That it will never come again by Emily Dickinson

That it will never come again
Is what makes life so sweet.
Believing what we don't believe
Does not exhilarate.

That if it be, it be at best
An ablative estate --
This instigates an appetite
Precisely opposite.

Summary and analysis of the poem *That It Will Never Come Again*.

'That it will never come again' is a short and thoughtful poem in which Dickinson presents a relatable opinion of life, its brevity, and its importance. This piece is far easier to understand than many of her other poems, making it a well-loved addition to her broader oeuvre. In the lines of the text, readers will still be exposed to Dickinson's characteristic style and use of figurative language, though. In the short lines of this piece, Dickinson is asking the reader to remember to love the life they have and not put all their heart into waiting for the next one. If one convinces themselves that there is an afterlife, a better life to come after the present one, then they will lose patience with how they're living and seek only to move on to a new world.

This means that one's precious days on earth will be lost to a longing that may not have the outcome one desires. Dickinson engages with themes of life, time, and the afterlife in this piece. While it's well-known that Dickinson was a religious person, this poem suggests that religion is not the only valuable thing in life. It is as important, if not more so, to live one's life as fully and joyfully as it is possible to do. It is so "sweet" because it is temporary, and no one should want to speed it along or waste it because they believe a better life is coming. Seeking out this kind of belief in order to provide answers to questions will not necessarily make one's life better either. That it will never come again' by Emily Dickinson is

a two-stanza poem that is separated into sets of four lines, known as quatrains. These quatrains follow a simple rhyme scheme of ABCB, with the "B", rhymes edging closer to half-rhymes than full, perfect rhymes. This occurs when only part of the word, usually a consonant or assonant sound, aligns with another. For example, the "t" sound in "sweet" and "exhilarate." This was a common pattern in Dickinson's work, as is the meter she uses in the text. The odd-numbered lines each contain eight syllables, while the even-numbered lines have six. They are written in iambic tetrameter and iambic trimeter.

Dickinson makes use of several literary devices in 'That it will never come again.' These include but are not limited to enjambment, alliteration, and a metaphor. The latter is found in the second stanza when the speaker compares believing something one doesn't really believe to an "ablative" or a surgical procedure. In this procedure in which an ailment is cured through the destruction of tissue. So, in this way of living, one might find a solution to worldly questions, but they also lose something—the value of the life they're living in that moment. Their thoughts turn to the afterlife with their present life as a prelude.

Enjambment is a formal device, one that occurs when the poet cuts off a line before its natural stopping point. For example, the transition between lines one and two of the first stanza as well as lines three and four of that stanza. Alliteration is a type of repetition that occurs when the poet repeats words that start with the same consonant sound. For example, "so sweet" in line two of the first stanza and "be," "be," and "best" in line one of the second stanza.

In the short lines of this piece, Dickinson is asking the reader to remember to love the life they have and not put all their heart into waiting for the next one. If one convinces themselves that there is an afterlife, a better life to come after the present one, then they will lose patience with how they're living and seek only to move on to a new world. This means that one's precious days on earth will be lost to a longing that may not have the outcome one desires.

Themes

Dickinson engages with themes of life, time, and the afterlife in this piece. While it's well-known that Dickinson was a religious person, this poem suggests that religion is not the

only valuable thing in life. It is as important, if not more so, to live one's life as fully and joyfully as it is possible to do. It is so "sweet" because it is temporary, and no one should want to speed it along or waste it because they believe a better life is coming. Seeking out this kind of belief in order to provide answers to questions will not necessarily make one's life better either.

Structure and Form

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Literary Devices

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In the first lines of 'That it will never come again,' the speaker begins by using the line that later came to be used as the title of the poem. Since Dickinson did not title her pieces, this is usually the case. The opening statement is quite simple. She's reminding the reader that life is short, it doesn't last forever, and that's what makes it so valuable. Things that are temporary

are more important than those that are said to last forever. One has to make the most of the time they have on earth.

In the next two lines, she alludes to one possible way of living that will end some of that "sweetness" of life. If one moves through the world trying to believe something they don't, such as the belief in an afterlife or a particular religion, it will not make things easier or better. One will live with that on their mind, and their life will become more about getting to the next than enjoying the one they have.

If one lives this way, Dickinson picks up in the second stanza. It's no better than an "ablative estate." One will be living in a way that's similar to an ablative surgery, or one in which part of the body is destroyed in order to cure the rest. By turning to a future life, one will destroy their current life, or at least the pure joy of living it. If one does so, it "instigates an appetite" for the next life that may not be fulfilled. If one convinces themselves, there is another life after this one. This world may be filled with impatience and dissatisfaction.

