**Notes to Dickinson poem**

This poem, although the subject is never named explicitly, only referred to as “it,” is about a train. The speaker enjoys watching this train traveling through the country (“I like to see it lap the Miles –“), imagining it as a kind of giant horse figure, going fast and far and licking up the country side (“And lick the Valleys up –“). She imagines it feeding itself at tanks—ostensibly, either filling with new passengers at train stations, or being refueled (“And stop to feed itself at Tanks –“). Personification / antropomorphisation / agency

Its size and might are such that it can take a giant (“prodigious”) “step / Around a Pile of Mountains –.” Because of its pride in its own great power and speed, it looks in arrogantly when it passes shacks (“And supercilious peer / In Shanties”) that are along the road (“by the sides of Roads –“). So too can it cut into a quarry as if it were a fruit (“And then a Quarry pare”) so that there is room for the tracks (“To fit its Ribs”). Power of giant / Technology

When it must “crawl” more slowly through a tight space, she imagines its sounds (“In horrid – hooting stanza –“) are those of “Complaining.” Its sounds are prouder, louder (“And neigh like Boanerges –“), when it can move faster (“chase itself down Hill –“). Finally, it punctually stops at its resting place (“punctual as a Star”), and becomes completely quiet, although it is still powerful (“docile and omnipotent / At its own stable door –“). Perceptual modality and senses (sight, motion…) / onomatopoeia

Many perspectives to take into consideration: when I first looked at the Poem I related it to life, how there are so many journeys, and chances that can change your life that you could make and miss. When looking for key words in the poem such as "neigh", and "stable door" I noticed that the author was trying to portray the train to a horse or vice versa. LIFE IS A JOURNEY

“I like to see it lap the Miles” is a short poem written by Emily Dickinson. Emily correlates two forms of transportation of her time with a figurative and sound device. The imagery usage by Dickinson helps the reader to create intense images as well as sounds that are similar towards what the speaker of the poem is experiencing. The speaker is watching a train but describes it like a horse. The comparison seems to be apparent since the behavior of the “horse” only stops to feed. Besides one moment that it stops to refuel, the entire poem only talks about how the “Horse” is running nonstop. It is described being a “promoter than a star” meaning it is quick and efficient. The implication is that the train can transport goods or people readily like the horse used to do before the invention of the train. The train is the new invention during the time of the narrator.

The poem contains figurative language like hyperbole and personification. For example, the train is stopping in order to feed itself at the tank; it is licking the valleys up, and also making prodigious steps. Emily uses hyperbole in “prompter than a star” in order for the audience to visualize the image of the speed of the train that is traveling fast like the star. The sound devices in the poem are the alliteration, onomatopoeia, and consonance. The onomatopoeia in the poem aids the reader in understanding the imaging of the shouting of the Boanerges. The consonance keeps the flow of the song and also emphasizing the words by repeating letter “s.” All this makes the poem more creative. The continuous comparison between the train and the horse was auspiciously done with the persistent use of onomatopoeia and personification.

In analyzing about Dickinson’s “I like to see it lap the Miles,” first we ought to understand that the poem is in the form of a riddle. An essay about a poem like this would mostly start with an explication of what the poem “means”. Hence, it ought to be done following the line-by-line analysis. By so doing, the riddle in the poem is easily solved.

The starting line of the poem introduces a narrator “I” who is not known. The subject “it” is also introduced and is unidentified. Following the deeds of “it”, it is easy to ascertain its identity. In the first line, it “laps” the miles, which is a seemingly animalistic thing to do that is devouring or rather drinking the miles. The metaphor continues to manifest in the next line, as it will also “lick the Valleys up”. At this particular time, what seems to be proposed is the swift move of an animal. On surveying on line three through seven, the train is depicted making prodigious steps whereby it is stopping so that it can refuel itself to be enabled climb along the mountains which are piled. It is now clear that what is being revealed is something different from an animal. It is large; its movements not only do the “lapping” and “Lick” over very vast miles, but also can “step” around mountains. By now, we have an idea that Dickinson is presenting us with an imaginative view of a train.

