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fields of vision

MODULES

- A** *Introduction to Literary Appreciation*
- B** *From the Origins to the Middle Ages*
- C** *The Renaissance*
- D** *The Puritan, Restoration and Augustan Ages*
- E** *The Romantic Age*

Literature
in the English language

VOLUME **1**



A Introduction to Literary Appreciation

Genre	Literary techniques	Author	Text	Extension	
Poetry (p. A4)	Figures of speech (p. A5)	Silvia Plath	🔊 <i>Metaphors</i> (p. A6)	▶ (p. H145)	▶ Author
		Emily Dickinson	🔊 <i>Apparently with no Surprise</i> (p. A7)	▶ (p. F107)	▶ Critical Analysis
	Imagery (p. A8)	Vernon Scannell	🔊 <i>Nettles</i> (p. A9)		▶ WW* p. C32 (figures of speech), C39 (metaphor), C41 (simile), D31 (synecdoche), E44 (personification)
	Symbols (p. A10)	Peter Meinke	🔊 <i>Advice to my Son</i> (p. A11)		▶ WW p. E13, G18, H41 (symbols)
	Sound features (p. A13)	Ogden Nash	🔊 <i>The Hunter</i> (p. A13)		▶ WW p. B5 (alliteration), B19 (rhyme), C36 (onomatopoeia), E27 (internal rhymes), E59 (assonance)
		Thomas Hardy	🔊 <i>Last Week in October</i> (p. A14)	▶ (p. F56)	
		Seamus Heaney	🔊 <i>The Cool that Came off Sheets</i> (p. A15)	▶ (p. H126)	
		Robert Louis Stevenson	🔊 <i>From a Railway Carriage</i> (p. A16)	▶ (p. F41)	
		William Wordsworth	🔊 <i>My Heart Leaps Up</i> (p. A17)	▶ (p. E16)	
		William Wordsworth	🔊 <i>Skating</i> (p. A18)	▶ (p. E16)	
	Standard poetic forms: The ballad (p. A19)	Anonymous	🔊 <i>Barbara Allen</i> (p. A19)	▶ (p. B8)	▶ WW p. B12 (stock images)
	The sonnet (p. A21)	William Shakespeare	🔊 <i>Sonnet 18</i> (p. A21)	▶ (p. C40)	
	Layout (p. A22)	Roger McGough	🔊 <i>40-Love</i> (p. A22)		
Drama (p. A23)	Dialogue (p. A24)	Bill Forsyth	🔊 <i>Gregory's Girl</i> (p. A24)		▶ STP** p. C16 (delivery), D36 (dialogue-driven plays)
	Soliloquy (p. A27)	William Shakespeare	🔊 <i>Romeo and Juliet</i> (p. A27)	▶ (p. C10)	▶ STP p. C27 (soliloquy)
	Tone (p. A29)	George Bernard Shaw	🔊 <i>Pygmalion</i> (p. A29)	▶ (p. G152)	▶ STP p. C36 (tone)
	Irony (p. A32)	Oscar Wilde	🔊 <i>The Importance of Being Earnest</i> (p. A32)	▶ (p. F48)	▶ STP p. C12 (dramatic irony)
	Stage directions (p. A34)	Samuel Beckett	🔊 <i>Waiting for Godot</i> (p. A34)	▶ (p. H153)	▶ STP p. C13 (stage directions)
Fiction (p. A35)	Setting (p. A35)	Saki	<i>The Lumber Room</i> (p. A37)		▶ WW p. C21 (setting), E94 (setting)
	Character (p. A42)	Katherine Mansfield	<i>Miss Brill</i> (p. A45)		▶ WW p. D67 (novel of incident and of character), E75 (showing and telling)
	Plot (p. A50)	Graham Greene	<i>The Invisible Japanese Gentlemen</i> (p. A51)	▶ (p. H10)	
	Narrators and point of view (p. A55)	James Joyce	<i>The Boarding House</i> (p. A57)	▶ (p. G41)	▶ WW p. D47 (narrative technique), D62 (unreliable narrator), E66 (third-person narrator), E91 (first-person narrative), E102 (first-person narration)
	Theme (p. A62)	Ernest Hemingway	<i>Old Man at the Bridge</i> (p. A63)	▶ (p. G80)	

