Glossary Sinister— evil/menacing Din — loud noise Jaggered—pointy Pelting-rain falling fast + hard

Natural disaster. Overcoming oppression. Chaos.

Form:

Two parts which divide the content into the general and the specific.

Wind builds up 4 times (4 interwoven stanzas) like a main act in a plot.

The irregular no. of words on a line, with many single-word lines, captures the unpredictable progress of the wind and the accompanying clouds. This technique is also evident in the second part of the poem, where the frantic movement of the village women as they 'Dart about/In and out/Madly' (lines 22- 24) is physically demonstrated by the line divisions.

Sound Devices:

This poem utilises sound effectively. Much use is made of onomatopoeia as the wind is 'whirling' (lines 7 and 19) and it 'whistles' (lines 14 and 25). The noise in the village has the screams of children competing 'the din of whirling wind' (line 19). As the storm gets closer, its imminent arrival is heralded by the onomatopoeia of the 'Rumble, tremble, and crack' (line 31) of the thunder, and the impact of lightning striking the earth.

> Repetition L 14-15 + 25-26 Almost exactly the same: 'And' has been replaced with 'Whilst'.

> > 31

32

Amidst the smell of fired smoke

And the pelting march of the storm. → Personification

Tone: (Author's attitude or feelings about the subject) Outraged/fierce

Mood: (Readers emotions from reading the text) Chaos/distressed

An Africa Thunderstorm

David Rubadiri (1930-) Post-modern/colonial/African Poet

the setting is in Africa. Metaphor From the west -Origin of storm identified from the west gathers momentum Clouds come hurrying with the wind 2 3 Turning sharply Adjectival connotations H<u>ere</u> and th<u>ere</u> → Juxtaposition Underlining the ap-4 pearance and potentially destructive Like a plague of locusts Simile—swarming in nature of the storm. as it 6 Whirling, Onomatopoeia one and two, describes the storm 7 Tossing up things on its tail Makes room for transition of clouds as a passenger Juxtaposition 8 on wings of wind L9 comparing the wind to a monster thrashing its tail 9 Pregnant clouds → Personification about, emphasises the unpre-10 Ride stately on its back, dictable nature of the storm, which adds to its danger. Gathering to perch on hills 11 The description of the clouds 12 zas Like sinister dark wings; → Simile—Evil archetype (lines 12-13) makes the clouds reminiscent of some bird of 13 g The wind whistles by prey waiting for the oppor-→ Onomatopoeia tune moment to strike. And trees bend to let it pass. The path of the storm has not Metaphor been diminished by the trees. In fact, the trees give way to 15 In the village allow it to progress unhindered. 16 Screams of delighted children, The 3rd stanza continues in its 17 Toss and turn depiction of noise and movement as villagers anticipate the Alliteration + 18 In the d<u>in</u> of the whirl<u>ing</u> w<u>in</u>d, → storm's arrival. We notice how the children react with 0 19 Women, 'Screams' (line 17) of delight, possibly because of the thrill of 20 Babies clinging on their backs potential danger. The women hurriedly attempt to prepare for 21 Dart about the storm, although it seems Mortal man hurried that their efforts may be pointby onrush of wind. 22 In and out less as the 'Clothes wave like tattered flags' (line 27), com-23 Madly; pletely at the mercy of the star 24 The wind whistles by 25 Whilst trees bend to let it pass. The poem ends with the but storm breaking, stops before it actually 26 Clothes wave like tattered flags hits. The progress of the → Simile 'pelting march of the storm' (line 33) tells the 27 Flying off Female anatomy exposes prize possesreader that this storm 28 To expose dangling breasts sion of the woman cannot be stopped and will be a mighty one. 29 As jagged blinding flashes 30 Rumble, tremble and crack -

Onomatopoeia: Cacophony