

Marcus Sim 2T02 Q1a.

Both the extract from the 'The Buried Life' and the poem 'The Thread' ponder the mystery of life. While both poems deal with the same theme of mystery, A questions the real meaning of the lives we lead, taking a contemplative and dramatic tone in its determination to find the answer. In contrast, B attempts to make sense of a seemingly supernatural force and feeling that controls the persona but is content in merely knowing it exist and accepting its presence. The two poems causes us to question the purpose of our own existence, and what how we are making our choices. Assured intro. Good!

Tone in Poem B?

The titles of the poems themselves also add to the sense of mystery by bringing up more questions than answers. 'The Buried Life' causes us to wonder what the poem is referring to; whether it refers to the life that we bury deep in our hearts, or our death with our purpose unfulfilled. 'The Thread' is deliberately vague, and when we read on to find out what exactly is 'the thread', we emerge with more unanswered questions. Hence, the title of the poem already establishes a sense of mystery prior to studying the poem in depth.

shows a desire to uncover the 'buried'.

Poem A uses vivid and powerful imagery to portray the strong urge and need to solve the mystery of existence. The poet speaks of the "thirst", the "fire" and "restless force". These strong images give us a sense of a latent force just waiting and burning to be released, this latent force being the purpose of the persona's life. This is further emphasized through the intensifiers of "So wild, so deep" that is employed by the poet. While "so" acts as an intensifier, the words "wild" and "deep" evokes a sense of urgency in the reader, relating to the great determination that the persona feels in his desire to solve this mystery. These feelings are so strong that the poet describes them as "unspeakable", and "nameless", with no one able to "utter one of all". Hence, it further reinforces the depth of this mystery and causes the reader to think and attempt to identify the mystery. Definitely your best work thus far

In contrast, B uses 'gentler' images to portray the mild curiosity that the persona feels. Images such as "threads finer than cobwebs" and the thread being pulled "invisibly, silently" The image of "cobwebs" evokes a sense of fragility as cobwebs are easily broken and torn. This perhaps parallels the view the persona holds toward the 'thread' as she does not dare to test the strength of it but just lives with this force that seems to direct her life. A stark difference to A's persona who seeks to discover the force. However, this gentler imagery is juxtaposed with the violent language of "pierced and tore", and the image of imprisonment through the word "bridle". Bridle is a restraint used for horses, and this gives us the image that this thread is controlling the persona more than she thinks. This perception of danger is also shown in the violent imagery of "pierced and tore", causing us to in a way fear for the persona. However we are disappointed by the reaction of the persona who feels no fear, but rather a "stirring of wonder". This too sparks our curiosity toward this ever-present force that the persona seems perfectly comfortable with. therefore, both poems employ imagery to express the persona's feelings toward the mystery, and deepen the readers 'desire to solve the mystery.

Or rather, seems to relish

Both poems make use of its structure to build up the suspense of the mystery. A and B has no set rhyme scheme although A does have some form of end-rhyme. This lack of a set rhyme scheme or in B's case, any rhyme scheme at all, reflects the uncontrolled nature of the mysteries of life, and how we attempt

OK - maybe also the structure?

to decipher the poems, the persona's attempt to decipher the mystery. The longer lines of A coupled with its use of enjambment creates suspense, deepening the mystery and the urgency to solve it to satisfy our curiosity. The enjambment intensifies the descriptions of the mystery as the "buried life", "restless force" and others are all read in the same breath. A similar effect is created by the enjambment in expressing the persona's desire, almost obsession in solving the mystery with descriptions such as "own breast then delves", and "on each, <sup>Effect?</sup> spirit and power" all leading to the same effect. The accumulation of these to effects creates two levels of mystery - the readers' and the persona. The two levels are separated by the significant shorter 7<sup>th</sup> line of the poem, which demarcates the description of the mystery, and the persona's desire to decipher the mystery. <sup>Say sthg about the 'heightened', high style of the rhythm & rhyme too.</sup>

→ How does it enhance both the "contemplation" and "dramatic" nature of the poem? (Link back to tone)

Poem B diverges from A's structure as B consists of short lines, and with 2 instances of enjambment being used. Enjambment is used to describe the thread, and the persona's feelings toward the thread. What stand out in the poem are the short sentences in the middle. These sentences end in a question, showing us that the persona is questioning the presence of the mystical thread. This causes the reader to question the presence of the thread along with the persona, adding to the suspense as we anticipate the answer to the mystery. A similar effect is created in poem A through the use of sound. <sup>image</sup> When the poet speaks of the "mystery of this heart which beats", "so wild, so deep", the readers' hearts beat along with the persona, responding intuitively, instinctively, to each word. The emotional involvement of the reader further enhances the sense of mystery as they start getting more and more absorbed into the poem.

Poem A ends on a rather pensive note, with whatever feelings realized "for ever unexpress'd", further increasing the sense of mystery as questions are left unanswered and it seems up to the reader to solve this mystery for themselves. B ends thoughtfully as the persona starts to wonder about the thread, but it ends before more can be revealed, once again causing for the reader a sense of mystery.

Therefore, both poems create a sense of mystery both for the persona and the reader, who wonders what the poems' true meanings are, and the answer to the mysteries. This is created by the personas' questioning what plays a role in their lives, and with no definite answers being revealed. Hence, the poem invites us to search for our own perceptions of life in an attempt to gain an epiphany from this mystery.

A methodical, meticulous analysis of both poems that generally bridges their features but should aim to compare by ideas (though here, admittedly) and effects. Otherwise, a concise pleasure to read!

any patterns here?  
  
Stronger point of comparison would be the EFFECT

Not sound devices?

Diff. can be clearer

Chloe Chng, 2T02  
H2 Lit P1 Poetry CA Q1 (b)

Both poems, "The Serf" and "A Peasant" portray similar ideas of the tough but patient endurance of a lowly laborer or servant but differ in the resultant effects. Poem A conveys how the repression of laborers has forced them to silently endure and continue to build up eventually resulting in the destruction of those who oppress them. Poem B on the other hand, is a call to recognize and respect peasants who have also gone through and endured their fair share of trials.