For further study

Fame is a bee' – another short poem, one that speaks about the transient nature of fame through the metaphor of a bee.

'A Coffin is a Small Domain' – is one of Dickinson's many poems that presents her thoughts about death.

'I'm Nobody! Who are you?' – one of her best-known poems that reflects the poet's own thoughts. It reveals her disdain for publicity and her desire to meet someone like herself, "Nobody."

'The Letter' – is a sweet love poem in which Dickinson describes writing a letter that, as the poem goes along, transitions into writing itself. It presents a conversation between the poet and her writing. .

Ref: https://poemanalysis.com/emily-dickinson/that-it-will-never-come-again

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I Hear America Singing by Walt Whitman

I hear America singing, the varied carols I hear,

Those of mechanics, each one singing his as it should be blithe and strong,

The carpenter singing his as he measures his plank or beam,

The mason singing his as he makes ready for work, or leaves off work,

The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

Summary and analysis of the poem *I Hear America Singing*

"*I Hear America Singing*" is a poem by the American poet Walt Whitman, first published in the 1860 edition of his book Leaves of Grass. Though the poem was written on the eve of the Civil War, it presents a vision of America as a harmonious community. Moving from the city to the country, and the land to the sea, the poem envisions America as a place where people do honest, meaningful, and satisfying work—and celebrate that work in song. America emerges from the work of these many and diverse individual people: their separate work comes together to form a coherent whole. In this way, in the poem's account, America is a nation where individuality and unity are balanced, each producing and reinforcing the other.

I Hear America Singing- Summary

I can hear all of America singing: I hear the many different songs that people sing. I hear mechanics singing, and all of them are singing proudly and strongly—as they should be. I hear the carpenter singing as he measures pieces of wood. I hear the bricklayer singing as he gets ready for work or comes home at the end of the day. I hear the boatman singing about his work in the boat. I hear the crew singing on the deck of the steamboat. I hear the cobbler singing as he sits at his bench and the hatter singing as he stands at his workstation. I hear the logger's song, the young farmer singing on his way to plow the fields in the morning, or during his lunch break, or at sunset. I hear the sweet song of the mother or the new bride working, or of the girl who sews or washes clothes. Each of them sings about their own work, their own life, and nothing else. During the day, they sing songs appropriate to the day. At

night, strong, friendly young men sing with open mouths their loud, tuneful songs.I Hear America Singing" presents an idyllic—and idealized—vision of American life. The poem moves from the city to the country, from the shore to the sea, introducing the reader along the way to all different works along the way—from farmers, to shoemakers, to housewives.

Travelling through these places and professions, the speaker gradually builds a portrait of America as a place where people find joy and fulfilment in productivity and honest labour—even if that labor is not typically "sung" about in poetry. And while the poem takes care to emphasize the dignity and pride of each of these workers in their own right, it also affirms that the workers' many songs come together to form the sound of "America" itself.

The speaker's list of jobs cuts across the whole of the United States: moving from urban professionals making fashionable hats to those engaged in rural jobs, like ploughing fields; from jobs on shore to jobs on the water. The speaker even includes women alongside men, acknowledging the work they do as important contributions to American society. Though the speaker limits this work to domestic chores like "sewing or washing," the fact that women are included at all is notable given that they were largely excluded from American political life at the time the poem was written.

In the speaker's vision, it seems everyone gets to participate in creating the American song, no matter their location, class, or gender (even if, to the modern eye, the terms of their participation are somewhat limited and constrained along traditional lines).

What's more, all of these different workers are singing. This probably isn't literally true, though perhaps a couple folks are indeed whistling away the hours. Instead, these songs are meant to represent the joy these workers take in their labor. Americans, the singing suggests, derive a sense of pride and dignity from their productivity. When the speaker says, "Each singing what belongs to him or her and to none else," this affirms the right of each worker to find personal value, and even a sense of self, directly in whatever work they do.

It's also worth noting that music and song are often used in literature as stand-ins for poetry itself. Part of the beauty of America, the poem thus implies, is that regular people are

worthy of such song; you don't need to be some sort of mythical hero, beautiful damsel, or wealthy aristocrat for your life to be "sung" about, i.e., to be elevated to the level of poetry.

Yet even as the poem celebrates self-sufficiency and individualism through these "varied carols," it emphasizes that all these workers together form the fabric of America. However unique each of these workers, the poem is saying, what makes America is that they are all singing.

