

	<u>THEMES</u>	<u>STYLISTIC DEVICES</u>	<u>QUOTES</u>	<u>LINKS</u>
<u>RELUCTANCE</u>	<ul style="list-style-type: none"> <li>• end of a journey</li> <li>• exile &amp; return</li> <li>• aging &amp; death</li> <li>• life &amp; death</li> <li>• relationship / love / life = poetic inspiration</li> <li>• can't control the journey</li> <li>• human to be reluctant</li> <li>• difficulty of letting go (love/life)</li> <li>• self growth</li> </ul>	<ul style="list-style-type: none"> <li>• melancholic &amp; isolated mood</li> <li>• ABCBD rhymes (searching for balance)</li> <li>• imagery of death</li> <li>• antithesis → huddled (life) ≠ still (death)</li> <li>• alliteration of L → creates a pause → resistant sound, sense of reluctance</li> <li>• present &amp; past tense</li> <li>• personification of nature to paint feelings</li> <li>• reflective tone</li> <li>• peculiar rhythm → 3 lines rhyming in stanza, reluctant, Ø completely regular, partially letting go → 6 to 9 syllables, conflict</li> <li>• diction of death</li> <li>• rhetorical question → no answer, journey still continue → confusion</li> </ul>	<ul style="list-style-type: none"> <li>• “<i>The heart is still aching to seek, But the feet question ‘Whither?’</i>” → contrast btwn emotional (heart) &amp; rational (feet) =&gt; inner conflict</li> <li>• “<i>Was it ever less than treason, To go with the drift of things</i>” → hard for men to go with the flow and accept reason, easier to be reluctant</li> </ul>	<p><b>SBOY</b> : reluctance to accept the end/reality → Princess resorts to drugs &amp; addiction to escape → last scene : Chance finally accepts his fate</p> <ul style="list-style-type: none"> <li>• melancholic tone</li> </ul> <p><b>THT</b> : shift present / past, depicts the reluctance to accept the present → scene : offered in her bath shifting between past &amp; present</p> <p><b>TEMPEST</b> : difficulty of letting go + personification of nature → constant need of Prospero to be in control of life, eg : shown throughout the play through his multiple aside → Ariel’s speech = lot of nature personification (sea, storm) to show Prospero’s anger</p>
<u>THE ROAD NOT TAKEN</u>	<ul style="list-style-type: none"> <li>• regret about choices</li> <li>• no fate</li> <li>• no destiny</li> <li>• impossible to know</li> </ul>	<ul style="list-style-type: none"> <li>• metaphors → journey = life → paths = choices → trodden path = common choices → woods =</li> </ul>	<p>“<i>Yet knowing how way leads on to way, I doubted if I should ever come back.</i>”</p> <p>“<i>Two roads diverged in a yellow wood, And sorry I could not travel both</i>”</p>	<p><b>SBOY</b> : importance of choices and how it can impact the direction of your life → to not confront their decisions, characters resort to escapism &amp;</p>

	<p>which choices is the best, good &amp; bad relative</p>	<p>uncertainty isolation → yellow woods = autumn = change =&gt; winter (=death)</p> <ul style="list-style-type: none"> <li>• repetition (focused on himself)</li> <li>• title = regret = focused on what he did no do</li> <li>• regretful tone</li> <li>• assonance 'o' = open sounds = vastness in the choices</li> <li>• anaphore = adding &amp; changing his thoughts</li> <li>• punctuation → ! = enthusiasm → = hesitation → no full stop until 3rd stanza = stream of consciousness</li> </ul>	<p><i>"I took the one less traveled by, And that has made all the difference"</i></p>	<p>denial → opening scene, Princess willfully imposes an amnesia upon herself to forget about her previous choices → self destructive behavior (drugs, alcohol)</p> <p><b>THE TEMPEST :</b> Alonso &amp; other court's members <b>regret</b> their <b>past choices &amp; behavior</b> toward Prospero → last act : difficulty of following &amp; knowing a 'moral' path</p> <p><b>IA :</b> Esther filled with <b>regret</b> throughout the play (regret of not getting married, regret of trusting George etc....)</p>
