

## CHAPTER 2

### A. The Dead Crab – Andrew Young

The poet describes the physical appearance of the dead crab. To him, it appears as if it wore a heavy armour, a knight in armour crawling in the sea very heavily armed. He wonders what makes it die or if the things it provides to protect itself make it die as is concluded in the couplet-the last two lines as in the saying “Two sides of a coin”.

### B. There's Been a Death in the Opposite House – Emily Dickinson

The speaker, who understands death because of his own experience, depicts the funeral in a country town (the dark parade in line 20) where the people in the house are not acting in a normal way, where their emotions are temporarily on “automatic pilot”. (image of the “numb look” – line 3 of the house) He / She describes the activities of the living in all but the first and last stanza. He / she shows no reaction but simply says what he sees. The people described are not necessarily mourning, rather they are doing the things that must be done to bury the dead and go on with living. The use of pronouns “it” (line 11) in the phrase “it died on that” shows how the children cannot see the dead as a person and “that” also underlines a distance between the children and an understanding of death, i.e. suggests that death is mysterious and alien to children.

### C. An Irish Airman Foresees His Death – W.B. Yeats

The poet as an Irish airman while fighting in the sky reflects his thoughts toward war. He knows that he is going to die soon. He wonders why we have to make war since

“Those that I fight I do not hate,

Those that I guard I do not love;”

The war results in nothing for the people whether they win or lose. He joins the war as he thinks it is his duty. He thinks only that life balances with death.

#### D. Lucy – William Wordsworth

In the poem “Lucy” Wordsworth tells us about a country girl whose beauty is of a very different kind. Apart from the two metaphors in stanza 2, the violet offers qualities: pale, delicate, quiet, shy, very young, fragile, and sickly; the moss implies shade, trees, moisture, and also implies that the stone is imbedded, not movable. The stone’s mass and hardness emphasize the violet’s smallness and fragility. Its immobility and mossy age emphasize the violet’s sensitivity; its permanence, the violet’s youth and transience. The stone is very like a gravestone. (“Her grave is mentioned in stanza 3.) The stone also symbolizes the harsh, isolating, and indifferent circumstances of her life.

In stanza 2 the speaker relates violets and stars directly. The star is presumably the evening star at twilight, when it is for a brief time the “only one” before the gathering dark lets other stars be seen. The soft, dusk color of the sky may be pale and violet. And both violet and star are shapes radiating from a center. The fragility of the evening’s first star, as it first becomes visible, parallels the delicacy and half-hiddenness of the violet.

The star adds other qualities to the emotional portrayal of Lucy in these metaphors. Bright, sharp, fine, its beauty is permanent and enduring, though it will soon be “lost” among the many bright stars of the night sky. It is, also, as the violet was not, publicly visible. The transition from violet to

star is itself an image of Lucy's death, her disappearance from earth and reappearance in heaven. So, the poem implies, Lucy's unknown beauty in life was transformed in death to a kind of perfection and permanence.