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| **When We Two Parted** | **Love’s Philosophy** | **Porphyria’s Lover** | **Sonnet 29: I Think of Thee** |  |
| **Context**  Written about married woman he was having an affair with  Byron known for lots of affairs  Tried to present himself as perfect man, and women broke his heart  **Language**  Silence and secrecy – ‘share…shame’  Senses – ‘cheek…Colder…kiss’; ‘chill’; ‘shudder’  Negative descriptions  Physical intimacy  Ambiguity – ‘half broken-hearted’  **Form**  Sonnet – love poetry – mostly follows the rhyme scheme of a sonnet – breaks at lines 13 and 14. Accentual verse.  **Structure**  Sudden break ‘of what I feel now.’ – full stop mid stanza – first time in the poem | **Context**  Artistic and literary movement in C18 and C19 – dislike of urban life; embrace of natural – trend to use nature to link with human experiences  Use of ordinary, everyday language  **Language**  Nature – ‘fountains mingle’; ‘ocean’  Religious – ‘law divine’; ‘would be forgiven’  Repetition – ‘mingle’; ‘and’; ‘clasps…kiss’  Physical – ‘kiss…clasp’; ‘mingle’  **Form**  Short and apparently simple – simple truth  Regular ABAB rhyme scheme except last two lines  **Structure**  Half rhymes – ‘river’, ‘ever’; ‘heaven’, ‘forgiven’ – couple aren’t united  Structured to be persuasive – use of evidence. Final line stands out | **Context**  Role of religion in C19  Written before disease first labelled porphyria in 1841  Porphyria – colour purple – rich, high class  **Language**  Pathetic fallacy – ‘sullen’, ‘awake’, ‘spite’  Mentally unstable? – ‘heart fit to break’  Porphyria presented as magical – ‘glided’  She is active; he is passive  Possessive pronouns – ‘mine, mine’  She becomes an object ‘it’  **Form**  Dramatic monologue  Unreliable narrator; one-way conversation  **Structure**  ‘Only, this tie my shoulder bore’ – changed – she below him – women’s role in Victorian England  Caesura emphasises sudden death ‘And strangled her.’ | **Context**  Women generally presented in Victorian literature as weak and feeble  Written for her future husband, Robert  Could be seen as female empowerment  **Language**  Extended metaphor of nature; vines  ‘Twine’ – to twist together; ‘bud’ – sexual imagery; ‘wild’ – uncontrollable passion  Biblical imagery  ‘Thee’ – wasn’t used in C19 – archaic – could show sacred nature of the love  **Form**  Petrarchan sonnet – old form – shows genuine love or idea that love is timeless  **Structure**  Octave poses a problem; Sestet solves the problem  Volta at line 8/9 – unusual to have it split over two lines – she can’t write perfect poem because she’s missing the person she loves |
| **POETRY CLUSTER – LOVE AND RELATIONSHIPS (part 1)** |
| **Neutral Tones** | **Letters from Yorkshire** | **The Farmer’s Bride** | **Walking Away** |
| **Context**  Hardy’s work often pessimistic and bleak  Rejected religion  Unhappy, loveless marriage  Romanticism was over but writes as if he is a romantic poet – historical form  **Language**  Dull colours – ‘winter’, ‘white’, ‘grey’  Game imagery – ‘riddles’, ‘played’, ‘lost’  Oxymoron – ‘smile…deadest thing/Alive’  **Form**  From the point of view of a man addressing past love  **Structure**  Cyclical – begins and ends by a pond – can’t escape the day – also rhyme scheme ABBA – no escape  3 stanzas centre on specific memory  ‘Grey…greyish’; ‘chidden…God curst’ | **Context**  Written in a world where continuing a relationship was harder – phone, letter etc only  Dooley praised for lyrical beauty  **Language**  Close to nature – ‘digging’, ‘planting’  Monosyllabic words reflect simple way of life  ‘feeding words’ – figurative language creates contrast  **Form**  Written in free verse – like natural speech  **Structure**  ‘seasons/turning – enjambment reflects the changing seasons  ‘snow. Still. Caesura introduces perspective on his lifestyle.  Tercets make poem look disjointed. Speaker disconnected from the man | **Context**  Female poet in a male world. Lived through WW1 and women’s suffrage.  Father died – leaving mother very poor  Thought to have been homosexual. Presents man very negatively in the poem.  **Language**  ‘chose’ – system of patriarchy  ‘runned away’ – farmer’s dialect  woman compared to natural imagery to show her fear – ‘scare’ rhymed with ‘hare’  ‘Black earth’ – winter is used to suggest death and decay of his hopes  **Form**  Dramatic monologue. Mostly iambic tetrameter – gives poem a strong rhythm. Unpredictable. Wife has no voice.  **Structure**  Marriage fails in first two stanzas. Ends with sadness and desire. | **Context**  Dedicated to first son, Sean. About a memory of watching son play football on first day of school  **Language**  ‘like a satellite, go drifting’ – negative simile  ‘wrenched’ – sounds sudden ad painful  ‘half-fledged’ – bird metaphor – the father is concerned his son isn’t ready  ‘eddying’ – natural imagery – son’s uncertainty and lack of control  **Form**  First-person narrator. Regular ABACA rhyme scheme reflects the steadiness of the father’s parental love – repetition of A rhyme reflects how memory still affect him  **Structure**  ‘away/Behind’ – enjambment shows how the boy turns from father to follow the other boys  ‘boys.’ – caesura where challenges the control the father wants to have over his son |