

I'm not robot!

you convinced yourself that this was necessary,
this darkness.

that it was the only way to survive,
to grow stronger than those who hurt you.

it consumed your mind, your heart,
your soul.

you let that power in,
let it run in your every vein,
let it make your eyes black as the night.

but

my darling—
don't lie to me.

don't tell me you didn't enjoy the fear in their eyes,
the screams of the crowd.

when you welcomed in the dark,
don't tell me that it didn't feel so unbelievably *right*.

because in the end,
when that crown was placed on your head,
you are a liar if you claim that it was necessary.

no

this was your plan all along—
wasn't it?

g.s.

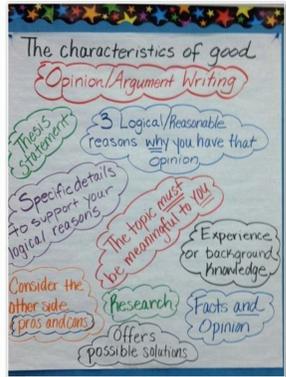


bronweathanharthad

tropes that will always f*ck me up

- composed characters losing their composure
- kind characters snapping
- characters hugging each other after one or both of them have been through hell
- character cradling their significant other's face while they kiss
- character says something hurtful. later on in the movie they are in a similar situation and say something kind instead.
- self sacrifice
- griefstricken women (who under normal circumstances wouldn't hurt a fly) lashing out and striking the person responsible for the loss of their loved one
- ugly crying
- characters struggling to talk because they're about to cry
- characters reuniting with someone whom they thought were dead
- FOREHEAD KISSES
- FOREHEAD TOUCHES

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Mending wall poem summary and analysis. What is the message of the poem mending wall. Mending wall summary and analysis. Poem mending wall analysis.

