



WHEN WE TWO PARTED BY LORD BYRON

Table of Contents

<i>POEM</i>	2
<i>CONTEXT</i>	3
<i>THEMES</i>	3
<i>LANGUAGE</i>	4
<i>FORM</i>	4
<i>STRUCTURE</i>	4
<i>WHEN WE TWO PARTED AND LOVE'S PHILOSOPHY</i>	6
<i>WINTER SWANS AND WHEN WE TWO PARTED</i>	8
<i>PORPHYRIA'S LOVER AND WHEN WE TWO PARTED</i>	10
<i>ADDITIONAL NOTES</i>	12
<i>WHEN WE TWO PARTED AND LOVE'S PHILOSOPHY VERSION 2</i>	12
<i>LINGUISTIC, STRUCTURAL & RHETORICAL DEVICES</i>	15





[*back to top*](#)

POEM

When we two parted
In silence and tears,
Half broken-hearted
To sever for years,
Pale grew thy cheek and cold,
Colder thy kiss;
Truly that hour foretold
Sorrow to this.

The dew of the morning
Sunk chill on my brow –
It felt like the warning
Of what I feel now.
Thy vows are all broken,
And light is thy fame;
I hear thy name spoken,
And share in its shame.

They name thee before me,
A knell in mine ear;
A shudder comes o'er me—
Why wert thou so dear?
They know not I knew thee,
Who knew thee too well—
Long, long shall I rue thee,
Too deeply to tell.

In secret we met—
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.
If I should meet thee
After long years,
How should I greet thee?—
With silence and tears.





[back to top](#)

CONTEXT

- 'When We Two Parted' was written by Lord Byron in response to his affair with a married woman, Lady Frances Wedderburn Webster.
 - Around 1813, the affair ended, possibly to avoid being discovered, and both parties moved on with their lives.
 - However, in 1816, it became public knowledge that Lady Frances was having an affair with the Duke of Wellington. The poem is dated 1808, potentially to conceal the true inspiration behind it.
-

THEMES

- Love and Loss:
 - The poem explores the feelings of love and loss in the aftermath of a failed relationship.
- Betrayal:
 - The speaker feels betrayed by the actions of his former lover, who has broken her vows to him.
- Regret:
 - The speaker experiences regret for his involvement in the affair and his lingering feelings for his former lover.
- Public and Private Life:
 - The poem highlights the contrast between public reputation and private emotions.





[back to top](#)

LANGUAGE

- The use of pronouns like 'we' and 'I' highlights the emotional connection and disconnection between the speaker and their lover.
- The semantic field of 'coldness' emphasizes the emotional detachment and pain experienced by the speaker.
- Repetition and alliteration (e.g., 'cold/Colder,' 'cheek,' 'colder,' 'Kiss') create a harsh tone and shivering sensation, emphasising the speaker's sense of hurt.
- The metaphor of a 'knell' indicates the death of the relationship or a part of the speaker, emphasising the grief and pain experienced.
- The use of 'rue' suggests both sadness and regret, as the speaker wishes they had never been involved with their lover or that they no longer had feelings for them.

FORM

- 'When We Two Parted' by Lord Byron is a lyric poem. The poem is composed of four stanzas, each containing eight lines. It follows an ABABCD CD rhyme scheme and uses iambic tetrameter, which gives it a rhythmic and melodic quality. The poem focuses on the speaker's personal emotions and reflections on a lost love, which is a common characteristic of lyric poetry.
- The poem is written in accentual verse, with two stressed syllables per line, giving a terse and abrupt tone to the poem.
- The two instances where the pattern is broken, with three stressed syllables, emphasize the importance of the link between past and present and the break in the relationship.
- The poem follows the rhyme scheme of a Shakespearean sonnet until the final stanza, which pushes the poem forward without the traditional resolution, reflecting the unresolved emotions and lack of harmony between the lovers.

STRUCTURE

- The poem progresses from past to present and then to the future, examining the speaker's emotional journey through their relationship and its aftermath.
- The use of enjambment and repetition serves to connect the past, present, and future while also emphasising the ongoing emotional turmoil of the speaker.





