

Timothy Langer 5F

# Carol Ann Duffy

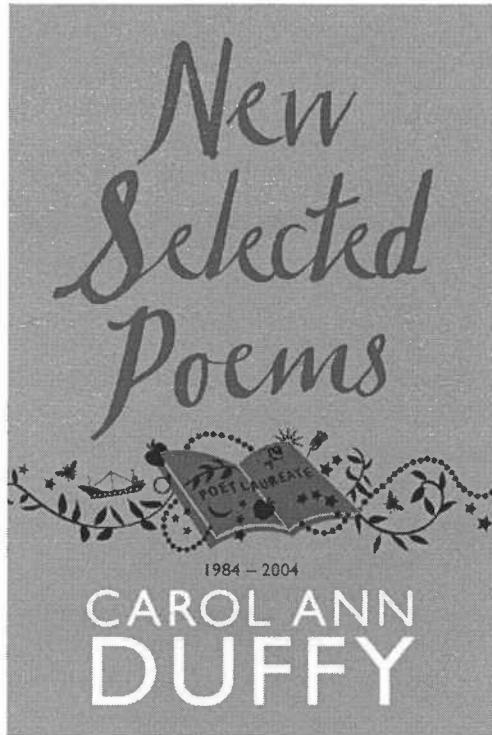
Poet  
& Laureate

## IGCSE Poetry

**5.ENF**

**NK**

**For Examination in  
2020**



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- speaker in poem
- narrator in story

not doesn't  
care about poet's identity  
anonymous

## Negative View of the Head of English

written by Duffy  
on the way back from a school visit

demean the poet focused on nameless reduce humanity attitude of Hob rather than tradesperson commercial purpose poet no appreciation patronising to children Notice the inkstained fingers, girls. Perhaps we're going to witness verse hot from the press. imperative, commanding tone need for control, lack of appreciation identifying a clichéd mechanic classroom teaching machine classy view of teaching objectified Who knows? Please show your appreciation by clapping. Not too loud. Now problem uncertainty centristism between verses enjambement uninterested environment no faith in her class impatience patronise push messy dumb wrong! doubt poet controlling short sentences barked order fit up straight and listen. Remember plain, prosaic, unlyrical Hob! lack of old-fashioned view of poetry image the class the lesson on assonance, for not all poems, evidence of misbehavior THIS poem has class

Paradise Lost escape the tyranny of rhyme & punishment commandingly

Whispering's as always out of bounds forced who knows? fixed rhyme

old-fashioned secret interest in less value is cost not benefits discrimination

After all, we're paying forty pounds.

see me after break. We're fortunate to have this person in our midst.

no fixed rhyme scheme caesuras are abrupt, harsh, slows us line down some of her sentences forced who knows? fixed, rigid.

discriminatory becomes last - it is very important, pourfata like Kipling

Those of you with English Second Language,

'To Autumn' Season of mists and so on and so forth traditional sentence rather than poet begins with I've written quite a bit of poetry myself, I'm doing Kipling with the Lower Fourth. talking about herself

John Keates gets only half right quotation to self-centered self-clucky important, basic verb, functional, unartistic, unemotional, mechanical, deeply ironic Open a window at the back. We don't bossy phrase inspiration want winds of change about the place.

old-fashioned how learned she is. rudimentary wishes to be in charge Macmillan, simplifying, arrogantly over time anti-colonialist gap challenge the poet Well, really. Run along now girls. I'm sure that gave an insight to an outside view. condescending pathetic / childish applause will do. Thank you for formality, formulaic response weak command of language only visit matters not appreciate

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poet poem

very much for coming here today. Lunch in the hall? Do hang about. Unfortunately I have to dash. Tracey will show you out.

From Standing Female Nude (1985)

low importance of the poet hang about purposeless of the subordinate, enjambement running lines assistant suggest running or whereas rushing poet doesn't.

Initial ideas:

- Rushed, lack of appreciation
- Self-important speaker, bossy, mindless
- Poem about the audience & responses to poetry
- Short sentences; no room to interject.
- Denies a voice to the poet.

