

Compare and contrast how the writers of *Kamikaze* and *The Émigrée* deal with memories and the past.

*Kamikaze* and *The Emigree* are both narrative poems that deal with themes of nostalgia and longing. *Kamikaze* is a fictional account of a Japanese suicide pilot returning home after failing his mission, and tells the shame and rejection he faced from his own community after abandoning the war. *The Emigree*, however, focuses on a female emigrant reminiscing about the country that she was born in, recalling memories from her childhood when it was a happier time.

Both poems rely heavily on the idea that memories can often significantly influence our actions, and are so powerful that they can shape individuals. The speaker of *The Emigree* has such a strong connection with the country she was born in that many of her positive memories of the place have become personified. Her memories are as clear to her now as they were when she was a child, appearing to her even though she is so far away and even taking her 'dancing'. Although it is clear that she cares for the place, it is also shown that she cannot cut ties with it, and is 'branded' with images of how she had known it as a child. This could be that the city does not want her to turn against it, as she realises that it is no longer the same place she used to know; she is the one of the only people left to see it in a positive light, and so it 'hides behind' her in order to be protected by her love rather than have her be influenced by people around her. If she does not care for it any longer then it is as if the place had never existed in the way she remembers it. This personification shows how powerful memories can be, as it still has a tangible effect on her in adulthood and is trapped with the memories, as if she cannot escape them.

In *Kamikaze*, the pilot is said to have turned his plane around due to his loving memories of the past and his childhood. The Japanese propaganda and knowledge that he would not be welcomed back home is replaced with warm memories, including 'his brothers waiting on the shore', symbolising how his family would be waiting for him at home, only for him to never return. His memories are so vivid and welcoming that they direct the pilot's actions and influence him to abandon his mission.

Both poems are about outcasts; an exile, and a shunned father. Garland's poem shows that as the pilot failed his mission due to what was seen as fear and cowardice by his community, he became an outcast to even his own family. When he returned home, he was spurned and turned away by everyone. The children spoke to him at first, delighted that their father was back, but gradually learnt 'to live as though he had never returned', provoking the idea that they had been influenced by the community to shun him as they grew older. However, the last few lines of the poem suggest that his daughter now feels regret at the way she had treated him, and perhaps wishes that she had continued to have a close relationship with him, despite how she was supposed to feel. This also suggests that attitudes towards situations similar to this have now changed and that it would be more acceptable now for a pilot to have failed a suicide mission.

In *Emigree*, she became an outsider as a child, when she left for a different life. The line 'I have no passport, there's no way back at all' suggests that her passport was taken away, and so she is now classed as only a citizen of her new country. She has no way to return to her old life, and perhaps still feels like an outcast where she lives, as she is not like everyone else. She could also feel like an exile from her country of origin, as she has not been there for many years and does not understand what it is like anymore; it is a completely different place to the one she left, and the one she clutches in her mind.