After all, as the poem's first line announces, the speaker hears "America singing"—not "many workers singing." For the speaker, America is a place where people get to have it both ways: they're at once individuals, with personal freedom and independence, and part of a larger, harmonious collective. That, the poem ultimately suggests, is what America's "song" is all about.

The poem begins with the speaker declaring, in the first person, that he or she hears "America" itself singing. But, in the second half of the line, the speaker notes that the song America sings is actually many separate songs—"varied carols." The word "carols" is especially intriguing in this context, since it is often used for religious songs—and this is very much not a religious poem! The word suggests that Americans dedicate themselves to their country and their work with a passion and devotion that approaches religious faith.

The speaker then moves on to note some specific "songs" being heard: those of mechanics, carpenters, and masons. The speaker will follow this pattern throughout the rest of the poem, celebrating working Americans whose lives are humble and whose work is often difficult and physical. The fact that their songs are "blithe," meaning cheerful, and "strong" underscores the speaker's broader vision of America as a place where people find joy and fulfilment in their work. And as the poem describes these people, the speaker notably avoids using much fancy, literary language. Instead, the poem's tone is casual and conversational.

While it's certainly possible that all these mechanics, carpenters, and masons are literally singing to pass the hours, it seems more likely that this "singing" is a metaphor. On the one hand, it represents the pride and joy Americans take in their work. It also is meant to reflect the way America as a united nation emerges from its individual citizens, their unique

songs blending into a broader harmony, so that, as the speaker says in the poem's first line, "America" itself is "singing."

As the poem celebrates the diversity and richness of American life, it also tries to find a distinctly American music. Whitman rejects European poetic traditions like meter and rhyme, which feel too constraining to capture the energy of American life. Instead, the poem is written entirely in free verse, and Whitman turns to other devices to make his poem sound musical.

The most obvious of these devices is anaphora, in the repeated phrase, "I hear [insert professional] singing," which begins in line 3. This anaphora operates a little bit like meter: it creates a sense of expectation in the reader, and it separates the poems long lines into more manageable chunks.

The poem also turns to other devices to guide the reader through its long lines and to make its simple language feel poetic. For example, almost all of the lines in the poem are end-stopped. This helps give the lines a sense of definition and integrity even as they expand and contract unpredictably. Further, the speaker uses devices like chiasmus to make the poem feel musical without rhyme. Line 1, for instance, can be divided into two halves, separated by a caesura; in the second half of the line the speaker repeats the information that was provided in the first half, but in reverse order, creating an ABBA pattern.
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Anecdote of the Jar by Wallace Stevens

I placed a jar in Tennessee,

And round it was, upon a hill.

It made the slovenly wilderness

Surround that hill.

The wilderness rose up to it,

And sprawled around, no longer wild.

The jar was round upon the ground

And tall and of a port in air.

It took dominion everywhere.

The jar was gray and bare.

It did not give of bird or bush,

Like nothing else in Tennessee.

Summary and analysis of the poem *Anecdote of the Jar*

Wallace Stevens was born in 1879 and died 1955, and he was a noted poet in American history. He graduated from Harvard and New York Law School, and his professional accomplishments include his work in the legal field as well as the literary world. Unfortunately, his primary attention for his poetry did not occur until near his time of death, but his continuing relevance in the field has extended that fame beyond his lifespan.

Anecdote of the Jar' by Wallace Stevens is a poem that expresses, through the story of "a jar" and "a hill," the progressive overtaking of industry over nature. In the final stanza, that overtaking is revealed to be a sad and absurd prospect since Stevens's comparisons make it clear that he believes nature is far more remarkable than industry will ever be. While there are other explanations that could be applied to this poem, the heart of the plot is a reflection of this absurdity, making the three-stanzas a combined lament of the forsaking of nature for what was misinterpreted as betterment.

The narrator begins 'Anecdote of the Jar' by the simple proclamation that he "placed a jar in Tennessee," "upon a hill." This is a very clear and nondescript action, and even this "jar" is treated in a less than vivid manner. The reader does not know how big this "jar" was, what color it was, etc. Rather, the reader can only know that it was "round." Despite the simple design and description, however, this "jar" turned into something of massive importance since "[i]t made the slovenly wilderness [s]urround that hill."