(Repeated)  
Imperatives

Act of revenge



regular rhyme scheme  
& line lengths

∴ Order

BUT JX pain chaos of photography

elliptical

If write an essay about this:  
 • focus on language  
 • don't generalise war reporting  
 • don't get carried away

literal things + other hopes, dreams etc.

**Recognition**

usually weight gain / physical appearance → non-specific non-encompassing → realising  
 admission of fault → vague, ambiguous → and/or recognising. → DOESN'T recognise her own children though.

surprised to think of children answering a question. → rhetorical question → Things get away from one.  
 clumsy, just remember isolated → I've let myself go, I know.  
 ungainly, indefinite → I've had three and don't even know them.

flakes makes → time passing → I strain to remember a time when my body felt lighter.  
 is an the years → seems even longer. enjambement → Years. My face is swollen with regrets. I put powder on,

sentence contracts two different types of weight. runs on between stanzas → futile effort → mundane, takes away everything → physically overweight → anonymous, vague → forgotten, unimportant register, realisation of failure as a mother → lack of emotion for kids.

strained of masking imperfections. grammar? → special → pain straightforward monosyllabic lang.

vanished, undercutting → brunt, objective → physical obsession with injury, metaphorical physical appearance deterioration.

total disappearance. → failure? → hide imperfections, declaration, put on a facade, pretend.

REGULAR Stanzas lengths, but always enjambed lines. Superficially ordered but broken and frustrated within. → uncertain, duality of her mixed life. introduction of a husband in last stanza → weepy goes physical proximity, love! memory young lover's romantic gesture → anony mouse immediately underlined. shows a lack of necessities bluntness minded.

embarrassed women. wanted years of her life? → sexual perfect "waist" play. → seeble, weakly physically expr. sadness. → retrospective, "recognising" passion, actions of the past →

compared to mannequins holding a pose. → carelessness, lack of grace → foolish, juvenile, stark realisation, long-term state of sad. regret, through habit, but the proof need vague, immediate underlined. shows a lack of necessities bluntness minded.

forced smile → CHEESE connection for photo? → carefree short sentences. and underwear, confident underskirt. → un inhibited, past action → she is old. → age, worn down, compared to ideals, stuffed up, broken down, shocked by old woman not working figure of ridicule.

image of her youth. → deep red blushing of embarrassment, link to cheese. Kleenex. It did happen.

idealised youth. physically inhibited, incapable. → menopause → clogged toilet 😊 → age, worn down, compared to ideals, stuffed up, broken down, shocked by old woman not working figure of ridicule.

+ Sadness & empathy for speaker. hatted, no warmth, lack of recognition. → self-centred caesura. → self-disgust → self-reflection, deep self-recognition of herself, years wasted? → triple repetition, overwhelming regret, out of control? → shy, nervous From Selling Manhattan (1987)

Themes

- Isolation; from family
- Pain of ageing - both mental & physical
- Helplessness - inevitability of ageing.
- Looking back - memories - recognition that past is gone - regret?

DRAMATIC MONOLOGUE

JX hot & cold.

language of  
dismemberment      sympathetic  
speakers  
                        field      Col

→ lexical field of violence.

Colloquial style  
self-centered  
no consequence

of metaphorical coldness  
speaker reflects coldness  
of snowman. literal

mentally  
unstable  
speaker.

# DRAMATIC MONOLOGUE

• PRESUMABLY, this poem is about ethnic minority migrant  
 • HARDSHIP of migration  
 • ASSIMILATION is never total.  
 no love, affection, attachment dwelling, suggests impermanence  
 evoke empathy unaccustomed putting the audience in others' shoes  
 separation, harsh difference dental Axation on lang., alliteration  
 speech & voice. like many of Duffy's poems  
 pathos immediacy long, winding & intimacy memory of the past IX  
 stammered syntax  
 verbs involving speaking, using language  
 home involves inarticulacy, communication inexplicable racist graffiti / pain, uncertain targeted emotion at speaker. idea of pathetic boundaries fallacy, years, sadness? cold weather & hardship. snow IX red blood  
 "you" gives universality and shows that there is more than one person going through this. clumsy, crude English, reveals the voice of these people contrasts the elegant, artful, eloquent language of they understand the poem. not only the words & language, also the society, in general