- The circular pattern of the poem, beginning and ending with 'silence and tears,' suggests the speaker is trapped in their feelings of love, regret, and self-pity.
- The final stanza is marked by bitterness, with the speaker imagining a future encounter with their former lover and expressing anger at their treatment.





[back to top](#)

WHEN WE TWO PARTED AND LOVE'S PHILOSOPHY

'When We Two Parted' was written by Lord Byron in response to his affair with a married woman, Lady Frances Wedderburn Webster. Around 1813, the affair ended, possibly to avoid being discovered, and both parties moved on with their lives. However, in 1816, it became public knowledge that Lady Frances was having an affair with the Duke of Wellington. The poem is dated 1808, potentially to conceal the true inspiration behind it. In contrast, 'Love's Philosophy' is a poem written by Percy Bysshe Shelley in the Romantic era, a time when poets often drew inspiration from nature and emotions. Shelley's poem follows a long poetic tradition of male speakers trying to persuade an unnamed woman to start a physical relationship with them. It shares similarities with other poems like Andrew Marvell's 'To His Coy Mistress.' Shelley's work can be seen as a playful contribution to this tradition, expressing gentle longing for the woman with whom he is in love. Therefore, this essay will explore how, in their respective poems, 'When We Two Parted' and 'Love's Philosophy,' Lord Byron and Percy Bysshe Shelley employ distinct lyric forms, language, and structures to evoke contrasting emotional effects on the reader, ultimately revealing their differing perspectives on the nature of love and its impact on the human experience.

The use of lyric form in both Byron's and Shelley's poems serves different purposes in creating emotional effects on the reader. In Byron's poem, the lyric form intensifies the melancholic atmosphere, with lines such as 'In silence and tears, / Half broken-hearted / To sever for years,' emphasising the deep sorrow and heartache experienced during a painful separation. The musicality of the poem, combined with the poignant imagery of the 'dew of the morning / Sunk chill on my brow,' engages the reader and highlights the lasting emotional impact of parting from a loved one. Byron's purpose in using this form is to create a relatable and authentic expression of the pain of lost love, engaging the reader's empathy and offering a sense of shared experience. Conversely, Shelley's 'Love's Philosophy' utilizes the lyric form to create a sense of unity and interconnectedness in the world, fostering a sense of longing and desire in the reader. The musicality of lines such as 'The fountains mingle with the river / And the rivers with the ocean' emphasizes the harmony and natural connections that exist within the world. Shelley's purpose in using this form is to highlight the beauty of love and its essential role in connecting all things in the universe. The poem's closing line, 'What is all this sweet work worth / If thou kiss not me?' serves as a playful and passionate plea for love and togetherness, evoking the reader's emotional investment in the speaker's quest for love.

The distinct language choices in each poem contribute to the emotional impact and purpose of the respective authors. Byron's diction in 'When We Two Parted' is characterized by a somber and sorrowful tone, evident in phrases such as 'In silence and tears' and 'Pale grew thy cheek and cold.' The use of words like 'silence,' 'tears,' and 'cold' effectively create a melancholic atmosphere, allowing the reader to empathize with the speaker's deep sense of loss and heartache. This emotional connection serves to enhance the author's purpose of revealing the pain and suffering caused by a broken relationship. Conversely, Shelley's language in 'Love's Philosophy' is marked by a more romantic and impassioned, albeit playful tone, as seen in lines like 'The fountains mingle with the river' and 'The winds of heaven mix for ever / With a sweet emotion.' The use of words such as 'mingle,' 'mix,' and 'sweet emotion' evoke a sense of unity and interconnectedness in nature, which in turn, generates feelings of longing and desire in the reader. This emotional response aligns with Shelley's purpose of emphasising the importance of love and its inherent capacity to connect all aspects of the universe.