Period	Author	Work	Text
B From the Origins to the Middle Ages 7th century – 1485	Anonymous Anonymous Anonymous Geoffrey Chaucer (Writers' Gallery, p. B25) Anonymous	Beowulf (p. B2) Traditional ballad Traditional ballad The Canterbury Tales (p. B13) Everyman (p. B28)	🔊 B1 Beowulf Mortally Wounds Grendel* (p. B3) B2 Beowulf Kills Grendel's Mother (p. B3) 🔊 The Unquiet Grave* (p. B8) 🔊 B3 Robin Hood and the Bishop of Hereford (p. B9) 🔊 B4 The Prioress (p. B14) 🔊 B5 The Wife of Bath (p. B17) 🔊 B6 Lady Pertelote Speaks her Mind (p. B21) B7 Chanticleer's Narrow Escape (p. B2) 🔊 B8 Everyman's Salvation (p. B29)

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Britain: from earliest times to 1066 (p. B31)

Britain 1066–1485: The Middle Ages (p. B34)

Pieces of the Past The Magna Carta (p. B36)

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C The Renaissance 1485–1625	Christopher Marlowe (Writers' Gallery, p. C8) William Shakespeare (Writers' Gallery, p. C44)	Doctor Faustus (p. C2) Romeo and Juliet (p. C10) A Midsummer Night's Dream (p. C18) Hamlet (p. C24) Macbeth (p. C33) Sonnets (p. C40)	🔊 C1 Faustus's Last Hour (p. C3) 🔊 C2 What's in a Name? (p. C10) C3 Ah, What an Unkind Hour (p. C13) 🔊 C4 A Double Cherry Parted (p. C19) C5 You Juggler! You Puppet! (p. C22) 🔊 C6 To Be or Not to Be (p. C25) C7 Words like Daggers (p. C27) 🔊 C8 Unsex me Here (p. C34) C9 The Sound and the Fury (p. C37) 🔊 C10 Sonnet 29 (p. C40) 🔊 C11 Sonnet 130 (p. C42)
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The Context (p. B50)

Historical and Social Background

Britain: 1485–1625 (p. C50)

Main events: The Renaissance (p. C53)