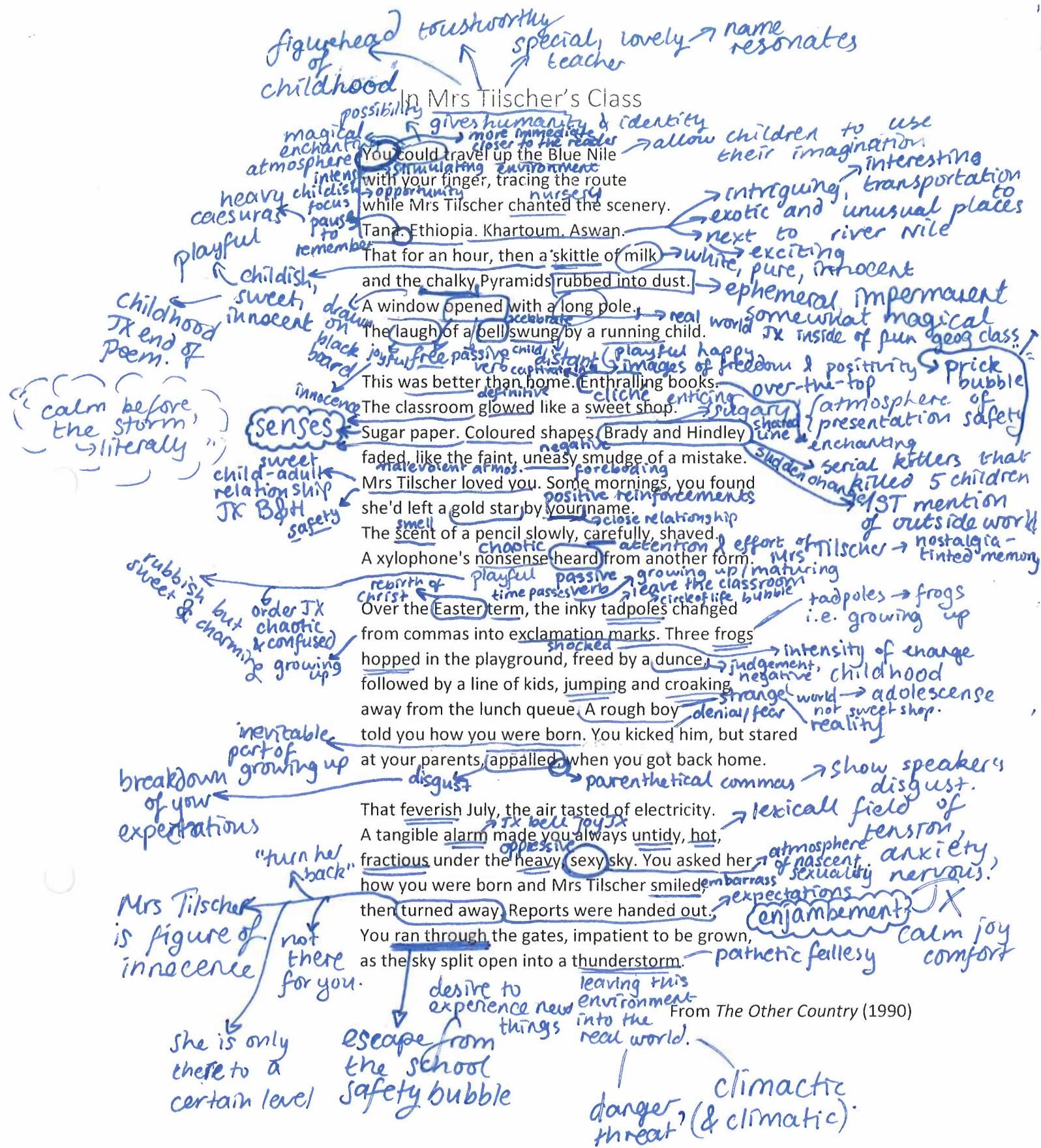
addressee condemned and stamped to be foreign. sense of separation blunt summary apparent from of the addressee's title → obscurity feelings → unfamiliarity, vulnerability danger → universally non-specific applicable unknown, anonymous at the end of monosyllabic line for emph. emptiness, hollowness, unadorned alone stands lang. reflects isolation, out, & isolated dwellings place of birth you belong — homesick does not fit in constant mind mother at back of comfort whereas "your own" beautiful family image connotations of love, care, childhood, out of place through language, sibilance, lacking enjoyment + double lack of enhance caesura confidence?  
 You use the public transport. Work. Sleep. Imagine one night you saw a name for yourself sprayed in red against a brick wall. A hate name. Red like blood. It is snowing on the streets, under the neon lights, as if this place were coming to bits before your eyes. And in the delicatessen, from time to time, the coins in your palm will not translate. Inarticulate, because this is not home, you point at fruit. Imagine that one of you says, Me not know what these people mean. It like they only go to bed and dream. Imagine that.