Good grasp of concerns & differences

The imagery in both poems convey the tough and grim hardship of farming work the slaves have to endure and also illustrate how they battle against it. While both poems employ the similar use of military imagery to highlight the fierceness of their jobs, both have differing purposes behind them. In Poem A, military images where the "war-cry once was rain" and "tribal spears" were "fatal sheaves of corn" shows how nature and agriculture like "rain" and "corn" have been personified to become a "war-cry" and "fatal". This personification serves to intensify the idea of battle and how the serf seeks to break free from hardship. The word "war-cry" further reinforces this idea of breaking free as it calls for violent action and attack to revolt against the powerful "palaces, thrones, and towers". However, these ideas of revolt and rebellion "lie fallow now". The past tense of the word "once" and the present tense of "now" show that the serf has yet to rise up and respond to the hardship faced. In contrast, in Poem B, the peasant is forced to endure and stand firm against the "siege of rain" and "wind's attrition" where similar to Poem A, nature like "rain" and "wind" have been personified to have similarly destructive effects of the war. The images of rain and wind repeatedly beating down ferociously on the peasant is emphasized through this personification where the readers are forced to imagine the immense pain and torture the peasant is forced to suffer and endure. Unlike Poem A where the serf remains dormant still in response, the peasant in Poem B is seen to "endure like a tree" and "preserve" his "impregnable fortress". The metaphor "endure like a tree" convey the strong will of the peasant who is likened to a tree that refuses to be struck down despite continuous "wind's attrition" and "siege of rain". Furthermore, the reference to the peasant's stock as an "impregnable fortress" also conveys the tough endurance of the peasant who ensures his stock is "impregnable" even in the "war". Thus, military imagery is used in both poems to convey the serf's growing idea of rebellion in Poem A in response to hardship and the strong endurance of the peasant in Poem B despite war-like suffering.

No semi-colon.

Note continuation of nature motif / metaphor.

Our 'response' to these images? (External effects?)

Effects of these images? Awe?

Good para all-in-all. v. succinct and consistent comparison.

The diction of both poems also bring across the strong endurance of the serf and the peasant towards insults and hardships, emerging victorious at the very end. In Poem A, the serf being in "naked skin" presents him to be in a very vulnerable position towards any hardship and pain as he is unable to protect himself. Furthermore, this idea of vulnerability is capitalized on with a covering of "torrid mist" where the serf is exposed to both hot and cold; extreme conditions and constantly insulted because of who he is ("rasping share of insult torn"). This conveys the helplessness of the serf who cannot do anything in response to such cruel treatment. The repetition of the word "patient" in "patient hooves" and "timeless, surly patience", however, indicate the serf's continued endurance and perseverance despite his helplessness. The word "timeless" also brings across the idea that the hardship experienced and endured by the serf is commonplace and has and will continue to happen, emphasizing the strength of the serf's mental will and endurance which will finally "plough" the powerful. Similarly, in Poem B, the peasant is also faced with scorn from the upper classes who are "shock(ed)" by his clothes "sour with years of sweat" and "animal contact", just like how the serf was "insult(ed)" by them and this conveys the disgust and revulsion towards the "unrefined" peasants. Like the serf in Poem A who "ploughs" the powerful at the end, the peasant "affects" the refined and emerges the "winner of wars" showing how tough endurance has allowed the peasant to a "winner" in comparison to the refined because of his strong will. Hence, both

Consider TONE (towards self)

Too many quotes. Slow down.

ok.

Generally successful but try not to start your sentences with the character. Always use LITERARY phrases. 'The peasant is portrayed as / described as...' This para would be better if you analysed effects more?

poems present how the endurance of the serf and peasant has allowed them to finally "overpower" those who look down on them with disdain.

The differing tones in both poems highlight the contrasting results of the endurance of the slaves. Poem A takes on a rather weary and grave tone towards endurance at the beginning of the poem which later shifts into one of urgency and warning whereas Poem B initially has a nonchalant tone towards endurance which later changes into an accusatory one. In Poem A; the serf adopts a rather slow and sleep-like behavior towards his job like a "slow somnambulist". The alliteration of these words serve to evoke sympathy in the readers who are made to relate to the tiring lifestyle of the serf. The slow and sleepy attitude of the serf conveys the lethargy and tediousness of his work, bringing across the somber and weary tone in having to endure and carry on "slowly". On the other hand, Poem B adopts a nonchalant tone where the peasant is "just an ordinary man". The word "just" and "ordinary" convey the commonality of the peasant who is like any other laborer and is simply "ordinary" with no special or striking differences. This nonchalant tone is further illustrated through the enumeration of the work the peasant engages in ("pens a few sheep", "docking mangels", "churning the crude earth") and this emphasizes the "ordinary" life of the peasant who "churn(s) the crude earth" and "pens a few sheep" like any other farmer. This elicits curiosity in the readers who question the reason behind why the poet would write about an "ordinary" peasant and foreshadows the ending evidently portrayed in the later shift in tone.

However, both poems see a similar shift in tone towards the end. The sudden break in line 9 of Poem A with a full stop indicates the shift in tone of the poem where the persona breaks away from the gloomy tone and adopts a more warning one. The warning tone is further reinforced with the word "but" which indicates a change in the attitude of the persona, foreshadowing impending doom. Compared to the previous sleep-like attitude of the serf, despite him still making "slow progress" now, the last sentence indicates the awakening of the serf who will ultimately "(and) plough down palaces, and thrones, and towers". The repetition of the word "and" reinforces the definite "awakening" of the serf who will break free from his cycle of hardship and "plough" "palaces", "thrones" and "towers"; those in power, who have forced him to endure and live in lethargy. In contrast, the nonchalance in Poem B is replaced with a more accusatory tone towards the end of the poem when the persona specifically pushes the blame of the plight of the peasant to someone ("Yet this is your prototype"). Similar to Poem A, the change in tone of Poem B is indicated through the sudden break of the poem's flow with the word "yet" conveying the shift in attitude - to one of condemnation. The words "your prototype" also show the hardness of the persona's tone where "you" is blamed for creating a "prototype" such as the peasant and also mocked for being "shock(ed)" at the peasant's horrible smell. Unlike Poem A which ends with grim finality of the serf's awakening and subsequent overthrowing of the powerful, the shift in tone of Poem B to an accusatory one also presents a call to recognize and respect the peasant for his hard work and endurance as seen through the declarative words "remember him". These words indicate the need for all to appreciate the endurance of this peasant who represents all "your prototypes" instead of simply writing the peasant off for being "ordinary". Hence the shifts in tones of both poems convey the differing results of a slaves endurance, oppression which results in rebellion in Poem A and a call to all to recognize the appreciate the endurance of the slaves in Poem B.

