

*Rapture by Carol Ann Duffy Prev Article Next Article Rapture has a religious significance - it is supposed to be the time when the living and the dead ascend into heaven to spend eternity with god.*

Swim in oceanic waves of desire. Actually, I know her name and I am in love with her: When you fall, you fall hard. I want to be both the lover and her beloved. I want to be the longing and the clamoring, lusty, romantic language. Into my life, larger than life, beautiful, you strolled in. The moon tossed down its shimmering cloth. We undressed, then dressed again in the gowns of the moon. We knelt in the leaves, kissed, kissed; new words rustled nearby and we swooned. Later in the poem: Thorns on my breasts, rain in my mouth, loam on my bare feet, rough bark grazing my back, I moaned for them all. You stood, waist deep, in a stream, pulling me in, so I swam. You were the water, the wind Is this volume, winner of the T. Eliot Prize, as subversive sub-verse as it is obsessive? Consciousness often reaches a deeply intense level at the edges of things, questioning and undermining accepted ways of doing things. The audience resists the change to the last moment, and then is grateful for it. I surrender to extravagant poetry and the stormy powers of love and sex, and leap into the element of which we are composed, and use every muscle in our souls to stay afloat within. The river stirs and turns, consoling and fondling itself with watery hands, its clear limbs parting and closing. Grey as a secret, the heron bows its head on the bank. I drop my past on the grass and open my arms, which ache as though they held up this heavy sky, or had pressed against window glass all night as my eyes sieved the stars; open my mouth, wordless at last meeting love at last, dry from traveling so long, shy of a prayer. You step from the shade, and I feel love come to my arms and cover my mouth, feel; my soul swoop and ease itself into my skin, like a bird threading a river. Then I can look love full in the face, see who you are I have come this far to find, the love of my life. Sexual love is enacted by the moon, stars and clouds, ocean and shore, witnessed by the lush forest floor. A poet as accomplished as Carol Anne Duffy can work on the grandest of scales, and go forth unabashedly, over the top. Give me voluptuous poetry to savor in slow, delectable bites. If sexual desire were anything but insatiable, it would be something else. Now hear my love for you. But prepare yourself for the sad volta. From all-love to not-love. The garden tenses, lies face down, bereaved, has wept its leaves. The Latin names of plants blur like belief. I walk on ice, it grimaces, then breaks. All my mistakes are frozen in the tight lock of my face. Bare trees hold out their arms, beseech, entreat, cannot forget. The clouds sag with the burden of their weight. The wind screams at the house, bitter, betrayed. The sky is flayed, the moon a fingernail, bitten and frayed. How a poet deals with that dastardly thief Time, our collective obsession, reveals her artistry. We find an hour together, spend it not on flowers or wine, but the whole of the summer day and a grass ditch. For thousands of seconds we kiss, your hair like treasure on the ground; the Midas light turning your limbs to gold. Time slows, for here We are millionaires, backhanding the night Rapture is a feast, a love fest. Duffy dives deep into the sea of love, barely coming up for air, and out tumbles this celebratory, resonant book onto our shores.

**Chapter 2 : Rapture - Carol Ann Duffy - Google Books**

*Carol Ann Duffy is a spectacular poet. She is one of the few writers where I agree with every good review. I won't post them all, but suffice to say usually critics find different aspects of the writer to compliment or criticize, and I often agree with just one or two, if with any of them at all.*