<p><b><u>TO EARTHWARD</u></b></p>	<ul style="list-style-type: none"> <li>• naivety &amp; sweetness of young love</li> <li>• bittersweet love</li> <li>• influential role of time on love, struggling makes love even sweeter</li> <li>• relation btwn loving someone &amp; loving the earth</li> <li>• facing complexity of love</li> </ul>	<ul style="list-style-type: none"> <li>• diction &amp; imagery of nature</li> <li>• metaphors</li> <li>• ABAB rhymes</li> <li>• 1st person</li> <li>• shift past/present</li> <li>• nostalgic tone</li> <li>• touch, olfactory, &amp; taste imagery</li> <li>• sense of a search for balance</li> </ul>	<ul style="list-style-type: none"> <li>• <i>"I craved strong sweets, but those seemed strong when I was young"</i></li> <li>• <i>"the aftermath of almost too much love, the sweet of bitter bark and burning clove"</i> (complex images = complex love)</li> </ul>	<p><b>LITTOC :</b> Florentino is particularly <b>naive</b> when it comes to <b>love</b>, his lovesickness compared to cholera (=bittersweet love)</p> <p><b>THT : shift past / present,</b> Offred is longing her past &amp; use it as way to escape → scene : bath thinking about her daughter</p> <p><b>THE TEMPEST :</b></p> <ul style="list-style-type: none"> <li>• Miranda = really <b>naive</b> when it comes to <b>men</b>, (immediately falls in love with Ferdinand)</li> <li>• thinks F=good person bc looks good</li> <li>• <b>nature imagery</b> to describe their <b>love</b>, show <b>link</b> btwn <b>nature &amp; love</b></li> </ul>

<p><b><u>STOPPING BY WOODS ON A SNOWY EVENING</u></b></p>	<ul style="list-style-type: none"> <li>• speaker btwn the natural wilderness of the woods &amp; humanity/civilization</li> <li>• poem = meditation on death/suicide</li> <li>• internal reflexion</li> <li>• importance of making choices</li> </ul>	<ul style="list-style-type: none"> <li>• metaphors → woods's owner = humanity → snow = thought → horse = society's judgement</li> <li>• sense of mystery &amp; anxiety</li> <li>• title = caption of a photography, poem = snapshot in words</li> <li>• repetition of final line (affirmation of his desire to resist from the temptation of being drawn away from society &amp; life)</li> <li>• interlocking rhyme scheme &amp; methrical patterning (complexity of his choice)</li> <li>• contrast tranquility/darkness</li> </ul>	<ul style="list-style-type: none"> <li>• <i>“they are lovely, dark, and deep”</i></li> <li>• <i>“and miles to go before I sleep” (x2)</i></li> </ul>	<p><b><u>RICH - SNAPSHOT OF A DAUGHTER IN LAW</u></b>: poem=snapshot of society through words + <b>suggestive title</b>, both poets reflect on <b>existential questions &amp; society</b></p> <p><b><u>THT</u></b> : Offred = wondering on <b>meaning of life &amp; society</b> → scene where she tells how Gilead appeared &amp; how people did not question what was happening</p> <p><b><u>SBOY</u></b> : <b>contrast</b> btwn <b>speaker &amp; Chance</b>, While Chance spend the past years trying to escape Heavenly's father punishment, he welcomes death at the end &amp; gives up</p> <p style="text-align: center;">≠</p> <p>speaker resists this very temptation even though he considered death all along</p>
<p><b><u>BIRCHES</u></b></p>	<ul style="list-style-type: none"> <li>• boundary btwn escaping into the world of imagination &amp; returning to reality</li> <li>• deep exploration of the poet self awareness</li> <li>• imagination = mean to assert one individuality + transcend limitation of everyday world</li> <li>• wistful of childhood</li> </ul>	<ul style="list-style-type: none"> <li>• imagery &amp; naturalistic description</li> <li>• metaphors (e.g. boy=poet)</li> <li>• gradual replacement of the “he” by the 1st person</li> <li>• personal indication : → you = nostalgic → I = introspective</li> <li>• diction