Thus, while both poems contain the similar idea of the patient endurance of the lower class, Poem A conveys the inner desire for freedom where the oppressed rebel in response to their hardship while Poem B shows how the endurance of the peasants should be emulated and respected.

Some awkward, literal moments. A competent, thorough analysis w/ apt comparison of effects that bodes well! ...  
Keep this up whilst maintaining focus on the speaker's "treatment" of endurance (e.g. to pay tribute to...) rather than the serf/peasant.

Awk!  
'your prototype'  
actually shows  
some pathos  
towards the  
peasant.

Evid chosen  
doesn't evoke  
tone so well.

Hmm... don't  
confuse persona  
w/ character of  
the serf!

Misreading  
here.

Poem B seems  
to call for those  
who scorn his  
'half-witted grin'  
to 'remember  
him'.

Good analysis  
of closing  
lines &  
progression.

How  
exactly  
are they  
diff?

32  
50

# LITPICA (comparison of poems)



Name: Olivia Cinta

Class: ZT02

→ a sense of mystery is conveyed.

Date: 12/4/13

No.

2011 Q1(a): → \* How → why → effect on reader \*

→ Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of a sense of mystery.

Both Arnold's, 'The Buried Life' and Levertov's, 'The Thread' both present a sense of mystery and suspense in slightly different ways. Poem A conveys mystery through the creation of suffocation and helplessness for the reader, without the reader knowing the true point of the persona until the very end of the poem. <sup>or</sup> On the other hand, whilst Poem A also has a first-person perspective like Poem B, Poem B's persona tends to confide in the reader through questioning, but just like Poem A, it has an effect of evoking helplessness in the reader. <sup>or</sup> Furthermore, Poem B portrays a sense of mystery, through its generic nature, making the subject matter of, 'The Thread', intriguing for the reader. However, while the way each poet conveys a sense of mystery contrasts, the fact remains that both poems seek to evoke mystery in a gradual manner therefore, having similar impacts on the reader.

Some comparison of effects but the concern in A should be clear enough for you to discuss <sup>ON</sup> the ~~best~~ mystery of our heart?

Both poems employ a plain language in similar ways that serve to hold the reader's interest until the very end of both poems, eventually enhancing the elements of suspense, secrecy and loneliness. In Poem A, the injection of implied pause in line 9, 'So wild, so deep in us - to know' and line 16, 'Been on our own line, have we been ourselves -' serve to heighten the effect of the meanings created in the previous lines. 'us' in line 9 before the pause includes the reader, with the pause forcing a sort of reflection on the part of the reader as he connects with the poem, into the 'mystery of this heart'. More importantly, the poet places the subordinate ideas first before the main ideas which eventually connect with the reader. <sup>as seen in</sup> The enumeration of the collective pronoun, 'we' compared to the vague use of address such as 'But often' (to start the poem) and 'A thirst... A longing', 'A' enhancing the ambiguity of the 'Buried Life' the persona is referring to. These periodic sentences throughout the poem evoke a progression of suspense as it successfully holds the reader's interest until <sup>eventually</sup> the last two declarative sentences reveal that the persona was making a <sup>what?</sup> point on our 'nameless feelings' and how they are 'for ever unexpress'd'. This is perhaps a reference to the state of human beings who are often hiding their true selves and put on a mask, to be what the world expects them to be.

— since this is a language poem, analyse the TONE as well.

likewise, such an attempt to hold the reader's interest by the use of suspense and mystery can be noted in Poem B. However, mystery is sustained even after the poem ends due to the constant reference to a vague concrete noun such as 'something' and the persona's use of 'or' to reveal her own <sup>own</sup> certainty of the object that was pulling at her. This uncertainty of the 'thread' or 'net of threads' is constructed at the beginning of the poem and lasts until the end, <sup>cumulates?</sup> sustaining the mood of suspense and secrecy of the reader, <sup>thus?</sup> enhancing the mysterious nature of the poem. Unlike A, which first grasps the attention of the reader through intensifiers such as 'so wild, so deep' and the <sup>establishment of a</sup> connection with the reader as seen in the enumeration of the collective noun, 'we', Poem B adopts a different approach. Poem B's persona seems to confide in the reader by expecting some sort of answer or assistance as implied by the constant questions in lines 10, 11 and 14. The use of the words, 'was it...?', 'was I...?' and 'or way back?' make reference to the past, <sup>first</sup> even to a time when she was <sup>born</sup>. This <sup>How is?</sup> serves to amplify the sense of uncertainty of the persona which in turn, plunges the reader into a state of perplexity, making him question, and perhaps, even fear the nature of this 'thread' that is pulling at the persona. The ambiguous idea of 'the thread' implies a benevolent force that is the thread of the persona's life, reminding her of her roots and it will remain although she might not notice it due to the demands of her perhaps busy life.

Is this a Comparison of IDEAS / PURPOSE?

Therefore, although the ways each poem establishes a connection and sets up the mood of mystery from the beginning to sustain the attention of the reader, there are also similarities in their comments on life or perhaps, the mystery of life itself. Both poems focus on directing the reader to reflect on their own lives since the complicated and ambiguous nature of life can put ourselves in a submissive state due to fear of its inherent mystery.

This sentence seems interesting; perhaps we could have seen this introduced as you analysed A?

The poems seek to portray a sense of mystery through the arousal of fear and perhaps, melancholy in the reader, influenced by the poet's use of imagery, irony and persona's tone. The diction in Poem A reflects a sort of situational irony on two levels. In us humans, the poet suggests that there is an 'unspeakable desire', <sup>in line 3</sup> the word 'unspeakable' enhances the passion and extent of this desire as if words cannot even comprehend our innate desire. Yet, the irony lies in how the force (our desire), that is the main driver of our lives is overruled and even muffled, 'buried' (in line 4) by the elements of life itself. Another ironic instance occurs in the description of the nature of our desires as, 'thirst', 'restless force', 'fire' (all in line 5) and it is a 'longing' that is 'deep' and 'wild.' (lines 7-9) these

Intense yearning, basically.

