

## Background Material

Tony Harrison conveys his feelings about the photograph of his parents by isolating them, just to his parents, <sup>and</sup> juxtaposing everything associated with each person to reinforce their separation. ✓ Good.

Direct and concise

Harrison By placing each of his parents in their own frame, without the other, Harrison captures the essence of their separation, "Two as illustrated by the first line in the <sup>first</sup> stanza: "Two photos, mam and dad": The two different pictures, the "birthday" and the "ruby wedding" stand on one "writing desk", a singular unit which still binds the two together despite their differences. This represents Harrison ~~himself~~ himself being the glue that holds them both together. <sup>A bit too poetic? Binding force perhaps?</sup> Harrison expresses his sorrow at their being apart when he states, "from the blur", which strongly generate an image of ~~tear~~ seeing through one's tears. ✓

~~yntax~~ Harrison juxtaposes both ~~pictures~~ photographs to his father's photograph with his mother's to amplify their distance apart, and how great a difference they share. The "background" has that Harrison refers to in the second line of the second stanza as to belong to his father has two meanings, figurative and literal. Literally, it transpires to be the background image of the photograph which bears his father's likeness. However, it also implies that it is his father's past, and upbringing that has faded, along with the receding brightness of the image, as time inexorably marches. ✓ Good Harrison juxtaposes the absence of a background <sup>in his picture</sup> with the presence of his "Welsh cottage... and wood" that can still be seen in <sup>his mother's</sup> ~~her~~. This stark contrast emphasises Harrison's parents physical distance. ✓

The passing of time also permeates the second and third stanza, in which Harrison states, "only the greenness greenness of it's stayed the same" eight years later. This fortifies the

belief assumption ~~the~~<sup>only</sup> of his parents' separation, as the natural world remained ~~and~~ constant when all else between each family member relation had changed. The ~~juxtaposition~~<sup>By</sup> of the coloured photograph with the greyscale picture, Harrison reaffirms the unstoppable march <sup>Rep.</sup> of time as on the latter ~~has~~ colour has diminished into black and white.

The sharing of one single frame between the two photographs is symbolic of Harrison symbolizes the reluctant cohesion between the two pictures so different that are forced to sit side-by side.

Harrison states it is the only thing joining them as "neither one" is "a couple". By wondering what else binds them together, and Harrison expresses his the finality of his parents' separation. The phrase "by what" is brusque and is similar asked as a fruitless attempt, when one knows there is no answer available. ✓

The first heroic couplet Harrison conveys his youth during the period of his parent time when his parents separated in the first heroic couplet in of the two heroic couplets in this poem. The imprint of himself in his father's eyes, "but at minute size" generates an image of a small boy lost in his father's eyes. "The gleam" in which he sees himself has intimations hints that his father "dad" was crying in that particular picture. This evokes sorrow for the <sup>fragmented</sup> isolated family. ✓

P.N. Really?  
The tragic circumstances this family has found themselves in is emphasized in the final heroic couplet <sup>where it is</sup>.  
There <sup>are</sup> intimations that Harrison regrets his parents' separation, as "a shadow" was casted "from where he writes". This ends the poem on a note.