provide ending, conclusion. poem starts w/ "imagine" experience more immediate

From Selling Manhattan (1987)

## INCOMPATIBILITY ISOLATION / DETACHMENT IMPORTANCE OF LANGUAGE





- niceness with dark undertones
  - childish joy JX discomfort
  - protection and safety of classroom JX horrors of real world
  - happiness JX innocence - 9

We Remember Your Childhood Well

repetition of  
"nobody"  
"loneliness", "neglect."  
"stop complaining" → accusation  
refusal → blunt short sentence  
poorly certain voice → opposition, denial  
voice → 'your' subsued by 'We'  
**MALEVOLENCE**

what did happen?  
vagueness  
denial, unpleasant home life!

patronising,  
beittling,  
trying to comfort playing  
but instead with reality distortion  
deceives. limiting &  
singing controlling  
is happy & perspectives  
bemeaning, ←  
denied access to happiness;  
creative physical  
expressions domination  
talent complete  
happy word false  
under-kindness.  
image of  
mnmed only time  
immediately, if speaker is  
traditional, asked to  
image of remember,  
destructive forceful,  
of knowledge. lack of  
metaphysical  
purity  
holiness  
dirtied.

accusation of harm → suggesting  
blunt short sentence → the opposite.  
sentence → opposition, denial  
'your' subsued by 'We'  
**MALEVOLENCE**

unsugar-coated image of past  
telling - speaker  
dismissive, putting  
a positive spin on it.  
suspicious, ADULT VOICES  
(COLD, MALEVOLENCE)

uncertain  
unknown → nasty  
lexical field of tension, dispute  
full of unanswered questions → grim image  
ian brady & myra hindley -  
the Moors Murders  
reduce the sting → insecurity, vulnerability  
adoubling speakers voice → immediately  
Your questions were answered fully. No. That didn't occur.  
memories unclear, forgotten,  
mind control smudged.

too specific to be brushed off.  
undercuts first half of line.  
aggressive  
charming, restricting  
child limited, destroy knowledge  
adult control → totalitaran, control.  
refuse responsibility → lack of  
adults → dismissive  
put blame on you → certainty undermined  
evidence, trial command, control  
personal → interrogating, dictating  
interrogation → psychological  
manipulation, manipulation,  
erasing of  
ambiguity makes it more alarming.  
ambiguity

six onomatopoeic  
forceful, clearly  
rhyme links sadness & threat  
brushing off trauma as a threat  
physical pain childish crying as a  
rassonance, harsh sounds, of very  
internal thumb undercuts

vivid image → lack of  
of destruction → refuse responsibility  
denial of fun destroyed.  
opposite meaning, trivial  
freedom of choice?! not real freedom  
inspecific & dismissive → emphatic assertive  
What you recall are impressions; we have the facts. We called the tune.

What does it matter now? No, no, nobody left the skidmarks of sin  
on your soul and laid you wide open for Hell. You were loved.

Nobody hurt you. Nobody turned off the light and argued with somebody else all night. The bad man on the moors was only a movie you saw. Nobody locked the door.