The contrasting structures of the two poems emphasize the different emotions and themes they convey. In 'When We Two Parted,' Byron employs a regular quatrain structure with an ABAB rhyme scheme, as seen in the lines, 'When we





two parted / In silence and tears / Half broken-hearted / To sever for years.' This consistent structure, combined with the iambic tetrameter, creates a sense of stability and order, which contrasts with the emotional turmoil experienced by the speaker. This juxtaposition between the poem's structure and content serves to amplify the sense of heartache and loss, effectively conveying the author's message about the pain of separation. In 'Love's Philosophy,' Shelley uses an AABB rhyme scheme in two octaves, as evident in the lines, 'The fountains mingle with the river / And the rivers with the ocean / The winds of heaven mix forever / With a sweet emotion.' This tight rhyme scheme, combined with the iambic tetrameter, creates a sense of fluidity and harmony, mirroring the poem's theme of interconnectedness and unity in nature. The repeated questions in each stanza, 'Why not I with thine?' and 'What is all this sweet work worth / If thou kiss not me?', emphasize the speaker's desire for union and provoke the reader to consider the importance of love and connection in the world.

In conclusion, through the unique use of lyric forms, language, and structures in 'When We Two Parted' and 'Love's Philosophy,' Lord Byron and Percy Bysshe Shelley elicit contrasting emotions from the reader, effectively showcasing their divergent views on love's essence and its influence on human life. In summary, 'When We Two Parted' and 'Love's Philosophy' offer contrasting messages about love and its impact on human lives. Byron's poem serves as a somber reflection on the pain and heartache that can arise from the dissolution of a romantic relationship, while Shelley's poem extols the unifying and harmonious power of love, inspiring readers to embrace it as a vital force in their lives.





[back to top](#)

WINTER SWANS AND WHEN WE TWO PARTED

'When We Two Parted' is believed to have been written by Lord Byron in response to his affair with a married woman, Lady Frances Wedderburn Webster. Around 1813, the affair ended, possibly to avoid being discovered, and both parties moved on with their lives. However, in 1816, it became public knowledge that Lady Frances was having an affair with the Duke of Wellington. Additionally, the poem is dated 1808, potentially to conceal the true inspiration behind it. In contrast, 'Winter Swans' is taken from Owen Sheers' anthology 'Skirrid Hill,' which derives its name from the Welsh term 'Ysgariad,' meaning divorce or separation. The majority of the poems in the collection explore a 'fractured emotional landscape,' with relationships disintegrating and people moving apart. 'Winter Swans' stands out as one of the few poems that depict a sense of togetherness and unification, providing a contrast to the prevailing theme of the anthology. Consequently, this essay will explore how 'When We Two Parted' by Lord Byron and 'Winter Swans' by Owen Sheers make distinct use of form, language, and structure to convey the emotional complexities of human relationships, highlighting themes of separation, reconciliation, and the transformative power of nature.

The use of form in both 'When We Two Parted' and 'Winter Swans' significantly contributes to the emotional impact of each poem. For example, Byron's choice of the lyric form in 'When We Two Parted' heightens the emotive quality of the poem, as the single speaker's expression of heartache and regret resonates with the reader. The lyric poem's musicality, evidenced in lines such as 'In silence and tears, / Half broken-hearted / To sever for years,' captures the reader's attention and evokes a melancholic atmosphere that is emblematic of the poet's painful parting with his lover. By adopting this form, Byron seeks to convey the deep emotional turmoil experienced during a separation and to highlight the long-lasting impact of such an event. In contrast, Sheers employs free verse in 'Winter Swans,' allowing him to explore the complexities of human emotion and experience in a less structured manner. This form emphasizes the organic development of emotions and relationships, as seen in the poem's progression from detachment to reconciliation. For instance, the line 'gulping for breath at our feet' mirrors the strained relationship between the couple, while 'like a pair of wings settling after flight' conveys their eventual emotional reconnection. The absence of a rigid structure underscores the unpredictability and fluidity of emotions, thereby enhancing the poem's authenticity and relatability. Through the use of free verse, Sheers aims to demonstrate the potential for healing and renewal within relationships, even amidst moments of uncertainty and discord.