Genre	Theme	Literary techniques	Links
Poetry – epic	Heroes, Combat	Alliteration (p. B5)	Visual Link B1 : Anglo-Saxon Art
Poetry – epic	Heroes, Combat	Formulae and Kennings (p. B7)	
Poetry – ballad	Love		
Poetry – ballad	Sacred and Profane	Stock images (p. B12)	
Poetry	Hypocrisy, Vanity	Irony (p. B16)	Visual Link B7 : Medieval Women
Poetry	Women	Rhyme (p. B19)	
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Poetry	Vanity	Mock heroic (p. B24)	
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The Literary Background The Development of the English Language (p. B39) Anglo-Saxon Literature (p. B39)			Visual Link B2 : The Arrival of Christianity Visual Link B3 : The Bayeux Tapestry Visual Link B4 : Cathedral Architecture Visual Link B6 : Medieval Life [Link to German Literature : The Nibelungenlied (p. B41) Link to the world of music (p. B41)
Meanwhile, Elsewhere (p. B41) Literature in the Middle Ages (p. B42)			
Pieces of the Past Geoffrey of Monmouth's <i>Historia Regum Britanniae</i> (p. B44)			
Meanwhile, Elsewhere (p. B48)			[Link to Italian Literature : Boccaccio (p. B48) Cross-Curricular Link : The hero (Italian, Latin, Greek) (p. B48)
Drama – tragedy	Ambition, Fear of Death	Blank verse (p. C6) Performance elements (p. C7)	Visual Link C3 : Romeo and Juliet Link to the world of music : Romeo and Juliet (Dire Straits) (p. C16)
Drama – tragedy	Love	Dramatic tension, Dramatic irony (p. C12)	
Drama – tragedy	Love and Death	Stage directions (p. C13) Tragedy (p. C15) Delivery (p. C16)	
Drama – comedy	Friendship	Blank verse – Heroic couplet (p. C21)	
Drama – comedy	Treachery	Setting (p. C21) Comedy – Humour (p. C23) Movement (p. C23)	
Drama – tragedy	Indecision	Soliloquy (p. C27)	
Drama – tragedy	Son and Mother	Figure of speech (p. C32) Suspense (p. C32)	
Drama – tragedy	Women, Ambition	Onomatopoeia (p. C36) Tone (p. C36)	
Drama – tragedy	Ruined ambition	Metaphor (p. C39) Timing (p. C39)	
Poetry – sonnet	Love	Simile (p. C41)	
Poetry – sonnet	Love	Parody (p. C43)	Visual Link C6 : Courtly Love
The Literary Background (p. C54) Pieces of the Past The Elizabethan Theatre (p. C60)			Visual Link C1 : The Tudor Period Visual Link C2 : The English Reformation Visual Link C5 : Elizabeth I [Link to Italian Literature : Petrarch (p. C62) Cross-Curricular Link : Tragedy (Italian, Latin) (p. C63)
Meanwhile, Elsewhere (p. C62)			

Period	Author	Work	Text
D The Puritan, Restoration and Augustan Ages 1625–1776	John Donne (Writers' Gallery, p. D8)		D1 <i>Batter my Heart</i> (p. D2) D2 <i>The Good-Morrow</i> (p. D5) D3 <i>To his Coy Mistress</i> (p. D10)
	Andrew Marvell (Writers' Gallery, p. D13)		
	John Milton (Writers' Gallery, p. D20)	Paradise Lost (p. D14) Sonnet	D4 <i>Better to Reign in Hell</i> (p. D14) D5 <i>Sonnet XVIII: On the Late Massacre in Piemont</i> (p. D17)
	Alexander Pope (Writers' Gallery, p. D27)	The Rape of the Lock (p. D23)	D6 <i>Beauty Puts on all its Arms</i> (p. D23)
	Thomas Gray (Writers' Gallery, p. D32)	Elegy Written in a Country Churchyard (p. D28)	D7 <i>The Paths of Glory Lead but to the Grave</i> (p. D28)
	William Congreve (Writers' Gallery, p. D37)	The Way of the World (p. D33)	D8 <i>Any More Conditions?</i> (p. D33)
	Oliver Goldsmith (Writers' Gallery, p. D43)	She Stoops to Conquer (p. D38)	D9 <i>You Cannot be Serious</i> (p. D39)
	Daniel Defoe (Writers' Gallery, p. D53)	Robinson Crusoe (p. D44)	D10 <i>Evil and Good</i> (p. D44)
	Jonathan Swift (Writers' Gallery, p. D63)	A Modest Proposal (p. D55)	D11 <i>Civilising Friday</i> (p. D48)
	Samuel Richardson (Writers' Gallery, p. D68)	Gulliver's Travels (p. D59)	D12 <i>A Modest Proposal</i> (p. D55)
	Henry Fielding (Writers' Gallery, p. D75)	Pamela (p. D65)	D13 <i>The Benefits of Gunpowder</i> (p. D59)
	Laurence Sterne (Writers' Gallery, p. D81)	Tom Jones (p. D70)	D14 <i>Lucifer in the Shape of my Master</i> (p. D65)
		Tristram Shandy (p. D77)	D15 <i>A Battle Royal</i> (p. D70)
			D16 <i>You Shall See the Very Place</i> (p. D77)