You couldn't sing anyway, cared less. The moment's a blur, a Film Fun laughing itself to death in the coal fire. Anyone's guess.

Nobody forced you. You wanted to go that day. Begged. You chase the dress. Here are the pictures, look at you. Look at us all, smiling and waving, younger. The whole thing is inside your head.

The secret police of your childhood were older and wiser than you, bigger than you. Call back the sound of their voices. Boom. Boom. Boom.

Nobody sent you away. That was an extra holiday, with people you seemed to like. They were firm, there was nothing to fear.

There was none but yourself to blame if it ended in tears.

What does it matter now? No, no, nobody left the skidmarks of sin on your soul and laid you wide open for Hell. You were loved.

 controlling & <sup>poorly certain,</sup> unchanging belief  
no room for other voices self-belief exonerate  
three stanza start with "nobody" selves vulnerable, exposed  
repetition implies either blame on child OR implies the opposite it did happen.  
no cooperation, no love interrogatory, "you", "you", "you".

Lexical field of violence & threat.  
BUT "bigger" → physically larger, brutish, forceful  
...we called the tune" - controlling.  
"older... bigger than you" - ascending  
tricolon - emphasising superiority

SILENCING, STOP OTHERS FROM SPEAKING.

CONTROLLING, OPPRESSIVE.

MANIPULATING DEEPLY FLAT-OUT UNPLEASANT DENIAL.

RESTRUCTURING MEMO:  
"SECRET POLICE" - BRUTAL, RULING THROUGH FEAR & THREAT

"you wanted" + "you chose" - false verbs of power → pictures → evidence.

3rd stanza → forced → extreme physical contact → + dress → sexual assault  
undertones? potentially but don't overstate; subtext, not main text.

pictures "smiling & waving" - indispensable image of happiness, very super-  
ficial images of happiness. "younger" - reminiscence of past.  
<sup>10</sup>

<sup>like</sup>  
<sup>bur. of</sup>  
<sup>memory.</sup> "here are the pictures" - like at a trial, detective, providing evidence. "we have the facts" - objective, rather than <sup>imperfect</sup> <sup>not memo</sup> subjective impressions. "have" shows permanence, "recall"

"store" would be more practical, not glorious, embarrassment, soreness, personal term of endearment, uncelebrated shame of emotions is a lingering, attachment, dulled pain. "keep" vs 'store' some irony, contempt, out of place, shrouded in darkness, melancholy, not of place desire sense of secrecy.

The Darling Letters hidden, remove personified, concealed, still alive. "blinking" suggests vulnerability, outpouring, their own recklessness written all over them. My own... unfinished, reek of guilt emotions Private jokes, no longer comprehended, pull their punchlines, sentence "forget? been opened." fall flat in the sad gaps between endearments. What are you wearing? lit. gaps between affection, gaps inside, for her. Painful jokes no longer have "cringe- effect or impact."

Some keep them in shoeboxes away from the light, sore memories blinking out as the lid lifts. Ironic long vowels suggest awkward pauses, loss, melancoly, unhappiness loss, "intimate inevitability of failure, loss, enjambmed" effect or impact.

They start with Darling; end in recriminations, absence, sense of loss. Even now, the fist's bud flowers into trembling, the fingers trace each line and see the future then Always... Nobody burns them, the Darling letters, stiff in their cardboard coffins. Babykins... We all had strange names hyperbole! which make us blush, as though we'd murdered someone, under an alias, long ago. I'll die without you. Die Once in a while, alone repeated word, disbelief at emotion, dead, empty, despite dull pain residual intensity of love, labours.

powerful plosives coffins, burial

pick up on violence/death shoebox of second stanza is a burial site for love

From The Other Country (1990)