Language also plays a crucial role in expressing the themes and emotions of both poems. Byron's use of vivid imagery, such as 'Pale grew thy cheek and cold, / Colder thy kiss,' intensifies the sense of loss and heartbreak, creating a poignant atmosphere. The choice of words 'pale' and 'cold' suggests a physical and emotional detachment, reinforcing the theme of separation. Additionally, the personification of the 'dew of the morning / Sunk chill on my brow' serves as a metaphor for the sorrowful feelings the speaker is experiencing, emphasising the emotional weight of the parting. In 'Winter Swans,' Sheers employs the symbolism of swans to represent the enduring bond between the couple, as seen in the line, 'They mate for life.' The swans' unison movements, described as 'tipping in unison' and 'icebergs of white feather,' mirror the couple's eventual reconnection, highlighting the theme of reconciliation. Sheers also uses tactile imagery, such as 'the waterlogged earth/gulping for breath at our feet' and 'slow-stepping in the lake's shingle and sand,' to immerse the reader in the scene, creating a sensory experience that enhances the poem's emotional impact. The final image of the couple's hands, 'folded, one over the other, / like a pair of wings settling after flight,' serves as a powerful metaphor for their renewed emotional connection and a hopeful resolution.





Additionally, structure is a key element in conveying the emotional and thematic content of both 'When We Two Parted' and 'Winter Swans.' In Byron's poem, the regular four-line stanzas and ABAB rhyme scheme create a sense of order and stability, contrasting with the turbulent emotions of the speaker. The poem's progression from parting to the speaker's enduring sorrow is reflected in the narrative structure, culminating in the poignant closing lines, 'How should I greet thee?— / With silence and tears.' This cyclical structure emphasizes the lasting emotional pain of the separation, leaving the reader with a sense of being trapped in a cycle of melancholy. Conversely, Sheers' 'Winter Swans' uses enjambment and free verse to evoke a sense of fluidity and natural progression, mirroring the evolving relationship between the two characters. The poem's structure can be divided into three distinct sections: the couple's initial distance, the appearance of the swans, and their ultimate reconnection. This tripartite structure illustrates the transformative power of nature as a catalyst for reconciliation. For instance, the swans' interruption in the middle section, 'until the swans came and stopped us / with a show of tipping in unison,' serves as a turning point in the poem, and the subsequent use of enjambment in 'I didn't reply / but as we moved on through the afternoon light' creates a sense of continuity and renewed closeness between the couple.

In conclusion, in 'When We Two Parted' by Lord Byron and 'Winter Swans' by Owen Sheers, the unique employment of form, language, and structure communicates the intricate emotions in human connections, underscoring themes of detachment, reunification, and the influential role of nature. Consequently, while 'When We Two Parted' conveys a sombre message about the lasting pain of lost love, 'Winter Swans' presents a more optimistic view of the potential for reconciliation and healing within relationships. Both poems explore the complex emotions involved in love and separation, but they ultimately offer contrasting moral messages about the resilience and potential for renewal in human connections.





[back to top](#)

PORPHYRIA'S LOVER AND WHEN WE TWO PARTED

The lyric form of 'When We Two Parted' encapsulates the speaker's personal lament, creating an intimate atmosphere that draws the reader into the speaker's world of heartache and regret. The repetition of 'silence and tears' (line 1 and line 32) frames the poem, emphasising the profound sorrow and the inability to communicate the depth of the speaker's emotions. This cyclical structure reinforces the enduring nature of the speaker's anguish, evoking sympathy from the reader. On the other hand, Browning's use of the dramatic monologue form in 'Porphyria's Lover' enables him to delve into the twisted psyche of the speaker, revealing the unsettling rationalisation of his violent act. The lack of stanza breaks and the continuous flow of the monologue creates a sense of breathlessness, reflecting the speaker's obsessive fixation on Porphyria. This technique implicates the reader in the speaker's thought process, generating a sense of unease and even horror. Byron's purpose in creating the emotional effect of sorrow in 'When We Two Parted' is to highlight the pain and futility of a secret love that cannot withstand the test of time. The line 'Thy vows are all broken, / And light is thy fame' (lines 9-10) speaks to the betrayal and the social consequences of their love affair, emphasising the personal cost the speaker has endured. This resonates with the reader and provides a stark reminder of the consequences of unfulfilled love. Conversely, Browning's intent in evoking a sense of horror in 'Porphyria's Lover' is to examine the darker aspects of human nature, as well as to challenge Victorian societal norms around love, passion, and gender roles. The speaker's chilling declaration, 'That moment she was mine, mine, fair, / Perfectly pure and good' (lines 36-37), suggests that he believes he has preserved Porphyria's purity and love through his murderous act. The reader is forced to confront the disturbing notion of possession and control, which underscores the poem's macabre impact.