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Genre	Theme	Literary techniques	Links
Poetry – sonnet	Repentance, Fear of Death	Conceit (p. D4)	
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Poetry	Love, Flirting	Hyperbole (p. D12)	
Poetry – epic	Rebellion, Evil	Style (p. D16)	Visual Link D4: Paradise Lost
Poetry – sonnet	Religion and politics	Didactic literature (p. D19)	
Poetry – mock epic	Vanity	Mock-heroic poems (p. D25)	Link to the world of music: You're so Vain (Carly Simon) (p. D26)
Poetry – elegy	Poverty, Death	Synecdoche (p. D31)	Visual Link D5: Satire
Drama – comedy of manners	Marriage	Wit (p. D35)	Visual Link D5: Satire
Drama – comedy of manners	Misunderstanding	Dialogue-driven plays (p. D36)	
Fiction	Self-sufficiency	Farce (p. D41)	
Fiction	Colonial Attitudes	Narrative technique (p. D47)	
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Fiction – satire	War	Satire (p. D58)	Visual Link D5: Satire
Fiction – epistolary novel	Love, Flirting	Unreliable narrator (p. D62)	Link to the world of music: Do they Know it's Christmas? (Bob Geldof) (p. D58)
Fiction – picaresque novel	Fighting	The novel of incident and the novel of character (p. D67)	Visual Link D5: Satire
Fiction – anti-novel	Misunderstanding	The narrator (p. D74)	Visual Link D5: Satire
		The anti-novel (p. D80)	
The Literary Background (p. D94)			Visual Link D1: Puritanism and Catholicism
Puritan and Restoration Literature (p. D94)			Visual Link D2: The English Civil War
Meanwhile, Elsewhere (p. D98)			Visual Link D3: The Restoration
Pieces of the Past Samuel Pepys's Diary (p. D102)			Visual Link D6: The Age of Reason
Augustan Literature (p. D103)			[Link to French Literature: Molière (p. D98)
Meanwhile, Elsewhere (p. D107)			[Link to French Literature: Voltaire (p. D107)
			Cross-Curricular Link: The 17th century – An Age of Discovery (Art, Science, Mathematics) (p. D110)
			The Age of Reason (Philosophy, History) (p. D111)

Period	Author	Work	Text
E The Romantic Age 1776–1837	Robert Burns (Writers' Gallery, p. E5)		E1 <i>A Red, Red Rose</i> (p. E2)
	William Blake (Writers' Gallery, p. E14)		🔊 E2 <i>Humid Seal of Soft Affections</i> (p. E4)
			🔊 E3 <i>The Little Black Boy</i> (p. E6)
	William Wordsworth (Writers' Gallery, p. E22)		🔊 E4 <i>The Lamb</i> (p. E9)
			🔊 E5 <i>The Tyger</i> (p. E11)
			E6 <i>The Tables Turned</i> (p. E16)
			🔊 E7 <i>I Wandered Lonely As A Cloud</i> (p. E20)
			🔊 E8 <i>The World Is Too Much With Us</i> (p. E22)
	Samuel Taylor Coleridge (Writers' Gallery, p. E30)		E9 <i>Water, Water Every Where</i> (p. E24)
	George Gordon Byron (Writers' Gallery, p. E38)		🔊 E10 <i>Alone On A Wide Wide Sea!</i> (p. E26)
			🔊 E11 <i>She Walks In Beauty</i> (p. E32)
			E12 <i>So We'll Go No More A-Roving</i> (p. E34)
			E13 <i>On This Day I Complete My Thirty-sixth Year</i> (p. E35)
	Percy Bysshe Shelley (Writers' Gallery, p. E50)		🔊 E14 <i>Ode To The West Wind</i> (p. E40)
			E15 <i>Ozymandias</i> (p. E45)
			E16 <i>England In 1819</i> (p. E47)
	John Keats (Writers' Gallery, p. E62)		E17 <i>Ode On A Grecian Urn</i> (p. E52)
			🔊 E18 <i>Ode To A Nightingale</i> (p. E55)
	Jane Austen (Writers' Gallery, p. E76)	Emma (p. E64)	E19 <i>When I Have Fears</i> (p. E60)
		Pride and Prejudice (p. E70)	E20 <i>This Would Not Do!</i> (p. E64)
			E21 <i>More Than Just Friends</i> (p. E68)
			E22 <i>What A Fine Thing for Our Girls!</i> (p. E70)
			E23 <i>You Are Mistaken, Mr Darcy</i> (p. E72)
	Walter Scott (Writers' Gallery, p. E86)	Ivanhoe (p. E78)	E24 <i>Fight On, Brave Knights!</i> (p. E78)
			E25 <i>Unhappy Israelites</i> (p. E81)
	Mary Shelley (Writers' Gallery, p. E95)	Frankenstein (p. E88)	E26 <i>The Tournament</i> (p. E84)
			E27 <i>A Sudden Light Broke In Upon Me</i> (p. E89)
			E28 <i>The Accomplishment Of My Toils</i> (p. E91)
	Edgar Allan Poe (Writers' Gallery, p. E104)	The Tell-Tale Heart (p. E96)	E29 <i>The Eye</i> (p. E96)
			E30 <i>The Old Man's Hour Had Come</i> (p. E99)