Laala Alghata Carol Ann Duffy is a spectacular poet. She is one of the few writers where I agree with every good review. Another thing that makes Duffy vastly different from other poets for me is this: I want to write like her. James Murphy As I love to say, I love love poetry. Rapture lived up to my anticipation, rewarding me with good poetry about the high feeling of love. And a pleasure it is. Rapture is a series of interconnected poems about a single relationship, and the themes which Duffy encompasses are wide and surprising. A rich story weaves its way through. As ever, her turns of phrase are beautiful, and I adored her use of nature It is thoughtful and sweet without gooey sentimentality. It feels like a breath of fresh air on a cold night, and a warm bath after a run. Clear, candid and colorful with imagery, the feelings in these poems are tangible to any reader. Lea Dokter Though not my favourite collection of Duffy poems, Rapture is a lyrical examination of love in all its facets. It was as if Carol Ann Duffy had reached into my heart and distilled the tumult into words. This is a lovely read, the poems inside like fine pearls strung into a necklace, a movingly beautiful piece of work showcasing the breadth of human emotion; the tangle of feelings that come tied up with love. Blair I really enjoyed this series of 52 love poems that seems to run the extent of a love affair, beginning with "You" and ending with "Over. Heather I picked up this collection of poems today. I read them in order and my god. I was in tears by the end. Particular favourites include Hour and Grief but it deserves to be read from start to finish in one sitting. The structure of her poems mimic the similar shakiness and reverence of love, and with references to great poets, it is almost an ode to poetry. The poems at the end imitate the ones at the start, creating a sense of closu Some striking work, some predictable. That said, I enjoyed the obsessiveness Duffy conveyed, the depiction of a spiral into madness that reflects the beginning of a love affair. Debra Roscoe In my opinion, there are very few current poets who use vowel sounds to the same wonderful effect as Duffy. She is a real expert with language and can move between tragedy, humour and pathos with great skill. Instead, it seems she has been spying on our private emotions, so accurate is she in expressing our hidden thoughts. Thesincouch I loved some poems more than others - some were absolutely amazing and all in all a good poetry collection. Miranda Really well-written as would be expected from the Poet Laureate, slightly repetitive at times but the themes that run through the book give it the cohesion which leads the reviewers to recommend looking at it as a collection rather than taking the poems individually. The different emotions in the love affair are depicted brilliantly. My favourite is "Art". So many of them are beautiful, though. One of my favourite lines of poetry is from "Hours": Hope So If you were made of air, if you were air, If you were made of water, if you were water, If you were made of fire, if you were fire, If you were made of stone, if you were stone, Or if you were none of these, but really death, the answer is yes, yes. Aathira Jim A beautiful collection of love poems that I adored. You can read this one time and again and still manage to discover something new each time. Made me fall in love all over again. Seriously good stuff, that it is my poetic opinion. Tony "Hotter than hell. I burned for you day and night; got bits of your body wrong, bits of it right, in the huge mouth of the dark, in the bite of the light. One for each week of a year. Or it might not. The experience of love is all consuming. This may, of course, be due to my cold INTP-T interior that shuns any meek, humanly emotion such as love. Carol Ann Duffy would be better to evoke Spock, for me, than red roses! She may also be a good poet f That being said, a lot of the poems her Paola This collection is a modern "sonnet sequence" of sorts, filled with a burning, overflowing passion that makes you experience the different shades of a romantic relationship. I am left speechless by the the intensity and originality of her poetic language, the beauty of her images, the all-consuming strength of the love described in her poetry. A book to treasure and be reread often. Poems District and Circle.

**Chapter 3 : Carol Ann Duffy, Kerry Milan: Rapture Song Cycle (CD) - Mezzosoprano**

*Rapture by Carol Ann Duffy 62pp, Picador, £ I read it on the tube, and missed my station. I read it in bed, and couldn't sleep. I read it at my desk, and started to cry. Affairs are.*

Hire Writer Each of the verses has the same pattern. She uses enjambment throughout the stanzas. This creates movement and excitement, as the metre is irregular. Duffy uses an informal tone to introduce the poem. The phrase also introduces the main theme of the poem, Duffy uses extends the metaphor: It is implied that the physical aspect of their relationship was a significant part to it. Brushstroke and pigment being the essentials in a painting and motifs are the repeated ideas key to the meaning of the work of art, this relating to their relationship. This indicates that the relationship seems unreal and non-existent, similar to that of a work of literature. This could also imply that their relationship was fragile and it could be suggested that the relationship was always doomed. On the other hand, it could refer to the relationships and the collisions within it. Alternatively, great artwork and percussion are negative images to the poet and could be referred to as unimportant. Carol Ann Duffy uses alliteration when describing their kiss. This again, reinforces the negativity of art in this poem. This has a big impact on the tone of the poem, as it sounds less harsh than the rest of the poem. Fizzling is literally to make a hissing sound and could suggest something dying out weakly. This is most likely to be referring to the relationship. The dried flowers are a faint imitation of their former selves, possessing only a fraction of the beauty of their living alternatives, so her voice could also be seen to be a pale substitute for the emotions and feelings they wanted to discuss. She also puts across her point that without love, life is empty and desolate. This could indicate a sense of solitude. Towards the end of the poem, Carol Ann Duffy uses a rhyming couplet. This is to signify the end lines of the poem. This could indicate the separation of the two people towards the end. Whereas throughout the poem, she uses first person. The fact that she uses first person throughout the poem indicates how close the two people used to be. In each of her poems, although she compares love to a particular subject, for example, art, she highlights negative similarities linking with aspects of art. How to cite this page Choose cite format:

## Chapter 4 : Analysis of Rapture by Carol Ann Duffy

*Carol Ann Duffy is considered a top poet. But she deserves better. She deserves to outsell most of the novelists on your shelf. Observer. One of the most important, and rightly loved, poets of our time.*