Byron utilizes imagery and symbolism in 'When We Two Parted' to evoke the somber atmosphere of heartbreak and despair. The opening lines, 'When we two parted / In silence and tears' (lines 1-2), create a vivid image of the painful separation between the lovers. Furthermore, the 'dew of the morning' (line 9) symbolizes the freshness and permanence of the speaker's sorrow, as the cold dewdrops mirror the chill that pervades his spirit. These carefully crafted images invite the reader to empathize with the speaker's profound grief and sense of loss. In contrast, Browning employs a more vivid and unsettling imagery in 'Porphyria's Lover' to convey the speaker's twisted mindset and the intensity of his possessive love. The initial description of the stormy weather, making use of pathetic fallacy with the 'sullen wind' (line 2) and 'torn elm-tops' (line 3), foreshadows the violent actions to come, while also reflecting the speaker's turbulent emotions. The chilling moment when the speaker wraps Porphyria's 'yellow hair' (line 38) around her throat serves as a disturbingly graphic representation of his desire to possess and control her completely. Browning's use of these visceral images elicits a sense of horror from the reader, compelling them to confront the darker aspects of human passion. Moreover, both poets employ a distinct tone to further accentuate the emotional effects of their respective poems. In 'When We Two Parted,' Byron's mournful and elegiac tone underscores the speaker's deep regret and longing for the lost love. The repeated questioning, such as 'Why wert thou so dear?' (line 17), conveys a sense of unresolved emotional turmoil, inviting the reader to share in the speaker's introspective sorrow. Conversely, the tone in 'Porphyria's Lover' is cold and detached, with an underlying sense of macabre fascination. The speaker's casual description of the murder, stating, 'No pain felt she; / I am quite sure she felt no pain' (lines 41-42), creates a chilling contrast between the brutal act and the speaker's calm rationalisation. This unsettling tone forces the reader to confront the dangerous implications of the speaker's twisted love, further emphasising the poem's exploration of the darker aspects of human nature.





Lord Byron employs a simple yet poignant ABAB rhyme scheme in quatrains to create a sense of melancholic longing. For example, 'When we two parted / In silence and tears, / Half broken-hearted / To sever for years' (1-4), the alternating rhyme emphasizes the separation and despair experienced by the speaker. The steady rhythm mirrors the speaker's emotional turmoil, amplifying the sense of loss and sorrow. In contrast, Browning's 'Porphyria's Lover' is written in a continuous narrative with a more intricate ABABB rhyme scheme. This structure reflects the speaker's increasingly obsessive and deranged state of mind, as seen in the lines, 'That moment she was mine, mine, fair, / Perfectly pure and good: I found / A thing to do, and all her hair / In one long yellow string I wound / Three times her little throat around' (36-40). The enjambment and interlocking rhymes evoke a sense of urgency and entrapment, culminating in Porphyria's murder. Byron's purpose for using the quatrain structure is to evoke the feelings of deep regret and heartache, which mirror the speaker's internal struggle with a secret love affair that has ended. Browning, on the other hand, utilizes the continuous narrative to demonstrate the progression of the speaker's obsession with Porphyria, ultimately revealing the twisted and unsettling nature of his love. The emotions elicited by the structural techniques in both poems differ significantly—Byron's poem evokes a sense of mourning and loss, while Browning's incites feelings of unease and horror. Nevertheless, each author skillfully employs structure to create an immersive and emotional experience for the reader, ultimately achieving their distinct purposes in crafting these unforgettable works.





