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A dynamic relationship becomes evident between the "bloody bogs" and the journeying speaker as the poem moves from a tone of negativity, pessimism, even morbidity, to that of acceptance and even awe. Tone maintains its strongest influence on the reader throughout, and is established creatively by numerous sound devices, imagery, and fitting diction.

Perhaps the structure of the poem should be credited for establishing a setting or rhythm in itself complimentary to the progression of tone. Though there is no grammatically-coherent stanza structure, certain patterns of rhythm and diction do exist. The initial line of pessimism, despair, disgust, and struggle is emphasized by a very cumbersome flow of rhythm. Enjambment plays a major role in creating chasms and a laboring rhythm which struggle in its continuity from brief line to brief line: "almost stop, in themselves. As lines grow longer in order, but then fall back to single words, a sense of acceleration and then sudden falling, standing, is established. Towards the poem's end, however, single-word lines disappear, giving way to more coherent grammatical entities (such as the clause or phrase): "a poor dry stick given one more chance," versus short spatters of line: "bogs, here." The larger lines yet experience enjambment, but this doesn't affect their continuity nearly as much as it does the broken imagery at the beginning.

Diction of this poem is its finest jewel. This
Write in the box the number of the question you are answering on this page as it is designated in the examination.

poet has obviously been quite conscious of the fact that
employee meeting and expression through imagery as well as sound device. The alliteration, resulting from: 

is a major vehicle for establishing time. The repetition of
16th century is particularly cumbersome, if not
unwelcoming to the beginning evidence of the speaker's
frustration; "dense sages, branchy vines, the milk blubber
faintly belching boys." Imagery resulting from the

memory conveyed by diction is exceptionally grotesque: "
belching boys" and can only mean a tawdry disgust. The
relationship at this point between speaker and audience is not
favorable. It is a struggle, hostility, and fight for control.

The speaker addresses the physical experience of his struggle

after establishing the image of his surroundings: "My bones
knock together at the sole joints," suggests that he is very
down to the very bones, and that he has been struggling for some
length of time; in addition, "bones" creates quite a marvellous
image and tone. A fight for control can be perceived. He is
"trying to get the football, try to hold, withstand our each slick

crossing." The speaker sounds wants physical or
mental control of the dog around him, so that he won't
be absorbed into the "sink silently into the black, sleek earth soup."

Yet the struggle, the frustration and even fear

prent in the relationship subsides, or is forgotten as the
jorney continues. Now mentioning his own, first-person
ment situation instead of a physical one, the speaker mentions "I feel not wet, a negative image of happiness," so much a painted and glimmered "positive image of suggesting beauty. Irony is present of course, as this feeling is paralleled with description of "not green mere." The speaker begins to realize the beauty, or at least the beauty in function, of his surroundings: life-giving aspects such as "the rich and succulent -owers of earth." Speculation now occurs rapidly as the speaker experiences a certain enlightenment: "dry stick given are more chance by the whins of every water." The eggs are seen furnished by hypens in the pronunciation "— add to the rapidity and excitement that this "pathless, reenless, weedless," initially regarded as being void of life, is actually a source of resumption, mercy, and therefore virtue.

The transition from disgust to respect and belief of the speaker is seen most clearly in the comparison between "Here is swamp, here is struggle, closure" and the final realization that this evisceration may be the very creator of "life," and "a breathing palace of leaves." The poet has recorded a valuable moral, that of the misleading qualities of aesthetics and the importance of perceiving what values lie behind image.
In "Crossing the Swamp" by Mary Oliver, the poet uses personification, alliteration, imagery, and diction to create a large metaphor, comparing the swamp to a life as a picture of his life.

Firstly, Mary Oliver uses personification and imagery to make the swamp real to the reader. She uses personification, saying that the bog is "beeching", the swamp is showing struggle, and the stick has "whims". She also shows the image of a stick, and gives it too human characteristics to make its actions seem more powerful. The stick, a "poor, dry" object, is given "one more chance" to flourish in the swamp. It then, having human characteristics, has the potential; it could "root", "sprout", "branch out", "bend", all with the intent to make itself a holy temple and a place of inner greatness.

Thus integrating personification. The image of the swamp is also powerful as it serves as a metaphor for the speaker's life. The "dense sap" in which the speaker's "bones knock together at the pale joints" shows the mire and that he goes through, as well as the fortitude needed to survive in such a situation.

The author then uses repeated alliteration to emphasize her diction in comparing the swamp and
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the speaker's life. As the poet begins writing, her diction is broad, powerful, and does not need alliteration to emphasize it, because the diction in itself is powerful enough. Words like "endless, wet, thick cosmos" and the "huggetofdense sage" shows that the infinite importance of the swamp to the speaker as a picture of his life. Here, the author then uses alliteration to emphasize themes of the speaker's life and in the swamp. "Pathless, seamless, peerless mud," emphasize the "less" to show the emptiness and lack of hope in the swamp lands of the speaker's life. Contrast with the alliteration continues and builds on the last theme with the words "fing foothold, fingerhold, mindhold" over "bipholds" and "hummocks," then showing the speaker's difficulty in grasping onto objects which the technique on a metopeia proves as slippery, that "sink silently into slack carmsexup".

She continues to describe the speaker's life journey through swampy land, using the diction "painted and glittered" with the "rich, succulent marrows of earth" to depict an upward turn in the speaker's life. She then ends with the image of the dry stick, using the phrase "a breathing palace of leaves" to show, through diction, the ending phase of her metaphor of the speaker's life journey and the journey.
Thus, Mary Oliver, author of "Crossing the Swamp," develops an elaborate metaphor of the speaker's life and a journey through a swamp through the use of imagery, alliteration, and personification. The overall tone of the poem also works to create such a metaphor, going from slow, dark, and depressing to hopeful and renewing at the end. The work is a beautiful example of the tale of a man who has lived life fully and ended it richly, through great toil and hardship.
In the poem Crossing the Swamp, the main theme seems to be struggle. Everything mentioned seems to be struggling for life and struggling to overcome. The Swamp is struggling to take over and branch into many unruined areas. The consonance of branching, burked, belching, and bog seem to personify the Swamp. It gives it a human-like quality that wants to take over the area and yet it acquires its control to smaller things such as the narrator of the poem. It realizes that the narrator is just trying to survive as well. When the speaker/narrator enters into the poem, he seems to be struggling to overcome the swamp. The author's use of alliteration, "sink silently" and rhyme "black slack" set the tone for how strongly the narrator feels about the swamp. He sees it as a part of nature and yet, like man, wants to be more powerful by climbing through and over. It wasn't until the narrator says, "I feel not wet so much as painted and glittered. " that the reader sees a change.
Of view in the narrator. He seems to start
to appreciate the swamp and realize that they
both want the same thing: to succeed.
The narrator compares himself to a
dry stick because the swamp has let him
go to try and make his fortune. The swamp
realizes what it must let go to be free. The
narrator, in turn, compared to a stick, may be
able to go on his way and someday help
out the swamp. A mutual struggle turns
into a mutual respect.