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Britain: 1776–1837 (p. E106)

Main events: Britain 1760–1837 (p. E109)

North America: From the beginnings to 1823 (p. E110)

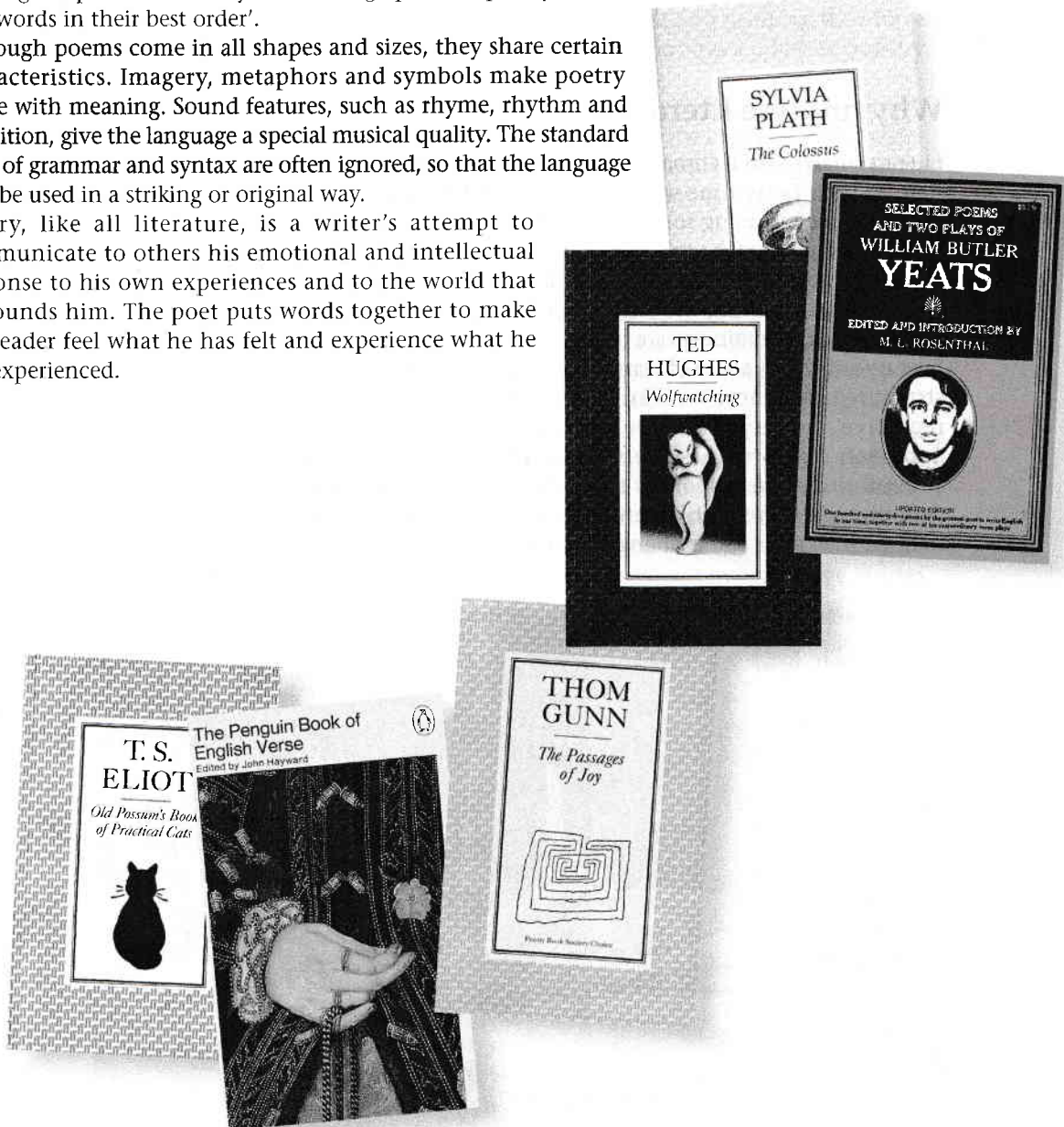
Main events: North America, from its beginnings to 1823 (p. E113)