In order to continue enjoying our site, we ask that you confirm your identity as a human. Thank you very much for your cooperation. About the PoemThe image at the heart of "Mending Wall" is arresting: two men meeting on terms of civility and neighborliness to build a barrier between them. They do so out of tradition, out of habit. Yet the very earth conspires against them and makes their task Sisyphean. Sisyphus you is a figure in Greek mythology condemned perpetually to push a boulder up a hill, only to have the boulder roll down again. These men push boulders back on top of the wall; yet just as inevitably, whether at the hand of hunters or sprites, or the frost and thaw of nature's invisible hand, the boulders tumble down again. Still, the neighbours persist. The poem, thus, seems to meditate conventionally on three grand themes: barrier-building (segregation, in the broadest sense of the word), the doomed nature of this enterprise, and our persistence in this activity. But, as we so often see when we look closely at Frost's best poems, what begins in folksy straightforwardness ends in complex ambiguity. The speaker would have us believe that there are two types of people: those who stubbornly insist on building superfluous walls (with clichés as their justification) and those who would dispense with this practice — wall-builders and wall-breakers. But are these impulses so easily separable? And what does the poem really say about the necessity of boundaries? The speaker may scorn his neighbor's obstinate wall-building, may observe the activity with humorous detachment, but he himself goes to the wall at all times of the year to mend the damage done by hunters; it is the speaker who contacts the neighbour at wallmending time to set the annual appointment. Who is the real wall-builder? The speaker says he sees no need for a wall here, but this implies that there may be a need for a wall elsewhere— "where there are cows," for example. Yet the speaker must derive something, some use, some satisfaction, out of the exercise of wall-building, or why would he initiate it here? There is something in him that does love a wall, or at least the act of making a wall. Many of Frost's poems can be reasonably interpreted as commenting on the creative process; "Mending Wall" is no exception. On the basic level, we can find here a discussion of the construction-disruption duality of creativity. Creation is a positive act-mending or building. Even the most destructive-seeming creativity results in a change, the building of some new state of being: If you tear down an edifice, you create a new view for the folks living in the house across the way. Yet creation is also disruptive: If nothing else, it disrupts the status quo. Stated another way, disruption is creative: It is the impetus that leads directly, mysteriously (as with the groundwells), to creation. Does the stone wall embody this duality? In any case, there is something about "walking the line"—and building it, mending it, balancing each stone with equal parts skill and spell—that evokes the mysterious and laborious act of making poetry. On a level more specific to the author, the question of boundaries and their worth is directly applicable to Frost's poetry. Barriers confine, but for some people they also encourage freedom and productivity by offering challenging frameworks within which to work. On principle, Frost did not write free verse. His creative process involved engaging poetic form (the rules, tradition, and boundaries—the walls-of the poetic world) and making it distinctly his own. By maintaining the tradition of formal poetry in unique ways, he was simultaneously a mender and breaker of walls. Blank verse is the baseline meter of this poem, but few of the lines march along in blank verse's characteristic lock-step iambs, five abreast. Frost maintains five stressed syllables per line, but he varies the feet extensively to sustain the natural speech-like quality of the verse. There are no stanza breaks, obvious end-rhymes, or rhyming patterns, but many of the end-words share an assonance (e.g., wall, hill, balls, wall, and well; sun, thing, stone, mean, line, and again; or game, them, and him twice). Internal rhymes, too, are subtle, slanted, and conceivably coincidental. Summary of the Poem "Mending Wall" is perhaps one of the most widely quoted poems of Frost. It, like most of Frost's poem, is an incident poem- A poem with a theme emerging from an anecdote. The poem narrates his annual experience with his neighbour whose farm of pine trees adjoins the poet's apple orchard. These two farms are divided by a wall. The poet feels that there is something, perhaps some mysterious power in nature, that does not like a wall. This power makes the frozen ground swell under the wall. Due to this some upper stones of the wall fall down on the ground and create a large gap through which two persons can pass. The poet says that sometimes the cause of falling wall is known. For example, hunters chasing a rabbit; create a wide gap by demolishing a part of the wall to let their dogs go in pursuit of rabbits. No one has seen those gaps being made. But at the onset of spring, when we come here to mend the wall, we find them. The poet says that he informed his neighbour about these gaps. They fixed a day to repair it. At the, fixed time they meet and both of them pick up the stones fallen to their sides. The poet says that it is very difficult to balance the stones on each other because they are of uneven shapes. The poet says that they make their fingers rough when they pick up stones. He says that this process of mending wall is repeated in a never ending manner. The poet says that this process of mending wall is just like an outdoor game. The only difference is that there is only one player on each side. According to him, there is no need of a wall between his farm and that of his neighbour. One has pines on his side and the other has apple orchard. Trees can not intrude. He says that his apple trees will never get across and eat the cones under his pines. At this the neighbour says, "Good fences make good neighbours". The poet says that spring brings mischief in his mind. He does not know whether he could be able to make him understand his point of view. He wants to know why good fences make good neighbours. Fences are necessary where there are