Following the actions of the train, one comes to an understanding that the subject of the poem is about the “iron horse” of the first railways. In stanza three, it appears that the train has pared a quarry “to fit its Ribs” which might be thought to be its tracks. As it tours between them, the train is “complaining all the while, In Horrid hooting stanza “. In this case, Dickinson suggests the great whistle of the train and the noise. The poem continues to journey along together with the train and increases its speed as it approaches its ending destination.

The narrator adores surveillance the train roaming from side to side of the state making her imagine that it is a type of a giant horse character, moving fast and far licking up the countryside. She believes that the train is feeding itself at thanks in an ostensibly way, by either filling with new passengers at the stations or being refueled.

There is a significance use of the riddle in this poem “I like to see it lap the Miles.” it emphasizes the disconnection between this enigmatic creature from the natural domain that it subsists combinable with emulates. Dickinson gives the train action in the poem whereby it laps, it crawls, it licks, it feeds alone, it shows emotions, it is supercilious, it complains. In so doing, she isn’t complicating the riddle, rather creates an implicit comparison between all creatures of the natural world that do feed on themselves, complain, crawl and this train. By doing the description by comparing it to the natural world language, she creates a striking connection between the world and that train. On the analysis of the topics and strategies in this poem, Dickinson tries to address a new technology forthrightly. The obvious theme portrayed is the effect the new technology might have on the landscape, the animal, and the people it will supplant. The other less obvious theme is on how the senses ought to be used in order to understand something that is totally new. The reader has an obligation of understanding that the subject of the poem is a train by hearing and seeing it, rather than being told directly.

**Notes to Stevenson poem**

https://www.youtube.com/watch?v=466cF1d5V\_Q

**‘From a Railway Carriage’** belongs to a considerable poetic tradition: that of conveying the experience of a railway journey through the rhythm of verse. The poem was published in Robert Louis Stevenson‘s 1885 volume of poetry for children, *A Child’s Garden of Verses*. ‘From a Railway Carriage’ is a masterly piece of versification, using its sprightly rhythm to evoke the movement of a train.

The rhythm of the poem echoes the rhythm of the train, with the rhyme scheme suggesting the sense of repetition – the poem being written in rhyming couplets, i.e. witches/ditches, battle/cattle, plain/rain, etc. (This metre and rhyme scheme must lend themselves to railway poetry: W. H. Auden’s popular ‘Night Mail’ uses a similar rhythm, and the same rhyme scheme). But whilst the rhythm of the poem’s lines, like the rhythm of the train moving on its lines, is regular and steady, the view from the train window is constantly changing. In other words, there’s an interesting counterpoint, and interplay, between the aural rhythm of the poem, which remains steady, and the visual images the poem is describing, which are altering from one line to the next.

The poem’s rhythm and syntax establish the speed and exhilaration of a railway journey, while the poet looks out of the window at the fast-moving array of images outside: a boy gathering blackberries or brambles, a tramp standing and gazing, a man with a cart in a road, a mill, a river, and so on. The world whizzes past with great speed, almost like a magic lantern show (the forerunner to the modern cinema), which Stevenson would have been familiar with. PERCEPTION (VISUAL, MENTAL, PHYSICAL SCHEMAS)

Like many such poems – John Masefield’s ‘Cargoes’ is another favourite – ‘From a Railway Carriage’ is the kind of poem that best works when read aloud, to convey its extraordinary energy and excitement.

STANZA 1: The poet says that train runs more quickly than the fairies can fly or the witches can move. When train advances forward it seems as the soldiers are attacking enemy in a battle field. The train rushes on leaving bridges, houses, fences and ditches behind. It also leaves behind the green fields where horses and Cattle are grazing.