### From *The Other Country* (1990)

- LOSS
  - MEMORIES / THE PAST
  - LOVE / VIOLENCE
  - DEATH OF RELATIONSHIPS

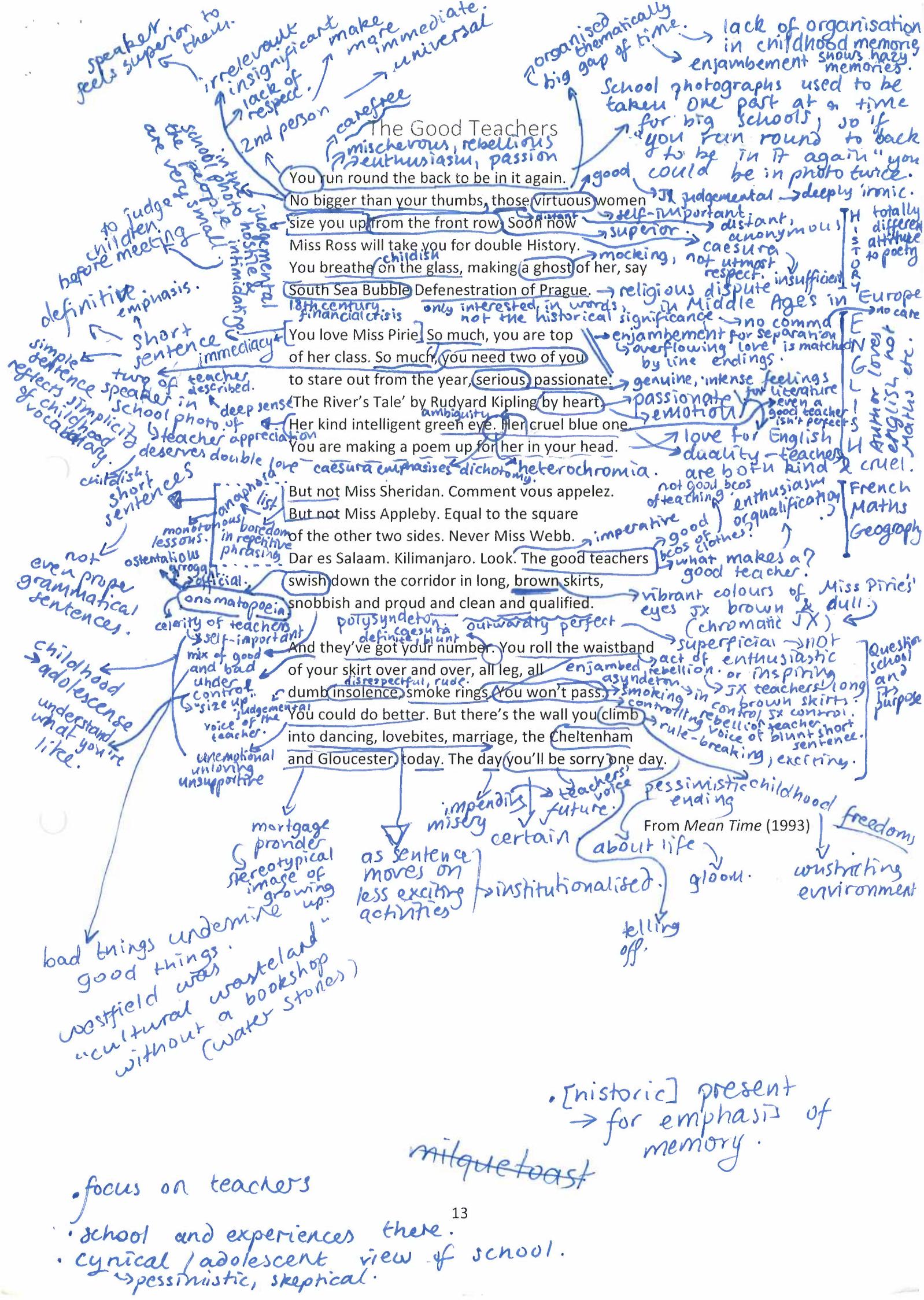
A WITTY, CYNICAL HUMOUR TO IT.



## Themes

- mundanity in real life
- irretrievable, ephemeral nature of memories / the past
- beauty and intensity of memory
- innocence, childishness of past memories.

