

suggest the **vulnerability** that Browning is feeling. This sudden movement contrasts the slow pace of lines one and two and personifies the waves. The word "*leap*" may suggest that Browning is very excited and is filled with **anticipation** (indeed, the reader may infer that he has "*a spring in his step*").

- The phrase "*a tap at the pane, the quick sharp scratch*" highlights the change in sentence length and **pace** as Browning gets nearer to his love. This may suggest his **passion and desire**, as well as conveying to the reader his sense of **urgency**.
- Browning also uses an exclamation in the phrase "*two hearts beating each to each!*". This conveys his happiness and perhaps **relief** at seeing Elizabeth. The lyrical language here is also a far cry from the prosaic **colour imagery** at the beginning of stanza one, which may suggest that the brutal journey has changed or even broken him. The almost silent sound of a heart beating also reinforces the **secrecy** of their encounter - it is forbidden, after all, which perhaps makes it seem more exciting to Browning and the reader.
- The use of the phrase "*world of men*" suggests Browning's slightly **bitter** realisation that he will have to return to work after his night of passion. Contextually, it also reflects how men lived in the **public sphere** and were very much separated from women socially - this is something he finds **hard to bear**.

Key ideas/features:

- **Lexical field of fire** (passion, desire, danger)
- Colour imagery (symbolic, can be used as pathetic fallacy e.g. "*The grey sea*", also provides contrast).
- Theme of the sun and moon as guides.
- The **building intensity** in *Meeting at Night* and the eventual satisfaction and relief he experiences.
- The **regret and raw emotion** he experiences in *Parting at Morning*.

Themes:

- Romanticism
- Personal relationships
- Sense of place
- Memory
- Nature