I read it at my desk, and started to cry. Affairs are notoriously disruptive. You get parking tickets, cancel meetings, forget to feed the cat. Reading about an affair is not supposed to have the same effect. For the most part, the tale is sad. Only EBB actually got to marry her man. Towards the end of this collection, in "The Love Poem", Duffy acknowledges the debt. She knows the end of the story, but she also knows what will survive. It draws on tradition, but is very up to date. Duffy is a poet who surprises with images that are precisely funny. The image returns in "Wintering" where Duffy says "I clutch the small stiff body of my phone". In "Syntax" - one of the most brilliant poems in the collection - she plays with the languages of past and present: These poems are almost old-fashioned in their commitment to rhyme, assonance and metre. In several poems there is a fairytale vocabulary, and ballad forms appear in "Betrothal" and in "Give": I rose from the bed and went out, and when I returned, you listened, enthralled, to the shadowy story I told. Only pop songs are braver in their use of repetition, and in "Finding the Words" she succeeds in making an ordinary "I love you" into something extraordinary. Only gameshow hosts are braver in their use of puns, and in "Fall" she rushes headlong through at least five meanings of the word, to end with another pun in "your passionate gravity". Born in Glasgow, Duffy was brought up in Staffordshire. As a student in Liverpool she wrote poems and plays, became involved with "the scene" and Adrian Henry. With the collection *Standing Female Nude* she established her name. Three other important collections followed: For someone who has made a comparatively quiet career, away from the public eye and the literary celebrity round, she has a loyal following and a high profile. When the appointment of a new poet laureate was last in the news, it was she who commanded the popular vote. She was made a CBE in 2009. It is these talents that have made her much-anthologised poem "Prayer" - based on the names recited in the radio shipping forecast - so well-known. It maintains an attention to detail even while shaping the larger arc of the story across 51 poems.

**Chapter 5 : Rapture by Carol Ann Duffy**

*Dame Carol Ann Duffy DBE FRSL HonFBA HonFRSE (born 23 December ) is a Scottish poet and playwright. She is Professor of Contemporary Poetry at Manchester Metropolitan University, and was appointed Britain's Poet Laureate in May*

She was the first child of Frank Duffy, an electrical fitter, and Mary Black. The family moved to Stafford , England, when Duffy was six years old. Her father worked for English Electric. He was a trade unionist, and stood unsuccessfully as a parliamentary candidate for the Labour Party in addition to managing the Stafford Rangers football club. When one of her English teachers died, she wrote: You sat on your desk, swinging your legs, reading a poem by Yeats to the bored girls, except my heart stumbled and blushed as it fell in love with the words and I saw the tree in the scratched old desk under my hands, heard the bird in the oak outside scribble itself on the air. So, a woman will lift her head from the sieve of her hands and stare at the minims sung by a tree, a sudden gift. Some nights, although we are faithless, the truth enters our hearts, that small familiar pain; then a man will stand stock-still, hearing his youth in the distant Latin chanting of a train. From "Prayer", Mean Time, Anvil, [8] When Duffy was 15, June Scriven sent her poems to Outposts, a publisher of pamphlets, where it was read by the bookseller Bernard Stone, who published some of them. When she was 16, she met Adrian Henri , one of the Liverpool poets , and decided she wanted to be with him; she then lived with him until It was all poetry, very heady, and he was never faithful. He thought poets had a duty to be unfaithful. She had two plays performed at the Liverpool Playhouse , wrote a pamphlet, Fifth Last Song, and received an honours degree in philosophy in She worked as poetry critic for The Guardian from 1977, and was editor of the poetry magazine, Ambit. In 1980, she was appointed as a lecturer in poetry at Manchester Metropolitan University , and later became creative director of its Writing School. Duffy said she would not have accepted the position at that time anyway, because she was in a relationship with Scottish poet Jackie Kay , had a young daughter, and would not have welcomed the public attention. She wrote the verse with Stephen Raw, a textual artist, and a signed print of the work was sent to the couple as a wedding gift. We chatted about poetry. Her mother was friends with Ted Hughes whose poetry I admire a lot. We spoke about his influence on me. In dramatising scenes from childhood, adolescence, and adult life, she discovers moments of consolation through love, memory, and language. Charlotte Mendelson writes in The Observer: Like the best of her novelist peers However, she is also a time-traveller and a shape-shifter, gliding from Troy to Hollywood, galaxies to intestines, sloughed-off skin to department stores while other poets make heavy weather of one kiss, one kick, one letter I like to use simple words, but in a complicated way. Her next collection Feminine Gospels continues this vein, showing an increased interest in long narrative poems, accessible in style and often surreal in their imagery. In 1995, she published The Hat, a collection of poems for children. Online copies of her poems are rare, but her poem dedicated to U A Fanthorpe , Premonitions, is available through The Guardian, [31] and several others via The Daily Mirror. The poem begins, "Today I am going to kill something. The budgie panics and the cat hides. It ends with him, or her, leaving the house with a knife. I touch your arm. Schofield of the title refers to Pat Schofield, an external examiner at Lutterworth College, Leicestershire, who complained about Education for Leisure, calling it "absolutely horrendous". School students aged 11-18 from around the UK were invited to create and submit their own anthologies of published poetry. Her radio credits include an adaptation of Rapture. Personal life[ edit ] At the age of 16, Duffy began a relationship with poet Adrian Henri , living with him until

