**War Photographer**

Suggests stressful, busy lifestyle-at peace in dark room

Indicates, job, sense of mystery

In his dark room he is finally alone

Alliteration-suggests endless footage of disasters

with spools of suffering set out in ordered rows.

Contrast with red-harshness

Solitary

Detached, meticulous nature suggests he is unfazed by horrific images

The only light is red and softly glows,

Solemn, respectful, dutiful

Connotations of violence, bloodshed

as though this were a church and he

Biblical reference, metaphor-human life is transitory, brief-detached nature, no grief

In power, control, respected status

a priest preparing to intone a Mass.

Belfast. Beirut. Phnom Penh. All flesh is grass.

Matter-of-fact, short statement-detached

War torn places-Belfast=The Troubles (1960s-1998); Beirut=Lebanese Civil war (1975-1990); Phnon Penh=Cambodia, Vietnam War (1955-1975)-internal conflicts reflect war photographers conflict

He has a job to do. Solutions slop in trays

Reflecting on events-trauma only real in aftermath-like PTSD soldiers

Alliteration-messiness of workstation mimics chaos of war

beneath his hands, which did not tremble then

though seem to now. Rural England. Home again

Comparing lifestyles

Contrast to locations in first stanza-quaint, cozy, comforting

to ordinary pain which simple weather can dispel,

Violence, danger

to fields which don’t explode beneath the feet

Hellish landscape

of running children in a nightmare heat.

Desperation, fear

Something is happening. A stranger’s features

Dehumanised

Detached, no connection

Short statement-immediacy

faintly start to twist before his eyes,

 Metaphor-dehumanised, lifeless, no connection

a half-formed ghost. He remembers the cries

Injection of life

of this man’s wife, how he sought approval

Sense of duty, job requirement

disconnect

without words to do what someone must

Vivid image contrasts with ‘ghost’ of photo

and how the blood stained into foreign dust.

Contrast between variety and uniqueness of pain with simplistic imagery/colouring of photos

A hundred agonies in black and white

Suggests complete detachment from horror of situations depicted

from which his editor will pick out five or six

Sunday-day of rest, relaxation; supplement-an extra, additional piece-photos not seen as essential viewing

for Sunday’s supplement. The reader’s eyeballs prick

‘prick’=momentarily affected before returning to lives

with tears between the bath and pre-lunch beers.

Emotionless, even in moment; cycle beginning again

From the aeroplane he stares impassively at where

he earns his living and they do not care.

Mutual detachment in warzone-no emotional attachment between subject and photographer