[back to top](#)

ADDITIONAL NOTES

In 'When We Two Parted' and 'Love's Philosophy,' Byron and Shelley utilize distinct structural techniques to delve into the speaker's emotional journey, with Byron's poem highlighting emotional turmoil and disconnection, while Shelley's poem accentuates interconnectedness and the unstoppable force of love. Byron's poem unfolds chronologically, exploring the speaker's emotions throughout the relationship and its aftermath. The use of enjambment and repetition connects past, present, and future, underscoring the speaker's continuous emotional strife. In contrast, Shelley's poem relies on repetition, polysyndeton, alliteration, and punctuation to evoke a sense of unity and the relentless power of love. Byron's circular structure, starting and ending with 'silence and tears,' implies the speaker is trapped in their feelings of love, regret, and self-pity, offering readers a poignant glimpse into their emotional state. Conversely, Shelley's structural techniques, such as the repetition of words like 'mingle,' 'river,' 'heaven,' 'sweet,' and 'clasp,' emphasize pairings and interconnectedness. Moreover, the repeated use of the conjunction 'And,' known as polysyndeton, suggests the inexorable force of love permeating the universe. The final stanza of Byron's poem is characterized by bitterness, as the speaker envisions a future encounter with their former lover and expresses anger at their treatment. This emotional shift underscores the complex nature of love and the accompanying feelings of betrayal and disappointment. On the other hand, Shelley employs alliteration, such as 'meet and mingle,' 'high heaven,' 'flower...forgiven,' and 'work worth,' to enhance the poem's lyrical quality and reinforce the concept of unity and harmony. Additionally, the absence of full stops in 'Love's Philosophy' symbolizes the tireless force of love that ceaselessly seeks to connect and unite all things.

[back to top](#)

WHEN WE TWO PARTED AND LOVE'S PHILOSOPHY VERSION 2

In their respective poems, 'When We Two Parted' by Lord Byron and 'Winter Swans' by Owen Sheers, both authors skillfully manipulate form to elicit profound emotions from their readers, while simultaneously conveying their intentions. Byron's choice of the lyric form in 'When We Two Parted' heightens the emotive quality of the poem, as the single speaker's expression of heartache and regret resonates with the reader. The lyric poem's musicality, evidenced in lines such as 'In silence and tears, / Half broken-hearted / To sever for years,' captures the reader's attention and evokes a melancholic atmosphere that is emblematic of the poet's painful parting with his lover. By adopting this form, Byron seeks to convey the deep emotional turmoil experienced during a separation and to highlight the long-lasting impact of such an event. In contrast, Sheers employs free verse in 'Winter Swans,' allowing him to explore the complexities of human emotion and experience in a less structured manner. This form emphasizes the organic development of emotions and relationships, as seen in the poem's progression from detachment to reconciliation. For instance, the line 'gulping for breath at our feet' mirrors the strained relationship between the couple, while 'like a pair of wings settling after flight' conveys their eventual emotional reconnection. The absence of a rigid structure underscores the unpredictability and fluidity of emotions, thereby enhancing the poem's authenticity and relatability. Through the use of free verse, Sheers aims to demonstrate the potential for healing and renewal within relationships, even amidst moments of uncertainty and discord.





Both Lord Byron and Percy Bysshe Shelley employ lyric form to explore personal emotions and reflections, with Byron's 'When We Two Parted' delving into the pain of lost love, while Shelley's 'Love's Philosophy' centres on love's interconnectedness in the natural world. The structure of Byron's poem, consisting of four eight-line stanzas with an ABABCD CD rhyme scheme and iambic tetrameter, creates a sense of rhythm and melody that allows the reader to deeply connect with the speaker's emotions. Phrases like 'In silence and tears' and 'Half broken-hearted' evoke feelings of sorrow and longing, inviting the reader to empathize with the speaker's experience of heartbreak. Conversely, Shelley's 'Love's Philosophy' comprises two eight-line stanzas that follow an AABB rhyme scheme and employ iambic tetrameter. This form imbues the poem with a similar rhythmic and melodic quality, which draws the reader into the speaker's contemplation of love's inherent interconnectedness. The lines 'Nothing in the world is single, / All things by a law divine / In one another's being mingle' emphasize the notion of unity and harmony in the natural world, eliciting a sense of wonder and longing in the reader. Thus, both poets utilize the lyric form to convey personal emotions and reflections, allowing readers to immerse themselves in the contrasting experiences of love depicted in the two poems. The melodic quality and rhythm generated by the poets' choice of form create an intimate connection between the speaker's emotions and the reader's response, effectively highlighting the poets' intentions in exploring love's multifaceted nature.