Name: \_\_\_\_\_

Class: \_\_\_\_\_

Date: \_\_\_\_\_

No. \_\_\_\_\_

strong, restless desires and feelings are such a passionate force like 'fire' yet, it is unable to break through the mask that the world wants you to put on and succumb to their expectations. These <sup>impassioned</sup> desires and feelings introduced at the beginning are certainly ambiguous yet the passion reflected in the diction provide a buoyant mood to the poem. However, the consistent irony that appears coupled <sup>with the</sup> shift in mood of the poem into <sup>a subtle</sup> melancholy, evokes a sense of fear and apprehension in the reader, as he makes a painful realization that our true heart's desire will always be suppressed. As long as this world exists, these feelings will always remain 'nameless' (line 18) and 'for ever unexpress'd' (line 19). This is more cogent than yr prev para on Poem A.

two

The use of the words in lines 18 and 19 of Poem A provide the two final statements with a haunting echo for the reader since the word 'for ever' suggests an eternity that lasts, enhancing the mystery of the poem since the reader leaves with, instead of an uncertainty like before when reading the poem, <sup>ambiguous</sup> a realization that enables the reader to question the validity of life. Similarly, in Poem B, the poet evokes a sense of mystery through the creation of fear and 'chill' in the reader <sup>also</sup> coupled with the existing ambiguity of 'the thread' which creates a sense of secrecy. The words, 'gently', 'invisibly', 'silently' in the first two lines, do well in creating an image of a predator or even worse, a 'silent' killer, in the reader's mind. With the previously mentioned uncertainty of the person herself of the 'thread' and how it looks like although it's hugging her, it only further amplifies the mysterious nature of the poem through the creation of fear. Instead of irony used in Poem A, Poem B portrays mystery... more directly as it immediately affects the reader with the use of vivid predator imagery. However, the ambiguity in Poem A has a more subtle effect and the natures of fear evoked are completely different. But the aim <sup>of</sup> these poems <sup>in wanting to</sup> create fear to enhance the mystery are similar.

Unlike Poem A, which ends with a resolution that creates a sombre mood, Poem B ends with no complex resolution and is adapted to a cliffhanger. With this difference, it therefore makes Poem B more mysterious than A as its suspense and perplex nature is sustained even after the Poem ends since the reader will never truly know what the person was facing. The presence of no fixed rhyme scheme in Poem B and instead, consistent enjambment in the lines serve to heighten the suspense of the reader at a faster pace as compared to Poem A which has periodic sentences and implied pauses and semi-colons that slow down the pace of the poem, which similarly, although it is slower, the sense of mystery felt by the reader could perhaps be more profound and vivid than B.

Additionally, the 'AABB' rymescheme reflected in lines 12-15 of Poem A reflects a more subtle melancholic mood since the rymes only heightens the impact it has on the reader, making the point the poet is trying to bring across more poignant and vivid. However, in Poem B, instead of a painful realization felt in Poem A by the reader, the end of the poem draws no resolution causing the reader to be more perplexed and perhaps even more helpless for the persona, enhancing the mysterious nature of Poem B due to the element of ~~no~~ 'concrete' ending.

~~Therefore~~, Both poems achieve the same heightened sense of secrecy, suspense, mystery and even fear in the reader by the end of the poems. However, the persona in Poem A reflects a greater sense of finality with the final two declarative statements in the end, with reader actually striving a conclusion with the painful realization of our world. Although Poem A ends with a resolution, Poem B is more successful in conveying a greater sense of mystery through its ambiguous, vague nature reflected in the lines, enabling it to be a suspenseful 'cliffhanger'.

You've clearly taken the suggestions to heart: the analysis here is quite overwhelming at times and quite strategic too, given the extreme difficulty of the 'theme' / concern of mystery.

The comparison of effects / ideas can be more consistent as you provide some really good comparison in some parts but not in others, which I suspect is down to paragraph structure!



→ sorry, didn't have school's feedback

## SHANGHAI SINGAPORE INTERNATIONAL SCHOOL

NAME / INDEX NO. THAM YAY JUNE DANYL

SUBJECT \_\_\_\_\_

CLASS 2 To 2

DATE \_\_\_\_\_

Both 'The Buried Life' (poem A) and 'The Thread' (poem B) revolve around the sense of mystery, and provides the audience with a seemingly similar portrayal. Mystery is shown in both poems to be an entity with an alluring draw. However, Poem A portrays mystery with a stronger, apparently ~~stronger~~ <sup>stronger</sup> pull, while Poem B, a more subtle tug. Ultimately, both poems conclude that mystery remains a mystery that will never be decrypted by the human mind, though Poem B takes a slightly more encouraging stance. <sup>OK</sup> / somewhat non-committal take on the theme.

The style of both poems present mystery as one that is alluring to the human mind, though in varying degrees and intensity between the two poems. In poem A, from 'the world's most crowded streets' and 'din of strife' used in contrast with 'unspeakable desire' to unfold the mystery, we are given a sense of mystery's overwhelming, overpowering nature. In the presence of noise and clamor suggested by 'crowded' and 'din', one becomes silenced, seen from 'unspeakable'. This drastic contrast suggests mystery's vast power and influence over humans. 'Buried life' suggests mystery's inflated value to humans, as buried makes a reference to buried a pirate treasure, and suggests how men, like pirates for treasure, have an insatiable 'thirst' for mystery. The burning, unrelenting 'fire' and the hyperactive state suggested by 'restless force' and 'wild' tells us about their hungry craving for the discovery of mystery. On the other hand, in poem B, mystery is presented as more subtle in nature, with its pull and allure being described with soft words 'gentle', 'invisible' and 'silent' / unlike Poem A which presents its pull as ~~forceful~~ ~~and intense~~. Mystery is compared to a thread, which hints at its thinness and fragile nature, and suggests that its 'pull' is one of a soft 'tug', as any stronger force would cause the thin 'thread' to break. Also, while Poem A describes mystery as something that men actively seek as suggested by the words 'desire' and 'inquire', Poem B implies that mystery makes the first move of 'tugging' us gently, and leading us to follow through and want more. This soft, gentle 'tug' of mystery is reinforced in 'No barbed hook pierced and tore me. Was it long ago ~~the~~ this thread began to

+ exactly  
gnt but  
OK...

# SHANGHAI SINGAPORE INTERNATIONAL SCHOOL

NAME / INDEX NO. \_\_\_\_\_

SUBJECT \_\_\_\_\_

CLASS \_\_\_\_\_

DATE \_\_\_\_\_

draw me?', with the words 'barbed hook' and 'pierce' suggesting sharp objects, and creates an imagery of fishery, <sup>Yes</sup> and this exaggeration suggests that the person did not have one slightest bit of idea that he was 'hooked' on mystery's rod. ~~Despite the subtlety of mystery, it is an overboard, impulsive, <sup>though less intense</sup> seen in a stirring of wonder ~~rather than~~ catching breath' evoke a sense of overbearing, intense stimulation and amazement. Despite mystery's subtlety, its effect, however, is similar to Poem A's portrayal; ~~that is as~~~~

mystery in Poem B is also ~~the~~ overbearing and intensely stimulating, as seen from 'stirring' and 'catch my breath' which suggests exhilaration.

