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Introduction to Poetry

Do not go Gentle into that Good Night

Dylan urges all elderly in the opening stanza refrain welcoming death gently and cheerfully. He argues that as their lives draw to a conclusion, the elderly should battle death with all their might. He suggests that bright individuals at the end of their lives realize that mortality is unavoidable but fail to accept it gently since they have not spoken something shocking, novel, or strong enough to startle the universe like a lightning bolt in the second stanza. In the third verse, Dylan says that seeing the final stages of their existence roll over them like the last wave, good individuals lament that they could not do more because even modest deeds could have made a difference in the world. "*Good men, the last wave by, crying how bright , Their frail deeds might have danced in a green bay, Rage, rage against the dying of the light*" (3). The fourth stanza talks about daring individuals who have lived in the present and loved life to its fullest. Symbolically, they hitch a comfortable ride across the sky on the sun, discovering too late that time passes and that they will also pass on but refuse to accept death gently. The fifth stanza suggests that severe individuals on verge of death suddenly understand that those with no sight may have full brightness together with pleasure. Hence, they struggle, opposing approaching blackness regarding their deaths. Dylan requests his father to gift him with his passionate

emotions in the last verse since he is on the verge of extinction. However, he urges him not to enter the pleasant night of death quietly but resist the approaching darkness of his death.

What the Body can Say

The two scenes described by Natasha Trethewey in her poem are a courtyard statute and death of her mother. The poetry is like a mirror that portrays her grief at her mother's death. In "What the Body Can Say," she discussed her recollections and thoughts when her mother died. They envisioned a picture of an imbalance through a portrayal of a deformed human body in the first two stanzas. By juxtaposing these scenes in the poem, Natasha suggests that it is not always simple reading body's language or even gestures we already know, like "*the raised thumb*" (7-8). She also demonstrates that the body's speech might be interpreted in a variety of ways. Nonetheless, Trethewey was struggling against her mother's vague signals, which were insufficient to comprehend the real significance of the information. She could also not grasp her mother's words after her death: "*That day not long before her death*" (12).

Brown Circle

I believe that Louise Gluck is attempting to express that her relationship with her mother was not desirable during her childhood, consequently impacting her love approach towards her son. She says, "*I don't love my son the way I meant to love him*" (2). *Louise* claims that the hostile relationship she had with her mother, one that she had no liberty to choose the people to love, created hostility between the two of them. She grew up bitter and thus could not respond to her mother's hate for the family but still started one. This bitterness had a ripple effect that Louise's son now feels; therefore, she feels the need to forgive her mother to spare her son from the agony of not being loved and given the attention and affection he deserves as a child.

Works Cited

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Trethewey, Natasha. "What the Body Can Say." *Agni* 54 (2001): 362-362.

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