STANZA 2: The poet says that all the scenes of hill and plain were being crossed by train as quick as one drop of rain follows another drop in a storm. Again and again in very short moment train was crossing stations with a whistle. From the window of compartment of train buildings of stations were seemed as painted pictures.

STANZA 3: In these lines the poet says that from the window of the compartment of train he sees a child climbing a steep ground by himself with difficulty. The child was also gathering black berries during climbing. Poet sees a homeless person who was looking at the train with amazement. He also sees some ladies in a common village grassy land, they were making garlands of daisy flowers.

STANZA 4: The poet says that he sees a cart moving slowly in the middle of a highway it was full of load and a cart driver was sitting on the top of the load. He sees a water mill and river while travelling in the train. All these objects appeared and then disappeared so quickly that poet looked at them for very brief time and they can never be seen again.

\*The moment we start reading this poem by Robert Louis Stevenson, we plunge into the joy of pure momentum. We find ourselves on a train, gazing out of the window at the landscape frantically whooshing by outside. Faster than “fairies” and “witches,” the train seems to outstrip all the marvels and miracles of superstition. As Arthur C. Clarke’s said, “Any sufficiently advanced technology is indistinguishable from magic.” Curiously, however, from our perspective—warm and snug in our seat—it is the not the train that moves but all the “bridges and houses, hedges and ditches.” The mind remains still while the earth becomes a blur.

Even more than the meaning of the words, it is the pounding rhythm and rhyme that immediately attract our ears and arrest our attention. This is a poem made to be said aloud—and loudly! One moment we are flicking or clicking through “The Epoch Times,” the next we scan Stevenson’s poem and are drawn into its phantasmagorical journey. With an emphatic “forever!” it suddenly ends, leaving us gasping and dazed.

Stevenson only applies the brakes in the line, “fly as thick as driving rain,” where the stress comes down heavily like this: “FLY as THICK as DRIving RAIN,” as if the train is chugging down a siding. “All the sights of the hill and the plain,” the whole earth it seems, presses against the train to slow it down, but then “in the wink of an eye” it gathers up pace, all-conquering.

The painted stations that “whistle by” appear so brilliantly neat as to be slightly unreal. There is a theatrical quality to their bright normality that hints at hollowness beneath. If the train ride is a metaphor for life, is life after all—as the Buddha said—an illusion?

As if to throw the poem into a more symbolic light, human figures start coming into view. A child “clambers and scrambles, all by himself.” He seems lonely but hearty, happy to learn life’s lessons in the great outdoors, with scraped knees and blistered feet. A “tramp” gazes, mute. Is this the child in years to come? The “green” for making daisy chains brings us back to the innocence of childhood, though if we think of the phrase “pushing up the daisies,” the image takes on a darker meaning. A “cart” careens out of control, “lumping along with man and load” unlike the train that smoothly glides by. For once in literature, technology is a cause for celebration. Progress can be poetic too.

Stevenson was writing in the 19th century when the train was transforming people’s experience of the world. As Aldous Huxley wittily noted: “To us, the moment 8:17 A.M. means something—something very important, if it happens to be the starting time of our daily train. To our ancestors, such an odd eccentric instant was without significance—did not even exist. In inventing the locomotive, Watt and [George] Stephenson were part inventors of time.”

The more we read and recite the poem, the more it sinks into our mind and reminds us of the most significant journeys we have taken. I think of the train ride down to Devon my family would take every summer for the holidays. At the first sight of the coast, everyone would shout: “I can see the sea!” Literature is full of train journeys, from Harry Potter getting on the magical Hogwarts Express to Dagny Taggart’s first exhilarating trip on the John Galt line in Ayn Rand’s Atlas Shrugged.

Snap, snap, snap. The camera-like frame of the window slices up reality into a series of flat, evanescent visions. The moment they appear they vanish, except in memory—guided by the muse and music of poetry.