Already, the reader might find themselves pondering a strong and reasonable question regarding how something as insignificant as “a jar” could have such an impact on “wilderness.” Because “a jar” would not physically be capable of making something like this happen—and also because “wilderness” would not be able to make a rational decision like this—the reader must look to metaphor and symbolism for an answer. It could be that Stevens is relaying a situation where perfection demands attention and admiration. This idea has support in that this “jar” was “placed” “upon a hill” so that “wilderness” would have to grow to reach its superior position, and in the notion that “wilderness” itself has been labelled as “slovenly.” If “wilderness” was unimpressive, its reach toward this “jar[‘s]” position and stance would show the tendency of something that is less to try to become something better by example.

More likely though, this is a general representation of the transition of the world from something completely natural to something more focused on man-made structures and engineering. This “jar” could represent the progress into a more industrial era from the more natural world that once existed, and the falling away of “wilderness” as the world strove to follow this industrial pattern is revealed through the statement that “the slovenly wilderness” started to “[s]surround that hill.” Through industry, more and more became man-made, leaving less that still existed within the realm of “wilderness” territory.

The question would then become why Stevens has selected a lowly “jar” to represent all of man-made industry. The answer could be found in the progress of industry since tools and equipment would have started much simpler than they currently are in the modern world, meaning this “jar” could take the reader back to a moment of early history in industry. In this, the reader can see the beginnings of industry as a turning point of “wilderness” to witness that early struggle. Another possibility is that Stevens is showing that even the simplest of man-made items has the ability to lure people from more natural elements, and something as non-technical as “a jar” would be a wonderful representation of that.

Early in the second stanza of ‘Anecdote of the Jar,’ the sway of this “jar” over “[t]he wilderness” increased so that “wilderness” did not just “[s]urround the hill” this “jar” was “on,” but “rose up to” “[t]he jar” itself. This progress was so strong and impacting that “wilderness” was “no longer wild” by the time the transition was finished. This represents the

complete change of the world around technology and industry since so much of nature was forsaken during the process. The world became tame, and nature was forced to change to keep in step, as can be seen by forests and such that would have been removed for the sake of buildings and factories.

Still, this “jar” remained unchanged. It stayed “round upon the ground,” and in fact seemed quite proud and admirable in its stance of being “tall and of a port in air.” The visual is almost regal, as odd as it might seem to have that kind of atmosphere linked to a simple “jar,” but given the sway of this particular “jar” to the world, it is fitting. It is being treated like a ruler over “wilderness,” so describing it like royalty is a fitting choice.

The third stanza of ‘Anecdote of the Jar’ begins with the blunt declaration that this simple jar “took dominion everywhere,” which extends the influence of “[t]he jar” beyond the “hill.” The sway grew to include every place imaginable, and that idea gives the theme of the poem universality. Ironically, though, once this concept is noted, Stevens turns to criticize “[t]he jar” by saying that it “was gray and bare” and “did not give of bird or bush.” Essentially, as soon as its influence has been extended as a universal issue, Stevens mocks that issue by revealing how unimpressive this “jar” was when compared to the things around it.

By appearance, it was almost boring, and it lacked the natural beauty and possibility that the “bird” or “bush” would have provided. Ironically, these “bird[s]” and “bush[es]” could have been the very things striving to be like “[t]he jar,” and that idea makes the transition feel a bit ridiculous. If “a jar” could not “give” like the “bird or bush,” there was no reason why they should have striven to be like that “jar.” In fact, if such were the case, “[t]he jar” would have had reason to envy the “bird or bush,” or anything “else in Tennessee” that could have provided natural beauty, wonder, and purpose to outshine the “gray and bare” industry that overcame nature.

This is a statement that industry itself is “gray and bare” as compared to the “giv[ing]” nature of “wilderness,” and that idea would make ‘Anecdote of the Jar’ a mocking tale of industry’s rise to reveal how lacking the world has become through the embracing of that industry.
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[i carry your heart with me(i carry it in]

BY E. E. CUMMINGS

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear;and whatever is done
by only me is your doing,my darling)
i fear
no fate(for you are my fate,my sweet)i want
no world(for beautiful you are my world,my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life;which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

Published in 1952, ***"i carry your heart with me(i carry it in"*** is one of E. E. Cummings's best known love poems. The speaker feels an intense connection to an unidentified lover, addressing the poem to this person and suggesting that everything in life has become infused with their romance. The poem very loosely adheres to the structure of a sonnet, though the

meter and rhyme scheme—as well as the stanza form—break from convention. This aligns with the idiosyncratic syntactical style that Cummings is known for, which is also on full display here.