In terms of language, Byron's use of poignant imagery and sensory language and metaphor, such as 'In silence and tears,' 'Pale grew thy cheek and cold,' and 'The dew of the morning / Sunk chill on my brow,' evokes feelings of loss, sorrow, and regret. These images create a somber atmosphere that invites the reader to empathize with the speaker's emotional turmoil over a lost love. In contrast, Shelley's 'Love's Philosophy' employs vivid, sensual imagery and personification to emphasize the interconnectedness and unity found in the natural world, as seen in lines like 'The fountains mingle with the river,' 'the mountains kiss high heaven,' and 'the moonbeams kiss the sea.' This language creates a sense of harmony and balance, which instills a longing for connection in the reader. Furthermore, Shelley's use of rhetorical questions such as 'Why not I with thine?' and 'What is all this sweet work worth / If thou kiss not me?' encourages the reader to ponder the significance of love and its role in uniting individuals. Both poets' choice of language techniques effectively conveys their intended themes and emotions, whether it be Byron's portrayal of heartache and regret or Shelley's exploration of love's unifying force.

Additionally, both Lord Byron and Percy Bysshe Shelley employ various structural techniques to evoke contrasting emotions and emphasise their respective themes of emotional disconnection and longing for unity. In Byron's 'When We Two Parted,' the poem is structured into four octaves with an abab cd cd rhyme scheme, reflecting the emotional journey of the speaker through the past, present, and future of their relationship. This progression is exemplified by the lines 'In secret we met— / In silence I grieve, / That thy heart could forget, / Thy spirit deceive.' By juxtaposing past meetings with the present grief, Byron effectively conveys the speaker's emotional turmoil and sense of loss. Furthermore, the poem's cyclical nature, beginning and ending with 'silence and tears,' suggests the inescapable pain and longing experienced by the speaker. Contrastingly, Shelley's 'Love's Philosophy' is structured into two quatrains with an ababb cbc rhyme scheme, which serves to underscore the theme of interconnectedness within the poem. This structural choice is exemplified by the lines 'Nothing in the world is single, / All things by a law divine / In one another's being mingle— / Why not I with thine?' Through the use of enjambment, Shelley creates a sense of fluidity and unity that mirrors the poem's central theme. Additionally, the poem's structure and repetition of words like 'mingle,' 'kiss,' and 'clasp' emphasize the relentless force of love and the desire for connection. These structural techniques also elicit a sense of longing, connection, and harmony from the reader, heightening the impact of the authors' themes. The cyclical nature of Byron's poem engenders feelings of entrapment and despair, while the fluidity and unity in Shelley's poem evoke a sense of longing and desire for connection.

In conclusion, Lord Byron and Percy Bysshe Shelley employ the lyric form in 'When We Two Parted' and 'Love's Philosophy' to elicit contrasting emotions and delve into the intricate themes of love. Moreover, by utilising unique





language, imagery, and structural methods, they establish a close link between the speaker's emotions and the reader's reactions, effectively depicting love's diverse aspects and encouraging the reader to engage with and contemplate these experiences.





[back to top](#)

LINGUISTIC, STRUCTURAL & RHETORICAL DEVICES

Memorise the **MAD FATHERS CROPS** mnemonic.