- DAYDREAMING
- TX REALITY & IMAGINATION



• focus on teachers

- school and experiences there.
- cynical / adolescent view of school.  
↳ pessimistic, skeptical.

• going beyond the 'superficial', looking at the reality  
of love → traditional, romantic

20/01/20

*of love*

**Valentine**

- traditional romantic, conventional sense of love
- cliché, sentimental, stereotypical typical image

**Traditional Romantic Sense of Love:**

- heavily monosyllabic rejection, blunt rejection of conventional images of love.
- line stanza matter of fact, verbless sentence. bitter taste, not sweet like chocolates give you an onion.
- sudden, unexpected lang. plain, at night beauty unadorned "promise" optimistic of what relationship could become faithfulness and unity, negative declarative statements
- brown paper like supermarket turning point in the poem no fixed structure from now on it is far more truthfully first stanzas bare, honesty blunt & honest optimistic superficial images of potency uniqueness and strangeness of the gift love: repeated aggressive violent
- controlling, aggressive controlling, aggressive short imperative truthful impermanent realistic love
- 'scent' can be a positive smell

**Cliché, Sentimental, Stereotypical Typical Image:**

- Not a red rose or a satin heart. It is a moon wrapped in brown paper.
- It promises light like the careful undressing of love. Here adoration devotion, erotic overbearing tenderness, intimate
- It will blind you with tears like a lover. vision vs lightness & darkness
- It will make your reflection a wobbling photo of grief. identity unfixed shadow/imitation?
- I am trying to be truthful. alliteration of hard consonants reflect bluntness, truthfulness of the relationship.
- Not a cute card or a kissogram. PI & YOU expand passionate, erotic sexual I give you an onion.
- Its fierce kiss will stay on your lips, possessive and faithful as we are, for as long as we are. contradiction between faithfulness and positivity and the possessive, egoistic and negative nature.
- Take it. valuable but not so beautiful MARRIAGE is restrictive, constricting, limititive Its platinum loops shrink to a wedding ring.
- If you like. rings of the onion Its scent will cling to your fingers, cling to your knife. desperate, parasitical, inescapable Lethal.
- Love is violent menacing you cut the onion 'love' in half.

*The residue is left over*

From Mean Time (1993)

- love's imperfection / contradictory nature / ambiguity
  - contrast, juxtaposition of everyday and idealised

themes { Spirituality  
            silence  
            loneliness

## Prayer

DEFINE: Asking God for something to happen.

Pray to thank someone  
to help someone  
for something out  
of one's control.

12:48  
5:40  
12:01  
17:54

# SHAKESPEAREAN SONNET

- fixed rhyme scheme
  - 14 lines long
  - ababcdccdefefgg
    - 3 quatrains      couplet
  - regularity & order
  - BUT in this poem it's  
-ababcdccdefefaa
  - closure, importance of  
prayers, link prayer &  
Finisterre.



- ethereal, dream-like quality
- picturesque scene
- multisensory experience
- child's sleep is sacred
- calm, tranquil - quiet enough to hear her breathes
- lots of 'w' sound
- each stanza four lines long; perfection; abc rhymescheme.
- sonic perfection of rhyme enhances this scene.

## A Child's Sleep

care for the child

a I stood at the edge of my child's sleep,  
hearing her breathe;  
b although I could not enter there,

I could not leave) → watching child sleep is enchanting?

dream

Her sleep was a small wood,  
perfumed with flowers; nice, natural image.  
dark, peaceful, sacred,  
acred in hours.  
supernatural?

And she was the spirit that lives  
in the heart of such woods;  
without time, without history,  
wordlessly good.

child's  
innocence

especially  
in dream  
land.

real  
(spoke her name) in the dream  
a pebble dropped  
in the still night, quiet.  
and saw her stir, both open palms  
cupping their soft light;

lots of  
'w' sound

usually considered  
evil

then went to the window. The greater dark  
outside the room  
gazed back, maternal, wise,  
with its face of moon.

dark of night

From *Meeting Midnight* (1999)

but the  
dark is not evil;  
protective is.

ethereal  
dream-like  
calmness  
tranquility