Summary and analysis of the poem [i carry your heart with me(i carry it in]

The speaker and an unidentified lover are—according to the speaker—so connected that the lover's heart now seems to exist inside the speaker's own. This means that their love is always with the speaker, no matter where the speaker goes. Even when the speaker seems to be acting as an individual, then, the truth is that everything the speaker does is inspired by or somehow associated with the lover's perpetual presence within the speaker's heart.

The speaker is not afraid of the future, certain that whatever happens will happen with the lover. For this reason, the speaker doesn't yearn for any other kind of life, feeling that this relationship with the lover already makes for a perfect existence. Accordingly, everything in life seems imbued with the lover's presence, and this enables the speaker to understand previously meaningless elements like the moon. Similarly, the feeling of joy that the sun conveys now seems connected to the lover's relationship with the speaker.

The grand feeling of connection that arises as a result of the speaker's relationship with the lover is unknown to anyone else. Their love is so fundamental and pure that it resembles the basic truths of existence in the natural world, growing and expanding like a tree—a tree so tall and magnificent that it exceeds human understanding. And the sheer intangibility of this love is so powerful and awe-inspiring that it's like the elemental forces that keep the stars from crashing together.

Once more, the speaker insists that the lover's heart is always with the speaker, since it exists inside the speaker's own heart.

Themes

With its affectionate tone and focus on the heart, “i carry your heart with me(i carry it in” explores what it feels like to be deeply in love with another person. To do this, the speaker communicates wonder and amazement about the beauty of love. More than that, though, the speaker describes a romantic relationship so strong and intimate that it transcends

individuality, effectively uniting the speaker and the subject of the poem as one. In the world of the poem, then, love leads to a sense of unity.

The speaker makes it clear early on that this poem is about the kind of romantic devotion that inspires people to stop seeing themselves as totally separate from their partners. To that end, the first line suggests that the speaker carries the lover's heart inside of the speaker's own heart. This image underscores the extent to which the speaker has embraced the lover, incorporating the lover into the very organ that keeps the speaker alive. In this sense, the lover is portrayed as integral to the speaker's entire being.

To further cement the idea that the lover is tangled up in the speaker's very existence, the speaker upholds that the lover informs everything the speaker does, since the two of them have become one—after all, "whatever is done" by the speaker is, according to the speaker, the lover's "doing." In turn, it becomes clear that the speaker's love for the subject not only refigures the speaker's sense of self, but also influences the way the speaker moves through the world.

With this in mind, love also affects the way the speaker conceives of the surrounding environment and the natural world. Even the moon, for instance, becomes an embodiment of the lover's effect on the speaker. This is because the lover is the speaker's entire "world," and this ultimately helps the speaker make sense of things that have previously seemed inscrutable. Indeed, the speaker doesn't know what a "moon has always meant" but now feels as if it conveys the feeling of being in love.

In other words, the speaker's relationship with the lover has given meaning to otherwise meaningless parts of everyday life, including natural elements like the moon and, for that matter, the sun. If this seems convoluted, it doesn't have to be. Simply put, being in love makes the speaker feel in touch with everything. Accordingly, the poem presents loves itself as a powerful thing capable of lending a person's entire life a sense of beautiful harmony.
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West Running Brook by Robert Frost

'Fred, where is north?'

'North? North is there, my love.

The brook runs west.'

'West-running Brook then call it.'

(West-Running Brook men call it to this day.)

'What does it think k's doing running west

When all the other country brooks flow east

To reach the ocean? It must be the brook

Can trust itself to go by contraries

The way I can with you -- and you with me --

Because we're -- we're -- I don't know what we are.

What are we?'

'Young or new?'

'We must be something.

We've said we two. Let's change that to we three.

As you and I are married to each other,

We'll both be married to the brook. We'll build

Our bridge across it, and the bridge shall be

Our arm thrown over it asleep beside it.

Look, look, it's waving to us with a wave

To let us know it hears me.'

' 'Why, my dear,

That wave's been standing off this jut of shore --'

(The black stream, catching a sunken rock,

Flung backward on itself in one white wave,

And the white water rode the black forever,

Not gaining but not losing, like a bird

White feathers from the struggle of whose breast

Flecked the dark stream and flecked the darker pool

Below the point, and were at last driven wrinkled

In a white scarf against the far shore alders.)

'That wave's been standing off this jut of shore

Ever since rivers, I was going to say,'

Were made in heaven. It wasn't waved to us.'

'It wasn't, yet it was. If not to you

It was to me -- in an annunciation.'