Both poems also agree on the idea that mystery is something that we will never truly be able to unfold. In Poem A, men are unable to identify the 'nameless feelings that course through our breast'. The 'course' signifies seamless, and suggests the ease of how we should be able to make out what we are feeling. Instead, we 'hardly had skill to utter one of all' of them, where the hyperbolic 'one of all' reinforces our inability to have even just some bit of knowledge of our own internal being and is therefore slightly discouraging. Similarly, Poem B presents mystery as being unattainable by depicting it as the one that holds the power, coming and going as it pleases. This is evident from 'I thought it had loosened itself and gone', where 'loosened' and 'gone' evoke a sense of whimsicality, and 'itself' suggests that mystery is an independent entity that has a mind of its own and thus, we will never be able to 'own' it, uncover it. However, Poem B is more encouraging and suggests we will never be able to uncover mystery, <sup>than Poem A,</sup> as it leaves us with some hope, suggesting that it reveals itself momentarily to <sup>draw us</sup> ~~draw~~ us into its pursuit. Still, both poems come to the common agreement that mystery remains out of <sup>our</sup> reach.

The choice of diction in both poems is significant in telling the audience the poet's attitude toward <sup>the pursuit of</sup> mystery. Poem A uses collective pronouns such as 'our', 'us' and 'we'. This creates a sense ~~of~~ that the pursuit of mystery is a common goal shared by all walks of life.

The choice of diction in both poems is significant in telling the audience the poet's attitude toward <sup>the pursuit of</sup> mystery. Poem A uses collective pronouns such as 'our', 'us' and 'we'. This creates a sense ~~of~~ that the pursuit of mystery is a common goal shared by all walks of life.

SHANGHAI SINGAPORE INTERNATIONAL SCHOOL

NAME / INDEX NO. \_\_\_\_\_

SUBJECT \_\_\_\_\_

CLASS \_\_\_\_\_

DATE \_\_\_\_\_

which elevates, inflates the importance of mystery. The use of 'longing' evokes a sense of desperation, <sup>inaccuracy</sup> further suggesting the extent to which we craves and even beg for the unfolding of mystery. Words that create a sense of discouragement and hopelessness are also used, such as the absolutes 'none ever' and the repetition of 'hardly', suggesting weakness and futility in <sup>the</sup> search. Furthermore, these mysteries 'course on for ever unexpress'd', with the intentional separation of the word 'forever' to 'for' and 'ever', <sup>clearly</sup> more emphasis on the absolute 'ever'. This reinforces the eternal incorporeality of mystery by evoking a sense of despondency. However, Poem B, unlike the tone of despair in Poem A, adopts a tone that is more hopeful and liberating. This is evident from the constant questioning of the persona seen from 'or', and the repetition of '?', which suggests the flexibility and open-to-interpretation of this mystery, unlike in poem A which concedes that mystery will remain 'for ever unexpress'd'. Unlike Poem A which was the collective ~~we~~ 'we', 'us' and 'our', Poem B uses the more sentimental 'I'. This suggests the persona's personal pursuit of <sup>the</sup> uncovering of mystery, treating mystery like a 'long lost friend', <sup>explaining the hopeful attitude</sup> ~~or this~~, while both poems show the intent of the unfolding of mystery, Poem A employs a more ~~desperate~~ desperate and finally hopeless tone, and Poem B is more hopeful and <sup>that's also</sup> treats the pursuit as a more personal, intimate one.

The form of both poems present to us the poet's attitude towards mystery. In Poem A, the anaphora in the first two lines, 'But often', creates the effect of <sup>romantic</sup> grandiose and suggests the high regards that the persona holds for mystery. However, the sound and tone that it evokes is one that is characterized by austerity. There is no fixed rhyme scheme in poem A; but the constant, simple rhyming of words presents the persona's slow and tending to an emotionless state, sort of ~~or~~ conceding defeat to mystery, <sup>due to</sup> a loss of hope. This is in contrast to Poem B, which has no fixed rhyme scheme and has frequent enjambements, giving a sense of flexibility, freedom and excitement that suggests the persona's hopeful

SHANGHAI SINGAPORE INTERNATIONAL SCHOOL

NAME / INDEX NO. \_\_\_\_\_

SUBJECT \_\_\_\_\_

CLASS \_\_\_\_\_

DATE \_\_\_\_\_

its does make  
sense in the  
context of the  
text; don't  
apply this  
direct info  
& consider it  
through.

and encouraged attitude. This is reinforced by the short, quick and light <sup>gd</sup> lines in Poem B, <sup>which</sup> depicts the personer as going out of breath, therefore suggesting great enthusiasm and anticipation. Poem A, however, has longer lines and is of a heavier, slower beat, suggesting the sombre attitude of the personer due to the idea that mystery can never be unfolded. Both poems also finish up differently. Poem A ends off with dejection, 'But they course on for ever Unexpress'd', where 'but' suggests that things that things did not go as smoothly as planned, and 'for ever' creating the effect of <sup>Too strong...</sup> ~~entrapment~~ and suggesting a dead end. Poem B, however, ends off ~~by~~ <sup>by</sup> making the audience feel at ease, as mystery gives a 'jig' when the personer thought it was 'gone', renewing hope and keeps the person and the audience in <sup>been</sup> anticipation of mystery. Thus, Poem B is more hopeful and encouraging than even ~~it~~ <sup>it</sup> which sees the path as a dead end.

isn't  
coherent  
here.

Overall, both poems employ a discordant attitude towards mystery. Poem A suggests that while men are fervently in search of mystery, mystery ultimately does not reveal itself. This lack of affirmation is consequently discouraging. Poem B, on the other hand, suggests that while ~~mystery can never truly be deciphered~~, mystery will always be around the corner to give us a 'jig' every now and then to encourage us into its pursuit. Both are viable perspectives, Poem B just ~~is~~ more optimistic than Poem A, despite the eventual agreement that mystery ~~is~~ <sup>is</sup> forever remains out of our reach.