cows but neither of them has any cows. Before building a wall, the poet wants to ask his neighbour what they are protecting by building a wall. And no one will be offended if they do not build a wall. The poet thinks that it is perhaps elves, but exactly it is not elves. The poet wishes that his neighbour could say all these things himself. At this point, he sees his neighbour grasping a stone firmly by the top. He looks like a savage of Stone Age. The poet's neighbour believes in raising a wall. His darkness is not of woods and shades of trees. It is the darkness of heart. He does not follow the saying of his father. He thinks that he has thought over it. In the end the poet repeats that good fences make good neighbours. Read Also : Questions and Answers of Mending Wall report this ad Thank you for your participation! In order to continue enjoying our site, we ask that you confirm your identity as a human. Thank you very much for your cooperation. You're Reading a Free Preview Page 2 is not shown in this preview. At the beginning of your class period, as an introduction to Robert Frost's "Mending Wall," post this writing prompt on your multimedia projector or overhead screen: "What are the purposes of a fence? Make a list of as many jobs that a fence can perform as you can - at least 10." If you have the flexibility within your classroom, arrange student desks to where students are facing away from another. You could cluster desks so that they are in groups of four or five, but all face away from the center - the opposite of cooperative learning, at least for the purposes of this activity. Give students about 5 minutes to make their lists, and then have a brief discussion of the lists that the students made. Bring on the Poem Make enough copies of "Mending Wall" so that each student has one. For now, keep the unusual seating arrangement if you had room to set it up. Then, either read the poem aloud to the students, or ask for volunteers to read. If you have students read, remind them to base their pauses on the punctuation, not on line endings. Ask the students to annotate as they hear the poem, marking devices that they recognize and words or phrases that they either do not understand or that jump out at them. If you haven't introduced free verse yet, you may want to do so before you read the poem. Free verse, of course, refers to poetry with no rhyme scheme and no set meter. Robert Frost wrote that "writing in free verse is like playing tennis with the net down." His work shows the ability to work with just about any rhyme and meter schemes, so you might want to ask students why Frost might have chosen to write this poem without any of those strictures. "Mending Wall" Analysis Here are some literary devices that should come up in your large-group discussion of the poem. If your class is more advanced in terms of finding literary devices, you could split your class up into partners or small groups, have them look for the devices, and then have them share what they found. Personification - "Something there is that doesn't love a wall,/That sends the frozen ground-swell under it,/And spills the upper boulders in the sun" - a force is at work that opposes boundaries, an unseen force in nature. Personification - "My apple trees will never get across/and eat the cones under his pines, I tell him." - The speaker feels that the wall is silly. Irony - The speaker claims to be against the wall, to question the need for the wall, and yet he is the one who instigates repairs each year: "I let my neighbour know beyond the hill" - Is this force of habit? Is the speaker pulling our chain? Does the speaker do this because he enjoys giggling at the neighbor's seriousness about this wall? Repetition - "To each the boulders that have fallen to each" - The speaker almost descends into elementary-school discourse to ridicule the "fair" assignment of responsibility for erecting this arbitrary boundary. Metaphor - Some boulders are "loaves" and some "so nearly balls" - This shows the different shapes of the various rocks, and, especially in view of the temporary placement of the roughest rocks, this shows how silly it is to force such diverse objects into a homogenous barrier. Metaphor - "Oh, just another kind of out-door game,/One on a side." - Clearly, the speaker takes this far less seriously than does his neighbor. Metaphor - "Spring is the mischief in me." - Who doesn't feel like this? Warmth returns after the long, cold winter, and brings energy and whimsy to the ways that people interact. Metaphor - "He moves in darkness as it seems to me,/Not of woods only and the shade of trees." - The neighbor's preference to maintain this wall between the two properties shows the speaker a moral or emotional sort of gloom. Simile - "I see him there/Bringing a stone grasped firmly by the top/in each hand, like an old-stone savage armed." - The neighbor's vigor in reconstructing the wall makes him seem primitive to the speaker. Student Response Here are several ideas for ways you can have students respond to this poem. 1. Have students draw a series of concentric circles on a piece of plain white paper. In the center circle, students should write their own name. In the circles that radiate outward, they should write names of people that they permit to get within various distances of them, either physically or emotionally. Best friends, and closest relatives, should be in the first section outside the center circle; people with whom they feel the least comfort should be in the outer ring. 2. Have students discuss how they feel in this new seating arrangement. Other than facing a new direction, how does it make them feel? What is the biggest change for them in their new positions? 3. Have students draw a wall of bricks. Each brick should be labeled with something that students do to keep others out, or reasons that students keep others away from them, emotionally or physically. Words like "shy," "bullies," or "keep my iPod on and turned up loud" would be examples. This post is part of the series: Teaching Robert Frost: Lesson Plans "Acquainted With the Night" and "Mending Wall" here for 10th graders, but activities are easily adjustable for other secondary grade levels. "Nothing Gold Can Stay" and "The Road Not Taken" here for middle schoolers and 9th graders.

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