

Pee relationships

[Literature](#), [Poetry](#)



| Summary/Themes | Born Yesterday and Nettles | | | Born Yesterday and Nettles are both written about adults' thoughts regarding children and how they will survive in the world. | | Born Yesterday explores the poet's feelings about the birth of his friend's daughter and rejects traditional, fairytale | | visions of happiness for practical, realistic advice about life skills, whereas Nettles depicts a father's realisation that he | | cannot protect his young son from all the everyday dangers in the world and his son will inevitably experience pain as he | | grows up. | | Summary/Themes | Sonnet 116 and Manhunt | | | Sonnet 116 and The Manhunt are both about the power of romantic love in committed relationships. Sonnet 116 is a declaration | | of love that describes true romantic love as a constant force of nature that does not change as people go through life | | changes, a passion that " looks upon tempests and is never shaken. " Similarly, in The Manhunt the narrator is fully aware of | | the damage done to her lover by warfare, and the changes it has caused in his emotions and appearance, but she is unwavering | | in her love and determined to find again the man she loves, to " feel the hurt of his grazed heart" but still " widening the | | search" for the man inside. | | Form | Brothers and Sister Maude | | | Brothers is written in the second person and free verse, almost like a story in an autobiography, as the poet addresses his | | younger brother with regret for his past actions, as if he is trying to apologise for the " distance" he has caused between | | them. Sister Maude, on the other hand, is also written in the second person as the narrator addresses her sister in a dramatic | | monologue in the form of a ballad, but she uses the poem as a bitter accusation and the end-stopped lines emphasise her anger | | Form | Sonnet 43 and Sonnet 116 | | | Sonnet

43 and Sonnet 116 are both romantic poems that use the traditional sonnet form to express ideas about the nature of love. The declaration of love that will survive the grave in Sonnet 43 is written in the second person as a direct address to the lover and answers the rhetorical question "How do I love thee?" and uses iambic pentameter and the sonnet form to express love as a religious experience. While Sonnet 116 does use iambic pentameter and the sonnet form of three quatrains and a rhyming couplet, it is written in the first person as the poet discusses the nature of true love, rather than addressing his lover directly, more of a declaration of what true love should be.

Structure | Ghazal and Quickdraw | Ghazal and Quickdraw are both about romantic relationships between men and women, but the structure of Ghazal reflects the playful, intense nature of the beginning of a relationship, whereas the structure of Quickdraw reflects the painful, progressive breakdown of an existing relationship. The narrator in Ghazal attempts to woo her love by asking him to pursue her, using metaphors to compare their love to unrelated ideas from nature, hinting at the exciting adventure to come, whereas the structure of Quickdraw is more chronological and describes an escalating argument as the narrator receives an increasing number of angry, hurtful calls and texts that result in the end of her relationship and, as if she has actually been shot dead.

Structure | Brothers and Sister Maude | Although Brothers and Sister Maude are both about narrators looking back on family relationships that have turned bad because of a past betrayal, the structure of Brothers slowly reveals the narrator's regret for his actions and taking responsibility for the consequences for misleading his young brother in a moment of

childhood irresponsibility, describing the folly of his | | younger self and then acknowledging how this has caused estrangement in adulthood. The key incident in Sister Maude, and its | | consequences are revealed slowly, with an ambiguous opening stanza and reference to a death that requires the reader to infer | | what has occurred as a result of Sister Maude's betrayal. The final stanza shows no sense of understanding or moral | | responsibility and the poem ends with the narrator condemning her sister to purgatory and sin. | | Language | In Paris With You and Sonnet 116 | | | Both In Paris With You and Sonnet 116 use language that captures the different emotions of each poem. The narrator of In Paris | | With You has a very cynical, jaded view of love and mocks the traditional romantic view of Paris by refusing to leave the | | " sleazy old hotel room" and mocks Paris landmarks with " sod off to sodding Notre Dame, " using unexpected crudity and the | | sibilance of the " s" sounds to express contempt for the city's sights. This is in marked opposition to the romantic images of | | the power of love found in Sonnet 116, where the power of love is personified as a force of nature that " alters not with his | | brief hours and weeks, " as if love is a commitment that lasts for a lifetime and is not as changeable or selfish as the | | emotions expressed by the narrator of In Paris With You. | | Language | Harmonium and Praise Song For My Mother | | | Each poet uses the personification of objects in the poems to act as metaphors for their respective parents. In Harmonium, the | | poet expresses concern about his father's mortality with colloquial language, discussing the instrument's neglect and | | deterioration, with the " yellowed fingernails" of the keys used to echo his father's tobacco stained fingers and the exit from | | the church " laid on its back" to

foreshadow the funeral service awaiting his father in the near future. In contrast with this || comparison, the poet in Praise Song celebrates the life of her dead mother with positive sense memories of the “ fish, crab” || and “ plantain” of her Caribbean childhood, as if her mother has fed and nourished her beliefs and dreams that have allowed the|| poet to go to her “ wide future. ” || Poet’s Message/Conclusion | Hour and The Farmer’s Bride | | | |

The poems Hour and The Farmer’s Bride allow the poets to explore very different ideas about romantic love, though both serve || as a warning in a way. The crucial message in Hour could be seen as the more positive of the two, with the poet using the || personification of time as love’s enemy and reminding the reader that time is precious and we should enjoy every moment || together, whereas The Farmer’s Bride warns that there can be no happy ending for a badly chosen marriage made for the wrong || reasons, where unrequited love brings misery and a kind of imprisonment to both parties. || Poet’s Message/Conclusion | To His Coy Mistress and Ghazal | | | |

To His Coy Mistress and Ghazal depict romantic love in ways that are almost exact opposites. In To His Coy Mistress, the || narrator’s impatience threatens to rob the relationship of any sense of romance as the he tries to persuade his mistress into || his bed with emotional blackmail, but the narrator in Ghazal wants to be wooed and is more concerned that they will always be || ‘ good friends,’ willing to surrender at the right moment to the patience and determination of her lover. |