**Chapter 6 : A Short Analysis of Carol Ann Duffy's "The Love Poem" | Interesting Literature**

*On May 1st, Carol Ann Duffy became the UK's twentieth Poet Laureate. She is one of Britain's best known and most admired poets. Her poems appeal to those who wouldn't usually read poetry and they appear on the national curriculum.*

Rapture has a religious significance – it is supposed to be the time when the living and the dead ascend into heaven to spend eternity with god. The idea of the rapture has led to the term becoming synonymous with great pleasure. After all what greater pleasure could a person have than spending eternity in heaven with god? Therefore this poem is about extreme pleasure, or at least parts of it are! Form and Tone The poem presents itself in one single stanza but is effectively a sonnet as it contains fourteen lines. It also ties into this tradition by being written in iambic pentameter. The poem, as is commonly the case with sonnets, is a love poem of sorts. Line 1 Thought of by you all day, I think of you. The poem opens up with a very thought provoking line, which is ironically about thought. The narrator makes an assumption about the other person, the person who is effectively the subject of the poem. They assume that their subject is thinking of them and as a consequence they think about them right back. Line 2 Bird song is a classic piece of symbolism. Duffy of course would know this and I think she uses it here with just a pinch of irony. Perhaps then the birds are not symbolic at all and the narrator is just taking in the scenery! Either way this is a nice nod to romantic poetry drawing on nature to evoke certain emotions, in this case love. Line 3 Duffy uses a beautiful description here referring to the clouds as a prayer of rain. This is a nice nod to the poem's religious title and actually in itself is quite a clever collective noun for clouds. The end of the line is enjambment and this helps the poem's pace, although it is an enjambment line it does not dismiss the rhyming pattern. In a strange way this almost creates a lack of hope. The poem is called rapture which invokes an image of being pulled up into the heavens but this imagery seems to negate that idea. Line 5 Here it is perhaps revealed why the narrator is feeling negative. They want to know why they have drifted. What is interesting is that the narrator clearly feels partially responsible. Line 6 This is an interesting subversion. With the previous line ending how it did the suggestion would appear to be that the narrator had drifted apart from their significant other but here it is suggesting that they have both drifted from themselves. Suggesting they have become different people. Claiming that they stay trapped in time is interesting and causes a mixed message. How can you drift whilst trapped? The two ideas seem to conflict one another and this helps to create an underlying tension. It gives the impression of uncertainty. Line 7 This quite dramatic. Once again this helps cement the idea of the rapture in our head. However I think any hint at religious undertones are almost irrelevant. I think this is supposed to point to the idea of a situation that has become really mundane. Queuing evokes the idea of waiting. It sounds like the narrator and their significant other are in a real bind if that is how dull things have got! This is another enjambment line. Line 8 Once again this line helps to cement the previously introduced notion of a really monotonous life. The narrator seems to be crying out for excitement. Or at least there is a suggestion of this. Line 9 This is quite skilfully done as the narrator uses the word assonance to prove their point but also uses assonance in the line. Line 10 Here is where the poem almost turns on its head. It is interesting that Duffy chose to make this transformation midway through a couplet. I wonder if this is deliberate and contains a sort of symbolism. Perhaps her way of saying that love can act at any time. Once again nature is used but here it seems to have far more positive connotations. Line 11 Clearly there is a massive transformation and the tone of the poem has changed dramatically. It is at this point in the poem we start to understand why it is called rapture. Speaking of which note once again the reference to heaven. Line 12 Once again the narrator breaks with convention by acknowledging the fact that this is a poem. I think the suggestion in this line is that their lovers kiss and that feeling of love almost negates their previous words. For me at least this creates an image of pearls falling from a string. Line 13 Once again the sky is referenced but the change of tone changes the view of the sky. Here the sky is still described as large but there are suggestions of it being a network joining places together. Perhaps a metaphor for how the narrator is now joined with their lover? Line 14 Desire and passion on the thinking air. The change in perception is echoed here. The air is given sentience! And this is all possible because of the feeling of love. Perhaps the insinuation here is that love is like oxygen! Maybe Duffy is a fan of the band

Sweet! However she was raised in England where she spent the majority of her young life. She was interested in poetry from a young age and so it was perhaps no surprise when she became a poet. Her poems often cover contemporary issues. She frequently writes in the first person and utilises strong characterisation for her narrative voices. This is the case in this poem.