Genre	Theme	Literary techniques	Links
Poetry	Love	Hyperbole (p. E3)	
Poetry	Love, Kissing		
Poetry	Racism		Link to the world of music: I want to go home (p. E8)
Poetry	Religion, God		Visual Link E5: William Blake
Poetry	Religion, God	Symbols (p. E13)	
Poetry	Study and Nature		Visual Link E2: The Romantic Landscape
Poetry	Nature and Memory	Oxymoron (p. E21)	
Poetry – sonnet	Stress and Nature		
Poetry – ballad	Guilt	Internal rhymes (p. E27)	
Poetry – ballad	Prayer		
Poetry	Beauty	Parallelism (p. E33)	
Poetry	Fading Youth		
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Poetry – sonnet	Ambition and Power		
Poetry – sonnet	Politics and Corruption		Link to the world of music: Ohio (Neil Young) (p. E49)
Poetry – ode	Art and Beauty		
Poetry – ode	Depression	Assonance (p. E59)	
Poetry	Time Passing		
Fiction – novel of manners	Matchmaking	Third-person narrator: omniscient narrator and free indirect speech (p. E66)	Visual Link E7: Socialising
Fiction – novel of manners	Friendship and Love		
Fiction – novel of manners	Marriage		
Fiction – novel of manners	Pride	Showing and telling (p.E75)	
Fiction – historical novel	Combat	Descriptive passages (p. E80)	
Fiction – historical novel	Racism	Comment on political and social issues (p. E83)	
Fiction – historical novel	Combat		
Fiction – gothic novel	Thirst for Knowledge	First-person narrative (p. E91)	Visual Link E4: The Supernatural and the Subconscious
Fiction – gothic novel	Monster	Setting (p. E94)	
Fiction – short story	Terror		
Fiction – short story	Murder	First-person narrator (p. E102)	Link to the world of music: Psycho Killer (Talking Heads) (p. E103)
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Romanticism in Britain (p. E115)			Visual Link E3: Nature
Pieces of the Past Samuel Taylor Coleridge, <i>Biographia Literaria</i> (1817) (p. E119)			Visual Link E6: A Revolution in Art
Pieces of the Past Jane Austen's Letters (p. E123)			
Meanwhile, Elsewhere (p. E125)			[Link to French Literature: Jean-Jacques Rousseau (p. E125)
The Origins of American Literature (p. E126)			Cross-Curricular Link: Nature (Italian, Art) (p. E128)