A thorough, competent response that grapples skilfully with a difficult topic; the attempt to discuss the poems' purpose in relation to the reader is on the whole successful. I was rather uncomfortable with the general lack of context (what is this mystery?) but your interpretation is ~~competent~~ sufficiently convincing.

Chew Wei Li

Both Poem A and B successfully convey a sense of mystery that comes with the knowledge, or the quest for knowledge, of our lives. Both poems also reflect the sense of mystery and confusion through their irregularity of structure and form. However, they differ vastly in their portrayal of this sense of mystery in life, and their attitudes towards it. Poem A depicts this sense of mystery much more gravely, and suggests that we have taken our knowledge and experience of life for granted and not given it enough thought. In contrast, Poem B takes on a more personal, simple point of view when addressing this sense of mystery, and even seems not to address it directly. *How does it exhort 'us' to uncover this?* *more ambiguous*

Poem A conveys a sense of mystery in depicting the vast unknown, and the great gaps in the knowledge of our lives. This sense of mystery is expressed through the repetition of the word "but" throughout the poem, which usually connotes the unexpected or foretells some twist or retort. This furthers the sense of mystery as the poet introduces a new and unanticipated perspective to the reader. In addition, the poet uses words such as "desire", "thirst" and "longing", expressing feelings of dissatisfaction and yearning to explore and gain "the knowledge of our buried life". However, this sense of yearning after such knowledge suggests that this knowledge is at least to some degree unattainable, hence the frustration and discontent at the lack of it. The suggestion of the unattainable and the inescapable unknown heightens again the sense of mystery in the poem. This idea is also implied in the recurring allusions to the unsaid, such as seen in the words "unspeakable", "nameless" and "unexpress'd". These words suggest that such knowledge of our lives can never be fully explored, defined or explained, and our inquisitions will forever remain unarticulated and unanswered. *What's the force here?* *Where?* *OK... more explanation than analysis. Consider effects - futility?* *This is... quite a bit. Hope you manage to "refer back" to these points when analysing Poem B.*

However, this sense of yearning after such knowledge suggests that this knowledge is at least to some degree unattainable, hence the frustration and discontent at the lack of it. The suggestion of the unattainable and the inescapable unknown heightens again the sense of mystery in the poem. This idea is also implied in the recurring allusions to the unsaid, such as seen in the words "unspeakable", "nameless" and "unexpress'd". These words suggest that such knowledge of our lives can never be fully explored, defined or explained, and our inquisitions will forever remain unarticulated and unanswered. *linked to* *link to* *Lament? Resignation?* *Once again, this enhances the sense of mystery in the poem as it intensifies our awareness of the unknown and the unknowable. There is an aspect of wonderment and awe expressed in broaching this concept, as seen in the line "so wild, so deep in us". The repeated use of the superlative "so" here accentuates the hyperbolic drama and passionate fascination with the "mystery of this heart which beats" within us. However, the poem seems to suggest that we have taken the knowledge of our lives for granted, and have failed to fully explore these ideas deeply, despite our curiosity. For example, the poet states "many a man in his own breast then delves, but deep enough, alas! none ever mines". He posits that though one does often satiate one's curiosity to some degree, we often do not give it due consideration and thought. This also heightens the sense of mystery in the poem in its implication that such knowledge has so far remained unexplored and unattained.*

| Establish LINK / compare purpose of A & B.

In Poem B, the sense of mystery conveyed similarly brings out the idea of our limited knowledge of our lives, but the poem additionally uses the symbol of a thread to pose the question of the restrictions and bonds of our daily lives. The poem, like Poem A, introduces the concept of the unknown and unknowable. This is evident through the vague beginning of the poem with the imprecise first word "something", which already sets the tone for the elusive nature of its subject matter. Furthermore, the poet portrays this "something" with adjectives that suggest an evasion of perception, such as "invisibly" and "silently", and uses uncertain descriptions such as "a thread or net of threads". Already, there is a sense of mystery as to the nature of this object, the knowledge of which the reader is told we cannot obtain. Similarly to A, Poem B also expresses the desire to gain this knowledge and satisfy our curiosity, as seen from the multiple consecutive questions posed in the poem, further emphasised by the repeated

*Tentativeness in language evident throughout*

question marks. The repeated questions about "the thread" express as well as invoke curiosity, and heighten the sense of mystery. In this poem, the thread seems to symbolise restriction and boundaries. This is suggested in the use of verbs like "pull" and "tug" which are very forceful actions, and the description of it as a "bridle" "about my neck", referring to the buckled reins used to control a horse. Levertov's diction here connotes restriction and control, and seems to refer to the constraints and boundaries faced in daily life. The poem seems also to articulate the yearning to know how these boundaries came upon us, and when in our lives they came to rein and control us. The poet asks, "Was it not long ago this thread began to draw me? Or way back? Was I born with" it? There is a longing for the knowledge of these influences in our lives that parallels the same yearning for knowledge as seen in Poem A. Furthermore, there is once again a sense of wonderment and awe present in Poem B as in Poem A, when the poet describes "the thread". It is depicted as "finer than cobwebs and as elastic", and the persona expresses a "stirring of wonder" that "makes me catch my breath when I feel the tug of it". The comparison to the fineness and elasticity of cobwebs seems to show the persona's fascination with the elusiveness and resistance of the thread, and by extension, that of the restrictions and boundaries faced in our lives. However, Poem B also reflects the failure to fully explore and gain this knowledge, as reflected in Poem A. The persona says, "I haven't tried the strength of it", implying the failure of the persona to test the boundaries and expand one's knowledge. Thus, Poem B and Poem A are in many ways similar regarding their ideas about the knowledge of our lives, and how these ideas convey a sense of mystery. However, the methods by which these concepts are expressed are different in many aspects.

or how the unfathomable seems to enact 'control' over our actions - our innate desires, our 'buried' life.

Compare effects here to 'the unsaid' in Poem A.

or uncertainty / fear (look at how, not what)

While I don't recommend you combine tone / diction and imagery, this para is successful (but a tad long).

Both poems differ vastly in their general tone and purpose. Poem A uses much more formal and refined language as compared to B, using words such as "whence" and "alas". This is also perceptible in the length of each line in the poem. Each line is much longer and more complex in syntax than those in B. Furthermore, the poem is written entirely in a third-person narrative, referring not to "I" but to "we" and "us". The tone of the poem is impassioned and dramatic, and sounds perhaps befitting of a public speech. The purpose of the poem seems more to comment on the human condition, directly addressing the issue of the knowledge of our lives. In contrast, Poem B has a more personal and more matter-of-fact tone. Poem B uses more casual language usually heard in daily conversation, and much simpler syntax than A. Furthermore, the poem is written in first-person narrative, using pronouns such as "I" and "me". Poem B seems more of a persona, musing than a commentary on humankind, and addresses the idea of the knowledge of our lives less directly.