of destruction</li> <li>• nostalgic tone</li> <li>• opposition → reality &amp;</li> </ul>	<ul style="list-style-type: none"> <li>• <i>“Toward Heaven, till the bear could bear no more”</i></li> <li>• <i>“It would be both good good and coming back”</i></li> </ul>	<p><b><u>IOM - INTERPRETER OF MALADIES</u></b> :</p> <ul style="list-style-type: none"> <li>• characters <b>fail</b> to <b>see the truth</b> &amp; resort to <b>romanticism</b> through their <b>imagination</b></li> <li>• Mr Kapasi imagines relationship with Mrs Das when sees him as a father figure → scene : paper with her number escaping in wind = return to reality</li> <li>• Mrs Das romanticizes her surroundings, when photographs a peasant → sees an interesting picture from a foreign land, not man starving along road → <b>disconnected</b> with</li> </ul>

		<p>imagination → birches swinging (back &amp; forth)</p>		<p><b>reality</b></p> <p><b>SBOY</b> : nostalgic tone, Princess nostalgic of prime of her life → scene : remembers when she tried to go back under the spotlight + defeated tone • <b>contrast</b> with poem bc she resorts to <b>drugs &amp; addiction</b> ≠ not her <b>imagination</b></p>
<p><b><u>THE WOOD PILE</u></b></p>	<ul style="list-style-type: none"> <li>• power of nature (men vs nature)</li> <li>• difficulty of writing poetry</li> <li>• circle of life</li> <li>• poet's work</li> <li>• poetry = nature → accessible to all</li> <li>• search for inspiration, imagination, &amp; consciousness</li> </ul> <p>=&gt; existential crisis &amp; importance of his work on a human scale</p>	<ul style="list-style-type: none"> <li>• opposition</li> <li>• simile</li> <li>• personification</li> <li>• metaphors &amp; symbols → wood pile = work &amp; poetry → fire = thought / interpretation of the reader → woods = mind → bird = conscience, guide / sign of life (=inspiration) → feather = freedom / writing → growing tree = unique/rare , thriving nature</li> <li>• structure : no stanza → no separate ideas → unstable like nature</li> </ul>	<ul style="list-style-type: none"> <li>• "The hard snow held me, save where now and then One foot when through"</li> <li>• "To warm the frozen swamp as best as it could With the slow smokeless burning of decay."</li> </ul>	<p><b>TEMPEST</b> : power of nature, men vs nature → Ariel's speech, lot of personification of nature to enhance how powerful he is, hence, that men are nothing when facing nature (=destiny)</p> <p><b>THT</b> : importance of <b>Offred's tapes</b>, they are a proof/testimony of what Gilead has done + <b>unstable/unreliable speaker</b> → messy structure, vary from long to very short sentences</p> <p><b>SBOY</b> : life as a circle, Chance ends up going back to his home city again &amp; again pursuing the same dream → scene at the beginning when talks with a old friend who ask him why he is, once again, back here → scene where Chance criticizes people he used to know when he was younger and what they have become</p>

<p><b><u>AN</u></b>  <b><u>UNSTAMPED</u></b>  <b><u>LETTER IN</u></b>  <b><u>OUR RURAL</u></b>  <b><u>LETTER BOX</u></b></p>	<ul style="list-style-type: none"> <li>• nature gives same access to sophisticated ideas/poetry → Ø discriminate</li> <li>• everyone can do poetry bc comes from nature → no prejudice</li> <li>• consciousness of life limited ≠ inspiration &amp; arts ∞</li> </ul>	<ul style="list-style-type: none"> <li>• simile</li> <li>• alliteration 'l' → creates a softness</li> <li>• repetition</li> <li>• opposition → compare stars &amp; thoughts</li> <li>• diction of discomfort</li> <li>• "you" = farmer + reader</li> <li>• plosive sounds</li> <li>• title 'our' = inclusive pronoun, include reader</li> <li>• flower &amp; nature imagery</li> <li>• formal &amp; sophisticated poem → latin phrase → iambic pentameter → symmetry → 'fancy' terms</li> <li>• metaphors → tramp = poet → universal space = ∞ imagination → involuntarily host = brain / soul / consciousness</li> </ul>	<ul style="list-style-type: none"> <li>• "Yet left me freely face to face All night with universal space"</li> <li>• "Tis possible you may have seen, [...] The same sign Heaven showed your guest"</li> </ul>	<p><b><u>THT</u></b> :</p> <ul style="list-style-type: none"> <li>• <b>flowers, garden = source of expression</b> → Serena expresses her hatred for Offred &amp; the handmaids in general as she cuts her flowers head → nature = indirect way of expressing yourself</li> <li>• <b>speaking to the reader</b></li> </ul> <p><b><u>PODG</u></b> : <b>flower imagery</b></p> <ul style="list-style-type: none"> <li>• opening scene in the garden : description of flowers's scent</li> <li>• euphemism to announce that soon things will change/degrade between the 3 men (like a flower will naturally wither)</li> </ul> <p><b><u>TEMPEST</u></b> : <b>language = sign of education</b>, not necessarily the one you expect that are the most eloquent</p> <ul style="list-style-type: none"> <li>• Caliban, described as a savage/monster, considered less than a man BUT pronounce what are viewed as the most beautiful &amp; poetic lines of the play → 'That when I waked, I cried to dream again'</li> </ul> <p><b><u>IA</u></b> : <b>misconception &amp; opinion based on appearance</b></p> <ul style="list-style-type: none"> <li>• both character/speaker suffering from society preconception &amp; inequalities → tramp = uneducated (in reality, particularly skillful with language) → woman = married &amp; involved in church events (in reality, not important if marriage is terrible behind closed doors, only</li> </ul>
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				appearances matters, 'You can't go out with a hole in your shirt. What will they say about your wife?')
<b><u>THE TUFT OF FLOWERS</u></b>	<ul style="list-style-type: none"> <li>• <b>tribute</b> to the <b>dignity &amp; wisdom</b> of those who undertake <b>solitary manual work</b>, and thus, achieve a <b>close understanding &amp; form of sympathy</b> with <b>nature</b></li> <li>• loneliness</li> <li>• relation btwn nature &amp; humanity</li> <li>• need for communication</li> </ul>	<ul style="list-style-type: none"> <li>• expression of delight</li> <li>• diction of hope, loneliness, nature, flight</li> <li>• searching, lonely, and happy tone</li> <li>• personification</li> <li>• symbol of communication</li> <li>• anaphore (reinforce togetherness)</li> <li>• structure : couplets (vision of partner &amp; togetherness) + rhymes (sense of unity)</li> <li>• specific punctuation → . = alone → , = Ø alone</li> </ul>	<ul style="list-style-type: none"> <li>• "Whether they work together or apart" (x2)</li> <li>• "A leaping tongue of bloom" (symbol of communication)</li> </ul>	<p><b>THT</b> : <b>flower imagery</b> to represent their <b>sufferance</b>,</p> <ul style="list-style-type: none"> <li>• speaker craving for communication ≠ Offred comparing her fertility with flower's seeds</li> <li>• scene where Serena cuts her flower heads =&gt; nature &amp; life closely linked</li> </ul> <p>• <b>IA</b> : <b>Esther = manual worker</b> (seamstress) in the city, so caught up in her work that her social life is affected (solitary lifestyle) + <b>craving social contact</b></p> <ul style="list-style-type: none"> <li>• scene with Mr Marks where she touches the fabric</li> </ul> <p><b>LITTOC</b> : symbol of <b>flowers</b> to represent a <b>character/speaker need</b></p> <ul style="list-style-type: none"> <li>• here, represent his desire for deep communication that he can only find in nature</li> <li>• camelia &amp; roses = promises &amp; love</li> <li>• scene where Florentino offers a camelia to Fermina to confess his love BUT she rejects him → flower as a mean of communication</li> </ul>