**War Photographer-Textual Analysis Practice**

In his dark room he is finally alone

with spools of suffering set out in ordered rows.

The only light is red and softly glows,

as though this were a church and he

a priest preparing to intone a Mass.

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

He has a job to do. Solutions slop in trays

beneath his hands, which did not tremble then

though seem to now. Rural England. Home again

to ordinary pain which simple weather can dispel,

to fields which don’t explode beneath the feet

of running children in a nightmare heat.

Something is happening. A stranger’s features

faintly start to twist before his eyes,

a half-formed ghost. He remembers the cries

of this man’s wife, how he sought approval

without words to do what someone must

and how the blood stained into foreign dust.

A hundred agonies in black and white

from which his editor will pick out five or six

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

with tears between the bath and pre-lunch beers.

From the aeroplane he stares impassively at where

he earns his living and they do not care.

**Textual Analysis Questions**

1. Look at lines 1-6.

Analyse how imagery is used to create a serious atmosphere. 2

1. Look at lines 7-12.

Analyse how Duffy conveys the photographer’s perception of the difference between life in Britain and life in the war zones abroad. 4

1. Look at lines 13-18.

Analyse how the use of poetic technique to convey the distressing nature of the photographer’s memories. 2

1. Look at lines 19-24.

Analyse how the use of poetic technique highlights the British public’s indifference to the suffering shown in the newspapers they read. 2

1. Referring closely to this poem and to at least one other poem by Duffy, discuss how she explores the link between the past and the present. 10

**20 marks**