GOOD.

In retrospect, parts on TONE (incl. the use of questions) from the prev. para can be placed here to reinforce the points made.

Nonetheless, both poems are similar in their general form, and its embodiment of the sense of mystery the poems convey. Poem A does in itself make the reader experience a sense of mystery and suspense through its irregular and unpredictable form. The rhyme scheme of the poem is inconsistent, although there is rhyme between certain lines. For example, the stanza begins with a rhyme scheme of ABCB, but this does not hold for the rest of the poem. Furthermore, the poem also lacks a pattern in rhythm, and the following line is often shorter or longer than expected by the reader. This unpredictability in form and structure adds to the sense of mystery in creating confusion and suspense as to how next the poem will take shape. The reader is left at a loss regarding the overall structure of the poem as each line takes an unexpected turn. This heightens the feeling of suspense and curiosity in Poem A, and thus the

Be more concise!

Consider how iambic pentameter and rhyme add to the 'impassioned' rhetoric.

sense of mystery in the poem. Similarly, Poem B also has an irregular and erratic rhyme scheme and rhythm. There is no proper rhyme in the poem and the rhythm is also inconsistent. There is no obvious pattern in the structure of the poem and the reader does not know what to expect. This enhances the sense of mystery of Poem B as adds to the chaos and confusion in the poem, much like the rhyme and rhythm of Poem A. However, in contrast to Poem A, there is an obvious and seemingly random use of enjambment throughout the poem, and sentences seem broken up sporadically into different lines. This adds further to the unpredictability of the poem's structure, and thus the sense of mystery in the poem.

BE more specific.  
Link to TONE

Identify effects  
of FORM first...

In conclusion, Poems A and B are similar in their ideas about the knowledge of our lives, that it is yet unexplored and possibly forever unattainable. However, the purpose for which both poems address these issues differ, and this is also seen in their difference in tone and register.

GIVE a  
more  
personal  
response  
please.

While you didn't make the leap to say something about the 'buried life' of emotions in both poems, the proficiency of your analysis and consistency in comparing effects carry it through. This, <sup>being the uncertainty about the subject matter</sup> is probably the chief reason why the end of the essay peters out in terms of ideas; it would have been wise to explore how both poems view their respective <sup>mysterious</sup> forces in the closing lines.

32  
50

Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of a sense of mystery.

Both poems deal with the common concern of the mysterious and unknown. The personae in both poems A and B explore and approach this theme with a curious attitude, but the persona in A takes on a more proactive, determined stance in seeking to find out more and on the other hand the persona in B is more passive, mainly commenting on the mystery that lies behind "the thread". Yet, both poems culminate on a failure to fully comprehend and satisfy their quest to know more.

Effective intro!  
I'd prefer...  
if you alter the personae's 'attitudes' into 'tone' - way of expression.

The use, or lack thereof, of rhyme and rhythm work to highlight a sense of mystery in both poems. In A, there is some consistent rhyme at the end of the lines ("force", "course", "know", "go", "mines", "lines", "power", "hour" and "breast", "unexpress'd") to prompt the reader to inject a more lilting tone while reading this poem as compared to B. Furthermore, the soft "o" vowel sound in "hour" "power" "know" and "go" lightens the effect of the reading, and makes the poem more lyrical. This is further played up by the structured rhythm throughout. The combined effect of rhyme and rhythm brings across the feeling of fantasy and out-of-the-worldliness, which plays up a sense of mystery. On the other hand, The Thread makes use of no rhyme and has no particular rhythm, conveying a sense of a string of loose thoughts put together by the persona, unlike A which has a focused train of thought. In fact, the choppy rhythm that the poem is structured in causes the reader to feel more confused, evincing a puzzling situation that the persona is faced with. As such we see here the total opposite use of rhyme and rhythm achieving a similar effect where both personae are trying to unveil the truth behind some questions.

Elaborate on this, looking at use of iambic pentameter.

NOOO... Don't compare by methods  
Effects in B?  
Also 'otherworldly'?  
Also 'fantastical'?

Theme needs to be clearer?

Too vague!  
look at line length, metre, use of run-on lines!

Both poems are peppered with the use of vague diction, never explicitly tackling the issue upfront. Even the starts to both poems are ambiguous and vague, lending an air of mystery to the whole poem from the very beginning. In A, by starting with "But" it seems to be a sudden introduction to an idea or thought. The repetition of "but often" in the first line, and the next line further creates a question in the minds of the reader. The persona in A starts with a vague context and setting, that seems chaotic and dark, but with no subject, creating some sort of suspense, as the reader has no clue what the context is in relation to. This is followed by "an unspeakable desire" that builds on to the mystery as if the desire is taboo. Similarly in B, "something" is a very vague and loose word to start the poem with. The descriptive first sentence does not provide the readers with anything concrete, by use of adverbs "gently, invisibly, silently", and this trio of adverbs weaves a web of questions into the reading of the rest of this poem, and the pressure that is "pulling" at the persona aids in creating a tension in the readers' mind, making known the presence of an unknown force, and igniting the curiosity to unravel the mystery behind it. Furthermore the rest of the poem refers to that "something" as "it", giving the issue less significance and less thought, and by repeating "it", a sense of mystery is portrayed as the reader becomes more painfully aware that it is simply an "it".

Tone here?

Examine use of abstractions and their EFFECTS (dramatic? determined?)

gd!  
(no, not for 'haha')

exp.

incorrect.

LINE sentence

(haha)



Through the use of such vague language, the readers will be inclined to feel there is more under the surface of the issue that the persona is skirting around, unable to fully take apart the problem.