'Oh, if you take it off to lady-land,

As't were the country of the Amazons

We men must see you to the confines of

And leave you there, ourselves forbid to enter,-

It is your brook! I have no more to say.'

'Yes, you have, too. Go on. You thought of something.'

'Speaking of contraries, see how the brook
In that white wave runs counter to itself.
It is from that in water we were from
Long, long before we were from any creature.
Here we, in our impatience of the steps,
Get back to the beginning of beginnings,
The stream of everything that runs away.
Some say existence like a Pirouot
And Pirouette, forever in one place,
Stands still and dances, but it runs away,
It seriously, sadly, runs away
To fill the abyss' void with emptiness.
It flows beside us in this water brook,
But it flows over us. It flows between us
To separate us for a panic moment.
It flows between us, over us, and with us.
And it is time, strength, tone, light, life and love-
And even substance lapsing unsubstantial;
The universal cataract of death
That spends to nothingness -- and unresisted,
Save by some strange resistance in itself,
Not just a swerving, but a throwing back,
As if regret were in it and were sacred.
It has this throwing backward on itself

So that the fall of most of it is always

Raising a little, sending up a little.

Our life runs down in sending up the clock.

The brook runs down in sending up our life.

The sun runs down in sending up the brook.

And there is something sending up the sun.

It is this backward motion toward the source,

Against the stream, that most we see ourselves in,

The tribute of the current to the source.

It is from this in nature we are from.

It is most us.'

'To-day will be the day....You said so.'

'No, to-day will be the day

You said the brook was called West-running Brook.'

'To-day will be the day of what we both said.'

Summary and analysis of the poem *West Running Brook*

West Running Brook is the poem by Robert Frost in dialogue form between a spouse, which also hints and develops a thematic tension about a subject that is philosophically significant. Many allegorical interpretations have been made about the basic idea about the only one brook running west when all the others flow towards the east.

One of the most striking interpretations is an autobiographical one: Frost refused to belong to any poetic or any other kind of school, or "gang" as he called them. More generally, it is also about whether to follow traditional paths in life, in thought, or in anything. By running down to the west, the brook distinguishes itself from all other brooks, which run east to the ocean.

The wife sees that contrariness as a symbol of the relationship with her husband. But the husband is much more thoughtful; the husband then indulges in a long discussion about existence. He sees that wave not simply as a symbol of their relationship, but as a symbol of existence. Man's existence flows away like water, and yet is continually thrown back towards its sources. Man moves toward death, and yet in a contrary way resists death.

It is this contrariness which makes man stronger than death, and which enables him to endure. It was from this pure contrariness that man evolved. Finally, the man and his wife agree that they have had a joint insight into reality. By being contrary and asserting his independence, man like the brook becomes individual. The poem gains complexity by moving on two levels, the personal and the strictly philosophical. Contrariness is necessary in personal relationships. It is only when people are free to disagree that they can be truly close to one another. They represent the rational approach to life. The implication of the symbolic weight which he gives the wave is that contrariness is not only necessary to man. The most fully developed appreciation of the stream as an emblem occurs in "West-Running Brook". The white water is simultaneously with them, behind them, and beyond them. It becomes the stream of life itself. The poem also has certain implicit references about the white and black contrasts, the domination of the black by the white, which was at the time an issue behind the partition of the northern and southern states and the conflict between the Negro of the west and of the east. It may also be that the west-running brook is American originality that eschewed the European models in art and literature.

Similarly, the concluding lines of "West-Running Brook" underscore the love that makes the marriage meaningful. The husband and the wife in the poem are two different people, but they are united because their differences are blended harmoniously. What the poem ultimately reveals is that contrariness is necessary in personal relationships. It is only when people are free to disagree that they can be truly close to each other.

Courtesy: bachelorandmaster.com/britishandamericanpoetry/west-running-brook.html.

Annabel Lee by Edgar Allan Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,

Went envying her and me—

Yes!—that was the reason (as all men know,

In this kingdom by the sea)

That the wind came out of the cloud by night,

Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love

Of those who were older than we—

Of many far wiser than we—

And neither the angels in Heaven above

Nor the demons down under the sea

Can ever dissever my soul from the soul

Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams

Of the beautiful Annabel Lee;

And the stars never rise, but I feel the bright eyes

Of the beautiful Annabel Lee;

And so, all the night-tide, I lie down by the side

Of my darling—my darling—my life and my bride,

In her sepulchre there by the sea—

In her tomb by the sounding sea.

