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| T | The ‘Miss’ is missing. This is possibly to show that Duffy is making her own version of Miss Havisham separate from Dickens. It could also be to show that she is in a limbo state between singledom and marriage.  |
| form | It is in four clear verses that look like they have a regular meter. However, when the poem is read the **caesura** (running on of lines) becomes apparent. Miss Havisham is clearly mentally ill on reading the poem.  |
| 1 | **Oxymoron**ic **minor sentence.** She is still in love with her old fiancé but she also hates him at the same time for leaving her. **Alliteration of plosive ’b’** draws attention to this statement even more and gives it a harsh **tone** as she spits or shouts out the words.  |
| 3 | **Metaphor –** her eyes are compared to ‘dark green pebbles’ when she prays. They are ‘dark green’ to show us the intensity of her jealousy. The pebbles show us she has become a hard person.  |
| 4 | **Metaphor –** hand veins to ropes. She is saying that her hand veins are so big because she has put so much pressure on them through prayer that she could kill someone with them. The death connotation brings us back to her feelings of anger.  |
| 5 | **One word sentence. Tone** is bitter, filled with hatred. People call her this and it has connotations of someone who cannot look after themselves, she feels unlovable.  |
| 5 | **Word choice and alliteration** – ‘stink’ shows she is still sitting rotting in her wedding dress. The ‘stink’ and ‘spinster’ make this phrasing come out as a hiss, again reiterating her angry violent tone.  |
| 6 | **Onomatopoeia –** ‘nooooo’ anguished noise, she is screaming this out. Choice of verb ‘cawing’ makes her seem animalistic. Saying it to ‘the wall’ makes it seem like she is imprisoned.  |
| 7 | **Word choice –** ‘yellowing’ shows the passage of time and that she is becoming dirtier. The change of the dress from white to yellow could show the shift of her mental state from ‘pure’ to ‘unpure’ or broken.  |
| 7 | **Word choice** – ‘trembling’ every time she goes to move on with her life she gets the shakes and triggers a breakdown again. She cannot move on.  |
| 8 | **Transferred epithet** – ‘slewed mirror’ she is slewed, she has changed from a young, happy girl into an old, smelly, depressed woman.  |
| 8 | Word choice – ‘her, myself’ she does not recognise who she has become and it distresses her.  |
| 8-9 | **Rhetorical question –** although her fiancé jilted her at the altar she is continuing the suffering by punishing herself in not moving on from it.  |
| 9 | **Word choice –** ‘puce curses’ she is making herself purple with rage when she shouts about him.  |
| 9 | Word choice – ’sounds not words’ again making her seem inhuman, she is so mad she doesn’t speak properly just makes noises.  |
| 10 | **Word choice –** ‘the lost body’ is a reference to the fiancé who dumped her. |
| 11 | **Word choice** – ‘fluent tongue in its mouth’ is a reference to her kissing him. It would suggest she is dreaming of being with him. She remembers being able to hold his attention.  |
|  | **Word choice** of ‘its’ instead of ‘his’ creates a sense of distance from her remembered love.  |
| 12 | **Word choice** ‘then down’ – she is having sexual fantasies in her sleep about what she might have done with him. |
| 12 | **Word choice** ‘bite awake’ is she attempting to bite him and attack him in her sleep. Or it could reflect the speed with which she jolts awake. The attack suggests the strength of her hatred for the fiancé still even though many years have passed.  |
| 12-13 | **Enjambment and oxymoron** again of ‘love’s hate’ exposes the link between these two emotions. They are not opposites but linked emotions. Her hatred is caused by the betrayal of her love.  |
| 13 | Word choice ‘white veil’ typically the white symbolised the purity of the bride, but now the veil is used to hide behind and shelters her from reality. |
| 13 | **Metaphor –** ‘red balloon bursting’ represents her heart exploding from the emotional pain. There is also heavy **alliteration** of **plosive ‘b’s** to emphasise the abruptness and shattering of her heart. This is accompanied by the **onomatopoeia** of ‘Bang’ which gets its own sentence to really hammer home the pain of her heart going.  |
| 14 | The happy image of weddings is broken again with the image of her ‘stabbing’ a wedding cake.  |
| 15 | Sinister and necrophiliac undertones as she mentions sleeping with a corpse. It again breaks with tradition happy images of marriage as she taints the image of a honeymoon.  |
| 16 | Word choice ‘don’t think it’s only the heart that b-b-breaks’ the broken word shows her breaking down in anguish. She is telling us that her whole being – body and soul – has been destroyed by the disintegration of her relationship, not just her heart.  |
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