Even the endings of both poems serve to perpetuate the idea of a mysterious truth that lingers on past whatever efforts the persona has put in, be it a fleeting thought or a determined conscious search within oneself the mystery does not get solved. In Poem A, the declarative statement "they course on" sets a tone of finality of how hopeless the persona thinks of Man's futile search "whence our lives come and where they go". The diction used to brand feelings as "nameless" and to continue "unexpress'd" within us, emphasizes the vagueness and enigma of such emotions, that no one can put a name or description to it. Furthermore saying that this is "for ever" heightens the sense of mystery behind Man's quest, because it suggests that it is impossible to find out and leave readers even more curious and disappointed. This is in fact a contrast to the expected ending of the poem, as the second part of the poem shifts the persona's seeming attitude from hopeful, as seen from the (thirst) to "spend out fire" and the (longing) to "inquire" into the "mystery", to despondent and resigned to staying ignorant, by use of the exclamatory "alas!" and declarative nouns. Likewise, in Poem B, the end of the poem indicates a more personal approach - a shift in questioning "was it" to "was I" and the change in focus on describing the "thread" or "net of threads", to the persona's own reactions ("catch my breath"). This subtle change from the superficiality to the more personal emotions <sup>qd.</sup> plays up the sense of mystery because the reader is more engaged with the persona now and will be more likely to feel the same sense of suspense as the persona. As in Poem A the same matter-of-fact tone that is adopted in saying "it had loosened itself and gone" creates the same anti-climatic end that leaves the reader with more questions.

There's more 'meaning' or purpose here...

Tone?

Close analysis for effects?

Better here.

What is B's "response" to the mystery? You seem to hv forgotten your 'thesis'.

In conclusion, poems A and B <sup>exp.</sup> futilely tackle and search for answers to something the personae were intrigued by. Through the use of similar and completely opposing devices, the poets managed to portray the same sense of incompleteness and mystery, building during the progression of the poem, and left hanging for more at the abrupt and unexpected end of the poems. (more for B?)

Some really nuanced analysis and markedly more refined expression (with a few awkward expressions though) that make for a competent response.

While I would want you to elucidate the 'mystery of the heart' / the 'buried life' as the central concern, you did address purpose through the respective attitudes (but... you didn't reinforce your intro much!!!)

Don't neglect rhythm and IMAGERY (thirst/fire vs-a-vis thread etc.).

Loh Pui Ying 2T37

2011 Q1(a): Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of a sense of mystery.

Both 'The Buried Life' and 'The Thread' are centred around the theme of mystery. While Poem A presents a more introspective take on the mystery of life, Poem B illustrates the mysteriousness of the persona's calling in a fairly casual and lighthearted manner. *Purpose? What art this mystery?* } Effects

In Poem B, the poet's diction reveals a sense of marvel and amazement through the persona's description of the thread that is pulling him. The persona uses a vague word, "Something", which encapsulates his uncertainty towards this foreign object that is pulling at him as he tries to figure out what it is. Also, in "very gently, invisibly, silently pulling", the lulling rhythm creates a somewhat hypnotic effect such that this unknown object feels harmless, adding to the persona's curiosity. Furthermore, the use of abstract nouns like "fear", "wonder" and "thought", coupled with the verb "feel", reinforces the persona's surreal feeling as the mysterious thread seems to be controlling him and pulling at him yet it is intangible. In contrast to the sense of wonder and curiosity in Poem B, the diction in Poem A conveys a sense of melancholy towards the mystery of life that is not sufficiently looked into. Like how Poem B uses abstract nouns to underscore the curiosity towards the thread, Poem A also uses abstract nouns, in "thirst" and "longing" to emphasise the immeasurable desire to investigate the mystery of how the body works and what happens to it after death. However, this desire is in contrast with the lack of sufficient action, evident in the repetition of "But" and "hardly", portraying a sense of regret. The wistful tone is also reinforced by the stark declarative "none ever mines." The absolutes "none" and "ever" highlight the extent to which not a single person digs deep to unravel the mystery of life, and the verb "mines" connotes the process of digging deep to reveal the answers to the mystery of life, in line with the title 'The Buried Life'.

Good point of comparison.

Can be elaborated further.

Cogent para. 80.

Poem B utilises the metaphors of the thread, cobwebs and barbed hook to reinforce the mystical quality of the thread. By describing the thread as "finer than cobwebs", and that it is not attached to any "barbed hook", the thread is portrayed to be extremely fine yet strong, and it probably comes from within – a force; the persona's calling. Thus, the persona's calling is represented by the thread that is easily neglected, a gentle force that steers him in the right direction, and it serves as a reminder when he loses his bearing, thereby contributing to the sense of wonder. While Poem B employs metaphors to highlight the significance of the persona's mysterious calling, Poem A uses metaphors to accentuate the longing to investigate the mystery of life and how it is hampered by the facades people put on. The metaphor of the fire emphasises the powerful, burning desire to look into life with all our might, and the metaphor of being "on many thousand lines" underscores the persona's sense of futility as we often put on facades to get through in life, but never

1st student to contextualise this. Good!

deed but are  
or simplifying  
is too much?  
later references  
are more  
-ve (cobweb,  
hook) and  
even under-  
score one's  
mortality.

face up to our true selves, therefore unable to find the answers to life and death. Similar to how the persona in Poem B may lose his sense of direction in life and needs the pulling of his calling, the mysterious thread, the persona in Poem A also highlights how people are too caught up in living and getting by that the mystery of life remains 'buried' and unexplored.

Link to ① short lines ② effect of run-on lines ③ cumulative questions.

The form of Poem B accentuates the persona's curiosity and amazement towards the thread. The use of run-on lines and free verse creates a sense of abundance, a fluid rhythm and natural progression, mirroring the endlessness of the thread. Hence this contributes to the sense of mystery, signifying that the persona's calling, something that is natural and innate, will always remain, a gentle force that keeps the persona in awe. Different from the use of enjambment and free verse in Poem B to create a soothing effect, the run-on lines and free verse in Poem A highlight a sense of being overwhelmed. There is a shift from a forceful desire to uncover the truths of life to that of resignation to the fact that we will never unravel the mystery because we do not face up to our true selves. This shift is built on by the rhyme in "restless force/original course", "to know/where they go", "spirit and power/one little hour" and "through our breast/for ever unexpress'd", portraying a sense of conviction.

Discuss rhyme and iambic pentameter in the light of the poem's 'high' rhetorical style!

In conclusion, we see that both poems express the desire to find answers – In Poem B, what the thread is, while in Poem A, the mystery of the body and life. But Poem B is relatively casual and jovial to bring across the sense of amazement, whereas Poem A is more introspective and wistful.

Nary a foot wrong, attentive to effects and the respective attitudes toward mystery, apt comparison... If you produce this  $\text{\pounds}$  in an exam, it's an 'A' but I'd like to see greater development of ideas and a wider range of methods being analysed to build <sup>your</sup> capacity!

$\frac{30}{50}$