Summary and analysis of the poem *Annabel Lee*

Annabel Lee" is the last poem composed by Edgar Allan Poe, one of the foremost figures of American literature. It was written in 1849 and published not long after the author's death in

the same year. It features a subject that appears frequently in Poe's writing: the death of a young, beautiful woman. The poem is narrated by Annabel Lee's lover, who forcefully rails against the people—and supernatural beings—who tried to get in the way of their love. Ultimately, the speaker claims that his bond with Annabel Lee was so strong that, even after her death, they are still together.

The poem begins in a way that is deliberately close to the typical beginning of a fairy tale—an allusion to the genre, in a way. The first line is like an echo of "once upon a time," and the second line brings to mind the figure of a lone maiden locked up in a faraway kingdom--another classic feature of fairy tales. This beginning lets the reader know that what follows is an idealized account and involves a degree of fantasy. But the opening lines also lure the reader into a false sense of security—they put a sweet, simple face on what will later turn out to be a psychologically troubling poem. That is, the fairy tale beginning sets up the expectation of a fairy tale ending that fails to arrive—there is no "happily ever after" here, and the contrast between this opening and the lines to come highlights the sense of ongoing grief that colors the entire poem.

The first four lines also establish an objective and omniscient narrative tone. Of course, this is another a false promise—lines 5 and onward show that the speaker is very much invested in what he's telling the reader, and that he was directly involved in the life of Annabel Lee.

Additionally, the first four lines set up the prominent /e/ vowel sound that continues throughout the poem. It is found here in "sea" and "Annabel Lee," and it has a relentless quality that here starts to hint at the obsessive state of the speaker's mind. Just as the poem keeps returning to this sound, the speaker's thoughts keep returning to his long-gone beloved. It's a hypnotic effect that draws the reader deeper into the poem's psychology and the speaker's agonizing experience of grief.

Line 3 also presents an interesting challenge to the reader. The speaker suggests that the reader might know, or know of, Annabel Lee. This could imply that there is a notoriety about her life and/or death. Or, perhaps, it is the speaker's hint that this is a universal story, one that—like a fairy tale—is common to people throughout the world.

Many years ago, there was a kingdom by the sea. In this kingdom lived a young woman called Annabel Lee, whom the speaker suggests the reader might know. According to the narrator, Annabel Lee's only ever thought about the love between them.

They were both children, but their love went well beyond what love can normally be. In fact, this love was so special that the angels of heaven were jealous and desirous of it.

For that reason, back then, Annabel Lee was killed by wind from a cloud. She was then taken away by people the narrator calls "highborn kinsmen," who could be the angels or Annabel Lee's own family members. They enclosed her in a tomb, still within the same kingdom.

Retrospectively, the speaker believes that the angels, unhappy in heaven and envious of the love between him and Annabel Lee, caused the wind that killed her.

Their love, says the speaker, was more powerful than the love between people older and wiser than them. Furthermore, no angel from heaven or demon under the sea could ever separate his soul from Annabel Lee's.

Every time the moon shines, it brings the speaker dreams of his beloved. When the stars rise, he can sense her sparkling eyes. Every night the speaker lies down alongside Annabel Lee—whom he calls his "life" and "bride"—in her tomb, with the sound of the sea coming from nearby.

Annabel Lee" tells the story of young love cut short by tragedy. As the speaker (often assumed to be based on Poe himself, whose young wife died shortly before he wrote this poem) discusses his relationship with the now-deceased Annabel Lee, he presents the love between them as pure, eternal, and all-conquering. The love between the speaker and Annabel Lee may have been short-lived, but it remains too powerful to be defeated, even by death. Through describing this intensely idealized love, the poem argues that love is the strongest force on earth.

The speaker establishes from the beginning that there was something magic about his and Annabel Lee's love. The opening stanza sounds like the beginning of a fairy tale, giving the poem a supernatural atmosphere. The first stanza places the story "many and a year ago"—like the classic "once upon a time"—which helps to underline the way in which this love is in part defined by its ability to survive eternally. As the poem progresses, the speaker builds his case for the rare power of this love, insisting on his conviction that his soul will never be separated from Annabel Lee's (line 32), which again highlights the idea of eternal survival against the odds.

