudden successive flights of bullets streak the silence’

- ‘Successive’ shows the relentless nature of war
- The sibilance mimics the sounds of the bullets moving through the air
- The harsh ‘k’ in streak shows the sudden and destructive nature of the bullets

‘All their eyes are ice’

- A metaphor for the dying who died as a result of exposure or enemy fire
- The pronoun has changed from ‘we’ to ‘their’ to show the loss of unity now they are dead

‘But nothing happens’

- The refrain at the end of four stanzas shows the repetitive, frustrating and futile nature of war.
- This could also be seen as a critique of war – nothing changes as a result of war aside from the loss of life

WI

- Owen wrote his poetry to explicitly tell the truth about war and to warn against its impacts.

How are Owen's intentions shown in these quotations?

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

'Sudden successive flights of bullets streak the silence'

'All their eyes are ice'

'But nothing happens'



Success Criteria

CO

E

WM

WI

KW

Both 'Exposure' and 'Poppies' clearly demonstrate the psychological suffering of the speakers in the poems.

In Exposure...

'But nothing happens'

The refrain at the end of four stanzas shows the repetitive, frustrating and futile nature of war...

- Owen wrote his poetry to explicitly tell the truth about war and to warn against its impacts..

In a different way, Weir presents the psychological conflict of the speaker...

'Hoping to hear your playground voice catching on the wind'

This represents the mother's longing to recapture her son's childhood particularly with the adjective 'playground'...

Weir wrote Poppies to explore the effect of war on women and mothers – a perspective that is far less seen in poetry.

Therefore, both Owen and Weir both show psychological conflict through...

Model

Both 'Exposure' and 'Poppies' clearly demonstrate the psychological suffering of the speakers in the poems. In Exposure, we see the psychological conflict of the soldier who experiences the terrible conditions of trench warfare. Whereas, in Poppies we see this conflict through the grief of a mother who has lost her son.

In Exposure, the speaker describes the futile nature of war and the experiences in the trenches, 'But nothing happens' The refrain at the end of four stanzas shows the repetitive, frustrating and futile their experience is. Moreover, This could also be seen as a critique of war – nothing changes as a result of war aside from the loss of life. This is interesting, as the speaker is experiencing severe psychological harm for no apparent reason. In Exposure, Armitage intends to critique the nature of war and the unnecessary psychological conflict that it brings.

Similarly, the subject of Poppies conveys the psychological conflict of the speaker, who attempts to speak directly to their son who, we assume, has passed away. When thinking of their son, the speaker says she is 'hoping to hear your playground voice catching on the wind' This represents the mother's longing to recapture her son's childhood particularly with the adjective 'playground'. She is tormented by the loss and cannot accept this. However, 'Catching on the wind' is a metaphor for its elusiveness and fleetingness, as she knows any hope she has is not real. In Poppies, Weir aims to convey the psychological suffering from a lesser-known perspective of the mother. Therefore, both Armitage and Weir convey the damaging psychological impact of war.

WM Ozymandias

- **‘Half sunk, a shattered visage’**
- ‘Half sunk’ could represent both the physical decline of the statues as well as the metaphorical decline of his power
- ‘Shattered visage’ presents a loss of identity. If the face is ‘shattered’, the statue is ultimately futile demonstrating the pharaoh’s loss of power and the supremacy of nature
- ‘Shattered’ is an onomatopoeic verb which emphasises the destruction of both the statue and the power of the once almighty Ozymandias
- **‘I am Ozymandias king of kings. Look on my works ye mighty and despair!’**
- This inscription was intended to inspire dread and awe which emphasised by the sense of declaration and exclamation. He believed other leaders of men (“ye mighty”) must despair at the results of his sublime power (his “works”).
- Ironically, he is a faint memory, a broken statue in the desert with his works engulfed by time and nature. As a Romantic poet, Shelley emphasized the incredible power of nature and the frailty of mankind.
- **‘Nothing beside remains. Round the decay of that colossal wreck, boundless and bare’**
- The minor sentence ‘Nothing beside remains’ follows Ozymandias’ great inscription and is an example of bathos (anti-climax).
- Shelley highlights the myth of permanence – everything, however mighty, will fall
- ‘Colossal wreck’ is oxymoron and demonstrates how the only omnipotent ruler has been reduced to nothing. The destruction being emphasised by the harsh ‘ck.’
- The plosive ‘b’ emphasises the vast and overwhelming nature of the desert

WI

- Shelley explores ideas of ephemeral power and leadership and was inspired by the statue of Rameses II



How are Shelley's intentions shown in these quotations?

'Half sunk, a shattered visage'

'I am Ozymandias king of kings. Look on my works ye mighty and despair!'

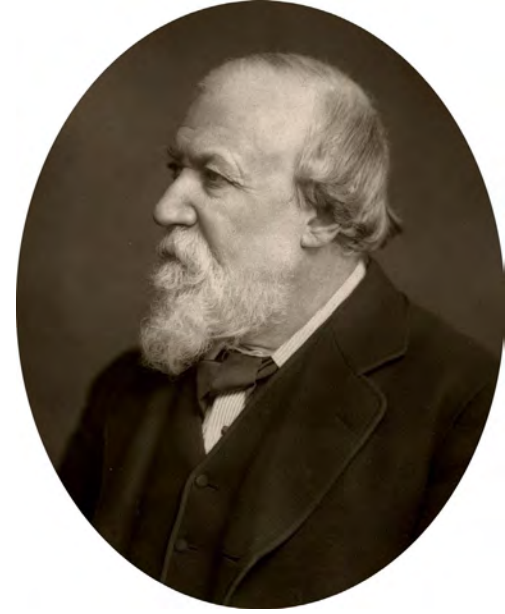
'Nothing beside remains. Round the decay of that colossal wreck, boundless and bare'

WM My Last Duchess

- **‘That’s my last duchess painted on the wall looking as if she were alive’**
- Possessive pronoun ‘my’ suggests ownership and control over the painting and the duchess
- Duchess and the paintings synonymous – both objects to the Duke
- The simile ‘as if alive’ is ambiguous – it could refer to the realism of the painting or the duchess’ death
- **‘I gave commands; then all smiles stopped together’**
- The noun ‘commands’ reveals the Duke’s absolute power – that he can give orders which results in a person’s death
- ‘All smiles stopped together’ is a metaphor for the Duchess’ death and reveals his sinister nature that he wishes to stop her joy
- The caesura at the end of emphasises the Duchess’ death and gives a sense of finality
- **‘Notice Neptune though taming a seahorse thought a rarity which Claus of Innsbruck cast in bronze for me’**
- The sculpture is a metaphor for the Duke’s relationship with the Duchess – Neptune (the God of the sea) is taming something beautiful and far less powerful than himself
- Claus of Innsbruck is a famous sculptor and shows the Duke as boastful

WI

- Browning explores male domination in his poem, inspired by real actions of Renaissance duke Alfonso II of Ferrara



How are Browning's intentions shown in these quotations?

'That's my last duchess painted on the wall looking as if she were alive'

'I gave commands; then all smiles stopped together'

'Notice Neptune though taming