- **METAPHOR**
 - A method of describing something in a way that is not literally true but that helps explain an idea.
 - **EFFECTS**
 - Helps us see the world through the eyes of the speaker.
 - Gives us a new perspective of something.
 - Helps us visualise and understand an idea.
- **ALLITERATION**
 - Repetition of similar **SOUNDS** (not letters) close to each other, especially at the beginning of words
 - **EFFECTS**
 - Draws our attention to the meanings of the words used.
 - Reflects the sound of the scene.
 - Creates a sense of rhythm.
- **DIRECT ADDRESS**
 - Any occasion where the speaker addresses the reader directly, especially through the use of second-person pronouns, such as you and your
 - **EFFECTS**
 - Grabs the reader's attention.
 - Makes the text feel personalised.
 - Invites the reader to consider their own position on a topic.
- **FACTS***
 - The use of some information that is known or widely believed to be true.
 - **EFFECTS**
 - Strengthens an argument by basing it in reality.
 - Can make a speaker or writer more credible.
- **FORESHADOWING***
 - a literary device that writers utilise as a means to indicate or hint to readers something that is to follow or appear later in a story
 - **EFFECTS**
 - Creates suspense and dramatic tension.
 - Sets up emotional expectations for the reader/audience.
 - Helps the reader/audience make connections between different parts of the text/story





- **ASSONANCE**
 - The repetition of similar vowel sounds close to each other.
 - **EFFECTS**
 - Creates rhythm.
 - Ties words together.
 - Draws our attention to the meanings of the words used.
 - Can reflect ideas and emotions of the scene, characters, etc
- **TRIADIC STRUCTURE**
 - a series of three parallel words, phrases, or clause
 - **EFFECTS**
 - Creates a sense of completion.
 - Highlights/foregrounds topics, issues, ideas, etc for consideration.
 - Strengthens an argument.
- **HYERBOLE**
 - An overexaggerated claim or statement
 - **EFFECTS**
 - Emphasises an idea.
 - Emphasises the magnitude of something through exaggerated comparison.
 - Forces the reader/audience to consider an idea deeply
- **EMOTIVE LANGUAGE**
 - Specific words chosen to evoke emotions from the reader
 - **EFFECTS**
 - Manipulates the reader into seeing ideas from a negative, neutral or positive perspective.
 - Can cause the reader/audience to take action or argue against or for an idea.
 - Used to stir up particular emotions in the reader/audience.
- **RHETORICAL QUESTION**
 - A question with an obvious answer.
 - **EFFECTS**
 - Emphasises a point.
 - Draws the audience's attention to a point.
 - Forces the reader to think deeply about a point.
- **SIMILE**
 - A device in which compares two dissimilar objects or concepts using 'like' or 'as'.
 - **EFFECTS**
 - Highlights similar qualities between two different things.
 - Helps clarify an idea.
 - Helps us see the world through the eyes of the speaker
- **CONTRAST**





- Putting opposites close together
 - **EFFECTS**
 - Highlights the differences between two things/people.
 - Highlights sources of conflict
- **REPETITION**
 - Intentionally using a word, phrase, symbol etc more than once for a specific effect.
 - **EFFECTS**
 - Makes words and, therefore, ideas more noticeable and memorable.
 - Creates rhythm.
- **ONOMATOPOEIA**
 - Using words which sound like the thing or action being described.
 - **EFFECTS**
 - Draws the reader to the sound of the scene.
 - Can characterise something in a particular way.
 - Creates a more 3-dimensional scene by triggering our sense of hearing.
- **PERSONIFICATION**
 - a common form of metaphor where human characteristics are attributed to nonhuman things
 - **EFFECTS**
 - Helps to clarify an idea.
 - Can bring the setting alive, as if it is character itself or has a mind of its own
 - Helps us see the world through the eyes of the speaker.
- **SIBILANCE**
 - A type of alliteration which focuses on repeating soft sounds, such as 's', 'sh', and 's', also includes 'ch', 'th', 'x', 'f' and soft 'c'.
 - **EFFECTS**
 - Often used to create a sinister atmosphere, like the hissing of a snake
 - Often also used to create a pleasant atmosphere like that of a beach, echoing the sound of the wind, sea and waves
 - Often used to reflect the sound of storms and nature

