

Metaphor
The image highlights the horrors that the images contain. They are so horrific that they literally become suffering itself.

Word Choice
Imagery/Techniques
SS

He is relieved on his return, as he has been surrounded by many horrors, that he wishes to leave behind. He doesn't feel at home anywhere, so he tries to make sense of things through his photos.

'War Photographer'

He has great respect for the people included in these images. The description is reminiscent of a graveyard, so immediately makes us think of death. He feels like he needs to find some order to what has happened. He is trying to regain control.

In his darkroom he is **finally alone**
with **spools of suffering** set out in **ordered rows**.

The poet is compared to a priest here because the way he prepares the photos for development is sombre, respectful and almost ritualistic. It shows how seriously the photographer takes his job.

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.

Taken from the book of Isaiah. While the original verse means that life is nothing without god, Duffy mentions no higher power and so implies that we all die, and become earth again. A dark image.

The switching of the words normally used in Mass, to a list of warzone, highlights the guilt and how morally wrong he thinks the images he captures are. Something revered (the church and human life) is destroyed in the pictures he takes.

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

Short, blunt sentence shows he tries to focus back on what he is doing, rather than focusing on the horror of life.

Literally this refers to the solutions used to develop the pictures. It also suggests that he has the power to evoke a solution to the things he is photographing.

to **ordinary pain which simple weather can dispel,**

to fields which don't explode beneath the feet

of running children in a nightmare heat.

Contrast between the horror of the war zones, and the comfort of his life at home. He allows himself to feel upset and guilt now, but acted in a professional manner at

Life back home is easy - sunshine can make us happy. A shocking contrast to the lives of others.

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.

Guilt - he takes a picture, because he has to show people what is happening, but can't do anything else to help.

Again a contrast in lives. A horrific image which shows the plight of children in the areas he has been to. No wonder he feels guilty: he can only watch what happens, rather than helping.

Emphasises the misery and suffering they show.

A hundred **agonies** in black-and-white

from which his editor will **pick out five or six**

Metaphor
The picture is half-developed, and shows a dead man. It looks ghostly and literally the image haunts him.

for **Sunday's supplement**. **The reader's eyeballs prick**

with tears between bath and pre-lunch beers.

The pictures don't get the readership he hopes for - they are an add-on to the paper, rather than taking the centre stage he feels they deserve.

From aeroplane he stares **impassively** at where

he earns a living and they do not care.

Shows the lack of emotion that the Editor shows when faced with these images - he doesn't have the emotional connection the photographer does.

Temporary emotional reaction that is almost forced from them before people get on with their lives and go back to beers. Duffy's tone is anger here, as she makes us question how we react to images of human suffering. The pace of the poem is quick here to emphasise this.

He has to detach himself from this world in order to cope with his job and return to it once again.