**Chapter 7 : Observer review: Rapture by Carol Ann Duffy | Books | The Guardian**

*Hi everyone! Here's my review of Rapture by Carol Ann Duffy. It's a collection of love poems:) hope you enjoy! â™™; LET'S BE FRIENDS! - Instagram: @theelysiane.*

This collection consists mainly of love poems which is far from surprising given the title of the collection. The poem is filled with passionate metaphors and uses very provocative language. It is highly sexualised and may well be more about lust rather than love. The title of the Poem: Form and Tone This poem appears in a similar form to a sonnet but is not a sonnet. It is separated into three quatrains and a couplet, but the line length is inconsistent and there is no discernible rhyming pattern. It may be that Duffy deliberately chose this form in order to symbolise the chaotic nature of love. The sonnet is a poetry form readily associated with love and perhaps this subversion is to represent the tempestuous nature of love itself. The poem is highly charged and quite erotic in its tone. You Analysis First stanza The narrator uses interesting language in the first line of this stanza of the poem, which can be read in full here. They personify their thoughts and in doing so create a powerful piece of imagery. The second line is full of innuendo. The description is very melodramatic and over the top, this emphasizes the passion they feel. In closing the stanza they claim that the way they are feeling is like a spell. This once again suggests that it is beyond their control and that it is something that is being done unto them rather than an experience they are necessarily enjoying. Second stanza The opening line is very short and this serves to highlight its importance. It acts almost like a prompt to a speaker who is giving a speech it announces what the following stanza will be about effectively. Second line and the narrator opens up with a stunning oxymoron. This is a very dramatic way of describing that euphoric up-and-down feeling that person gets when they are in love. They further go on to explain the strong emotions that love makes them feel. The image of a tiger, ready to kill is particularly striking. The narrator uses powerful words to convey a dark undertone to the poem. The stanza is rounded off by the narrator talking about how their loved one entered their life. How they strolled in. This, at least for me, created an image of somebody with a nonchalance and arrogance. Third stanza From the onset of this stanza it would appear that the narrator is describing how they tried to avoid falling in love. They describe these actions and concurrently espouse the idea that their life was mundane and boring. This is a nice contrast as up until this point the poem has consisted of dramatic images and this line kind of brings the tone back down to earth. But more-so just mulling along without being particularly social. I think the narrator is trying to highlight their introverted nature. At the end of the second line the narrator once again describes the actions of their loved one. This once again helps to highlight the level of obsession. The narrator is so consumed by their emotions that they see the face of this person on whoever they are with, their mind is clouded. They see the face of the person they are in love with everywhere, from clouds to the surface of the moon! The word gaped in the final line may have a significance as it has subtle sexual connotations as the word is often associated with an ill-fitting blouse. Another provocative piece of language use. As I open the bedroom door. There you are on the bed, like a gift, like a touchable dream. This gives the final section an immediacy. It goes from describing emotions to describing actions, so the last two lines are like a story. The narrator returns to the bedroom to find their lover on the bed presumably sprawled! It is as if having their lover there in front of them reminds them that they are a blessing. They are very complimentary describing their partner as a touchable dream, this is far removed from the previous descriptions. She is a versatile poet who adapts her style to fit the mood of the poem. Her poems often provide a commentary on contemporary issues. She is openly gay and sometimes this informs her poetry.

**Chapter 8 : Carol Ann Duffy - Rapture by Nicole Jacomb on Prezi**

*Carol Ann Duffy's seventh collection is a book-length love poem, and a moving act of personal testimony; but what sets these poems apart is Duffy's refusal to simplify the contradictions and transformations of love - infatuation, longing, passion, commitment, rancour, separation and grief.*

Chapter 9 : Poetry Story — Rapture [Carol Ann Duffy] Books Online

*Carol Ann Duffy, appointed Britain's poet laureate in , writes love poems to poetry, and the world that feeds them. "Love is talent, the world's love's metaphor." The reader is vicariously, voyeuristically part of the grand celebration.*