

Power and Conflict: Knowledge Organiser

Remains was written by **Simon Armitage** as part of his anthology, *The Not Dead*. For this anthology, Armitage interviewed a number of veterans. This poem is based on an interview with an Iraq War veteran, Guardsman Tromans, who spoke about an incident.

Colloquial language (“carted off”)

Disrespectful (“tossed his guts”)

Grotesque (“broad daylight on the other side”)

Shift (*volta*) from “we” to “I”

Power of memory – ‘he bursts again through the doors of the bank... the drink and drugs won’t flush him out’.

Begins in the middle of a story: “On another occasion” (1) (*in media res*)

Shift on line 16/17 to guilty reflections

repetition of the “s” sound on lines 27 and 28 – confusion: some distant, sun-stunned, sand-smothered land or six-feet-under in desert sand’

Final shorter stanza/finality/*intertextuality* of *Macbeth* - “His bloody life in my bloody hands”

In *War Photographer* by **Carol Ann Duffy**, the poet writes about her friendship with war photographer, Don McCullin. McCullin was the *Sunday Times* photographer for many years and covered most of the major conflicts of the late twentieth century. He has spoken publically of the impact covering these wars has had on him.

Ambiguity: “A stranger's features / faintly start to twist before his eyes, / a half formed ghost” (13-15)
“A hundred agonies in black-and-white” (19)

Careless attitudes of government/people at home “he stares impassively... they do not care” (23-24)

Metaphors of pain: “Spools of suffering set out in ordered rows”

Biblical Allusion “All flesh is grass” (6) Religious language “church...priest preparing to intone a Mass” (5)

Blood/power of memory “he remembers the cries of this man’s wife... and how the blood stained into foreign dust”

War Zones and Importance of Place “Belfast. Beirut. Phnom Penh.” (6) Contrast to “Rural England” (9)

Home: “Simple weather” (10) “Sunday supplement” (21)

Rhyming couplets; separated by one line - trying to set order in chaotic emotions

Enjambment in most lines

Third person pronouns; Detachment from job; Distancing of Rural England from war zones

Bayonet Charge is written by **Ted Hughes**, a poet who often focuses on the natural world. While he served in the RAF, Hughes is probably thinking of World War One in this poem.

Begins with ‘suddenly’

Painful verbs (‘lugged’, ‘stumbling’, ‘smacking the belly out of open air’)

Warm and cold imagery (Sweating, cold clockwork of the stars and nations)

Destruction of countryside a recurring idea (‘shot-slashed furrows’)

Similes used for the indescribable contrast (‘dropped like luxuries’)

Symbol of yellow hare (Cowardice? Natural destruction? Fear?)

repetition of ‘raw’

repeated “h” sound – ‘hot khaki, his sweat heavy’

enjambment

poem slows down for stanza two (caesura)

sibilance “s” sound as the shooting begins – ‘statuary in mid-stride. Then the shot-slashed’:

Kamikaze by **Beatrice Garland** explores the experience of Japanese suicide pilots during World War Two. Kamikaze means 'divine wind' and nearly 4000 died during the war.

Pilot has "a shaven head, full of powerful incantations"

Beauty of nature (the little fishing boats strung out like bunting on a green-blue translucent sea)

Idyllic memories (how he and his brothers waiting on the shore built cairns of pearl-grey pebbles)

Possibility of violence (a tuna, the dark prince, muscular, dangerous)

Shift between events of the pilot and events of the retelling (italics)

Hostile treatment of the community: 'my mother never spoke again in his presence'

Three sentences/enjambment - final one focuses on the impact of his decision to return home

The Charge of the Light Brigade was written by **Alfred Tennyson** in response to an article he read about the Battle of Balaklava in the Crimean War. In this battle, British light cavalry charged at Russian cannons in a steep-sided valley.

Adverbs such as 'boldly' demonstrate soldiers' bravery

Metaphors (Into the jaws of Death, Into the mouth of Hell)

Criticism of British leadership - "Someone had blundered"

Parallel lines ('all the world wondered')

Alliteration that commemorates the soldiers' sacrifice ('horse and hero')

Repetition ('Theirs not to...', '-ered')

Traditional ballad form (sung story)

rhyme (relentless charge) and short lines (abrupt, painful)

rhythm (of horses' hooves, the rush of the charge)

Exposure was written by **Wilfred Owen** in response to his own experience the brutally cold winter of 1917. It is an 'exposure' of the optimism of 1914, seen in songs such as Novello's Keep The Home Fires Burning. Owen was to die in conflict shortly before the end of the war.

Use of collective pronouns ("our" and "we")

Weather as the violent enemy ("Dawn massing in the east her melancholy army")

War as waiting ("but nothing happens")

Contrast with the warmth of home ("glimpsing the sunk fires, glozed with crusted dark-red jewels")

Rhetorical questions ("Is it that we are dying?")

Repetition of "but nothing happens", "doors all closed"

Half-rhyme in this poem (it is nearly ABBAC)

Sibilance [repeated s sound] in stanza four ("Sudden successive flights of bullets streak the silence")

Poppies was written by **Jane Weir**. She used the symbol of the poppy that is worn each year on Remembrance Sunday. This flower was chosen as it grew in the battlefields of France and Belgium after the First World War. Weir uses this flower to explore the impact of war on the family members of soldiers; she is likely thinking about a recent war such as Iraq.

Language of violence and death (spasms of paper red, disrupting a blockade)

Touch and feel (gelled blackthorns)

Metaphors of song-birds and doves: 'I released a song bird from its cage'

Language of childhood (Eskimos, the world overflowing like a treasure chest') and home (sellotape bandaged around my hand, cat hairs, stitches)

Sequential structure and changes between past and present - 'I listened hoping to hear your playground voice catching on the wind'

Use of caesura - mid-line pauses to show turmoil

Painful alliteration (bias binding around your blazer)