One modern poet, when asked the question 'What is poetry?', replied that poetry, unlike prose, is a form of writing in which few lines run to the edge of the page! The American poet Robert Frost contended that 'poetry is the kind of thing poets write'. While these replies, at first, may not seem serious, they inadvertently reveal two important aspects of poetry: the first quotation indicates the arrangement of the words on the page as an important element of poetry, while the second emphasises that there is a special 'poetic' way of using language. A working definition may, therefore, be that poetry emerges from the interplay between the meaning of words and their arrangement on paper; or – as the English poet Samuel Taylor Coleridge put it – 'poetry is the best words in their best order'.

Although poems come in all shapes and sizes, they share certain characteristics. Imagery, metaphors and symbols make poetry dense with meaning. Sound features, such as rhyme, rhythm and repetition, give the language a special musical quality. The standard rules of grammar and syntax are often ignored, so that the language may be used in a striking or original way.

Poetry, like all literature, is a writer's attempt to communicate to others his emotional and intellectual response to his own experiences and to the world that surrounds him. The poet puts words together to make the reader feel what he has felt and experience what he has experienced.



Figures of speech



A **figure of speech** is any use of language which deviates from the obvious or common usage in order to achieve a special meaning or effect. We use figures of speech in everyday conversation when we say, for example, 'money talks' (personification) or 'I've got butterflies in my stomach' (metaphor) or 'he's like a bull in a china shop' (simile).

The density and originality of a writer's use of figures of speech is part of his characteristic style.

There are many different figures of speech. The most widely used are:

A **simile** is a figure of speech in which a comparison between two distinctly different things is indicated by the word 'like' or 'as'. A simile is made up of three elements:

- the **tenor**: the subject under discussion;
- the **vehicle**: what the subject is compared to;
- the **ground**: what the poet believes the tenor and the vehicle have in common.

We can therefore analyse the simile 'life is like a rollercoaster' as follows:

<i>tenor</i>	<i>ground</i>	<i>vehicle</i>
life	it has its ups and downs	rollercoaster

A **metaphor** is an implied comparison which creates a total identification between the two things being compared. Words such as 'like' or 'as' are not used. Like a simile, a metaphor is made up of three elements:

- the **tenor**: the subject under discussion;
- the **vehicle**: what the subject is compared to;
- the **ground**: what the poet believes the tenor and the vehicle have in common.

We can analyse the metaphor 'he's a live wire' as follows:

<i>tenor</i>	<i>ground</i>	<i>vehicle</i>
he	is full of energy/is very lively is potentially dangerous	live wire

In **metonymy** (Greek for 'a change of name') the term for one thing is applied to another with which it has become closely associated. 'The crown', for example, can be used to refer to a king.

In **synecdoche** (Greek for 'taking together') a part of something is used to signify the whole or vice versa, although the latter form is quite rare. An example of synecdoche from everyday speech can be found in the proverb 'Many hands make light work', where the expression 'many hands' means 'the labour of many people'. An example of the whole representing a part can be found in expressions such as 'I'm reading Dickens', where an attribute of a literary work (i.e. it was written by Charles Dickens) is substituted for the work itself.

Personification is a form of comparison in which human characteristics, such as emotions, personality, behaviour and so on, are attributed to an animal, object or idea: 'The proud lion surveyed his kingdom'.

The primary function of personification is to make abstract ideas clearer to the reader by comparing them to everyday human experience. Humanising cold and complex abstractions can bring them to life, render them more interesting and make them easier to understand.

Simile

Metaphor

Metonymy

Synecdoche

Personification

QUESTIONS TO ASK WHEN ANALYSING FIGURES OF SPEECH

- Are comparisons drawn through metaphors or similes? What information, attitudes or associations are revealed through these associations?
- Are there any examples of synecdoche or metonymy? What is the writer's purpose in using these figures of speech? How do they affect the style and tone of the poem?
- Are animals, objects or ideas personified in the poem? How does personification contribute to our understanding of the poem?