In fact, this love was and is so powerful (according to the speaker) that it goes beyond the normal limits of how other people experience love. Lines 5 and 6 portray Annabel Lee's entire existence as built around her love for the speaker. Line 9 develops this further idea, paradoxically suggesting that their love was "more" than love itself. Indeed, not only does their love go beyond other loves, it also transcends the earthly realm. Their love is so pure that even angels envy the young lovers (lines 21-22). Angels are normally morally good creatures, but here it's as if seeing something even more good than themselves (the lovers' extraordinary love) makes them jealous and even murderous. This remarkable change shows that this love can alter even the powerful rules of the spiritual realm, and what's more, it conquers the vengeful angels themselves in the end--they kill Annabel Lee, but the speaker still claims that he and Annabel Lee will be linked forever (line 32). Throughout, the speaker contends that love will ultimately triumph over everything else.

Though all this discussion of love's power seems beautiful and romantic, it also hints at a darker possibility: at times, the speaker's love seems to have overwhelmed even his own sanity. The speaker has clearly been traumatized by the loss of Annabel Lee, and his ceaseless insistence on the supernatural power of their love can be read as a window into a troubled or even obsessive mind. For example, in the final stanza the speaker says that he is unable to experience the moon, stars, or sea without being consumed by thoughts of Annabel Lee. Furthermore, he claims to lie down beside Annabel Lee's body every night--an unsettling image, if taken literally. On the one hand, these lines are a moving demonstration of the speaker's undying love, but on the other, they are a troubling picture of how love's power can actually destroy those who experience it. This suggestion of insanity also casts some doubt on

the speaker's romantic claims; if his memories are clouded by some kind of madness, then was his love really as wonderful as he says?

Part of poem’s power, then, lies in its resistance to a single clear interpretation. It is an expression of the beauty of love and an examination of the intense (and perhaps troubling) way it can affect people.
Annabel Lee” takes up a common subject in Edgar Allan Poe’s writing: the death of a beautiful young woman. It portrays this as the most tragic death of all—robbing the world of youth, beauty and innocence. The tragedy of this loss is mostly explored through the portrayal of the narrator's grief, which colors every line of the poem. The poem shows the way grief attaches itself to a person and refuses to let go, an experience intensified here by the added tragedy of a life cut short. The poem doesn’t make a clear, neat argument about death and grief—and in a way, that’s the point. Grief is disorientating and overpowering, and the poem embodies this from start to finish.

The speaker is completely defined by the death of his lover. They were children when they met and the speaker seems to have remained locked in this childhood love throughout his life. That is, as the poem unfolds line after line, it becomes clear that there's only one thought in the speaker's mind: "the beautiful Annabel Lee." This grief defines not just the speaker's past, but his present and future as well. To him, the entire world and all of nature are nothing more than reminders of Annabel Lee: the chilly atmosphere of moonbeams, starlight and the sea are all eternally linked to his lover. As he tells the reader, his soul will never "dissever" from Annabel Lee's; that is, he will be connected to her forever, which means that grief will rule his world forever. The state of grief is presented as being just as unchangeable as the state of death. That's why every other line either ends in "Annabel Lee" or rhymes with her name—the speaker's mind keeps circling back to the trauma of losing someone so young and beautiful. At play here, too, is the Romantic idea of innocence. Annabel Lee's youth and beauty make her pure, and her death both compounds the poem's sense of tragedy and preserves her in this eternal youthful beauty.

Another key element of the poem is the way in which the narrator's grief seems to have no possible outlet. Whereas some grief-stricken people might turn to family or spirituality for

solace, the narrator can do no such thing. Any possible comfort from religion has been destroyed by the angels' role in Annabel Lee's death—he believes that their jealousy and malice killed her. Likewise, if "highborn kinsmen" (line 17) is taken to refer to Annabel Lee's family, the narrator has no positive connection with them either; he mentions only that they took her away. He also disparages the "older" and "wiser" people in his world (lines 28-29), saying that they wouldn't understand the perfect young love he shared with Annabel Lee. In other words, he is entirely isolated—suggesting perhaps that the pain of losing a loved one can be made even worse by feeling alone in that pain.

The poem ultimately seems to suffocate under the pressure of this endless grief, with no suggestion of a way out. In fact, the poem's conclusion shows the speaker's environment merging with his grief. The moon and the stars exist only to bring back memories of Annabel Lee. The sea, too, is defined by his grief—its constant "sounding" underscoring the eternal silence of his deceased lover. In the end, the speaker says that he joins Annabel Lee in her tomb, and though it's unclear whether he does so literally or only figuratively (by feeling as if he is lying there beside her), it's nonetheless certain that the speaker is emotionally imprisoned by his grief.

Ref: https://poemanalysis.com