CASE STUDY 1

American poet and novelist Sylvia Plath (1932–1963) dedicated much of her work to exploring various states of mind. While much of her work is dark and disturbing, some of her poems reveal a more playful and witty nature.

Metaphors

by Sylvia Plath

GLOSSARY

1. **riddle**: puzzle
2. **ponderous**: heavy, large
3. **strolling**: walking
4. **tendrils**: thin leafless branches that plants wrap around things
5. **timbers**: pieces of wood
6. **yeasty**: yeast is the substance that makes bread expand
7. **new-minted**: newly made

I'm a riddle¹ in nine syllables,
An elephant, a ponderous² house,
A melon strolling³ on two tendrils⁴.
O red fruit, ivory, fine timbers⁵!
This loaf's big with its yeasty⁶ rising.
Money new-minted⁷ in this fat purse.
I'm a means, a stage⁸, a cow in calf⁹.
I've eaten a bag of green apples,
Boarded the train there's no getting off¹⁰.

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8. **stage**: phase of development

9. **calf**: young cow

10. **there's no getting off**: you cannot descend from

COMPREHENSION

Which of the following is the solution to the riddle posed in the opening line of the poem?

- ☐ A | wo | man | who | fa | ces | a | cri | sis
- ☐ A | wo | man | ex | pect | ing | a | ba | by
- ☐ A | wo | man | who | thinks | she's | ov | er | weight

Justify your answer by referring to the text.

ANALYSIS - FIGURES OF SPEECH

- 1 Which metaphor do you find most effective and why?
- 2 Through which metaphors does the poet convey the following ideas about her condition?
 - ☐ Physical discomfort and disproportion
 - ☐ The sense that her destiny has been decided and there is no turning back
 - ☐ A loss of personal identity
 - ☐ The sense of carrying something precious
 - ☐ The idea of nausea and indigestion which is associated with her condition
 - ☐ Her communion with the animal kingdom
 - ☐ The sense of growing and expanding.

CASE STUDY 2

American poet Emily Dickinson (1830–1886) lived most of her life in total isolation. Only seven of her nearly 2,000 poems were published during her lifetime. Her contemporaries found her work bewildering, but today she is considered a major writer of unsurpassed originality.

Apparently with no Surprise

by Emily Dickinson

Apparently with no surprise
To any happy Flower,
The Frost¹ beheads it² at its play —
In accidental power —
The blonde assassin passes on —
The Sun proceeds unmoved
To measure off³ another Day
For an approving God.

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GLOSSARY

1. Frost: frozen drops of water
2. beheads it: cuts its head off
3. To measure off: to bring to a close

COMPREHENSION

- 1 What does the frost do to the flower?
- 2 How does the sun respond to this act?

3 How would you define God as He is portrayed in the poem?

- | | | |
|---------------------------------------|-----------------------------------|--------------------------------------|
| ☐ Loving | ☐ Cruel | ☐ Indifferent |
| ☐ Sadistic | ☐ Detached | ☐ Paternal |
| ☐ Other: | | |

ANALYSIS - FIGURES OF SPEECH

1 Make a list of the elements that are personified in the poem.

2 Personification adds drama to the poem. Which words do you find particularly dramatic?

OUT

The association of very different elements that we find in metaphors is also used to sell products in advertising. Consider this advertisement for a banking service:

You've got a completely individual set of fingerprints.
How about a financial plan to match?

We could analyse this advertisement in the same way as we analyse literary metaphors:

tenor	ground	vehicle
financial plan	individual personalised unique	fingerprints

Find other advertisements which associate either visually or verbally diverse elements, for example:

children's snacks – being a good mother
beauty products – being sexy and desirable
car – being adventurous and manly

In class, discuss the implied message in the advertisements and decide whether or not you find them effective.