

All The Light We Cannot See

Anthony Doerr

Quotes	Technique	Effect
“At dusk they pour from the sky. They blow across the ramparts, turn cartwheels over rooftops, flutter into the racines between houses” - p. 3	Euphemism, imagery	The use of imagery conveys the confronting scene, whilst the seemingly ‘pretty’ imagery is also a euphemism for bombs being dropped across France.
“Marie-Laure hesitates at the window... Her can stands in the corner; her big Braille novel waits facedown on the bed” - p. 6	Symbolism, imagery	The use of imagery references the Braille book and the description of her room is a way of symbolising she is blind.
“Four years of occupation, and the roar of oncoming bombers is the roar of what? Deliverance? Expiration?” - p. 11	Rhetorical questioning, sensory imagery	This reveals the overwhelming drudgery that seems to be accompanied with the war. We can sense that those experiencing the war seem almost exasperated.
“Marie-Laure LeBlanc stands alone in her bedroom smelling a leaflet she cannot read. Sirens wail. She closes the shutters and relatches the window” - p. 12	Absolute language, short syntax	The short syntax creates a sense of tension, in this case, as she prepares for the bomb raids, whilst the absolute language highlights her direct movements in this time of danger.
“Marie-Laure is a tall and freckled six-year-old in Paris with rapidly deteriorating eyesight when her father sends her on a children’s tour of the museum where he works” - p. 19	Characterisation	The characterisation evokes a vulnerable, awkward young girl and this helps the audience to create a meaningful connection with her only within the peace.
“Centuries ago, in the place we now call Borneo - a prince plucked a blue stone from a dry riverbed because he thought it was pretty. But on the way back to his palace, the prince was attacked by men on horseback and stabbed in the heart. - p. 20	Imagery, juxtaposition	The use of imagery outlines the look of the precious stone, whilst the tragic actions following are juxtaposed as a way to illuminate the curse of the stone.
“A little brown house sparrow swoops out of the rafters and lands on the tiles in front of her. Marie-Laure holds out an open palm. The sparrow tilts his head, considering. Then it flaps away. One month later she is blind” - p. 23	Juxtaposition, short syntax	The use of juxtaposition outlines the simplicity of Marie-Laure’s life before she becomes blind.
“Werner Pfennig grows up... in a place called Zollverein... It's steel country, anthracite country, a place full of holes. Smokestacks fume and locomotive trundle back and forth on elevated conduits and	Setting, simile	The use of setting outlines the ‘poorer’ upbringing Werner experiences and the difficulties he endured that shaped his life. The simile of “slag heaps like skeleton hands shoved up from the underworld” similarly illuminates the harsh

leafless trees stand atop slag heaps like skeleton hands shoved up from the underworld” - p. 24		setting.
“Werner’s earliest years are the leanest. Men brawl over jobs outside the Zollverein gates, and chicken eggs sell for two million reichsmarks apiece, and rheumatic fever stalks Children’s House like a wolf” - p. 24	Simile	The simile of ‘stalks Children’s House like a wolf’ is indicative of the rough upbringing Werner has and the poor conditions at the orphanage.
“Seven year old Werner seems to float... He speaks with a high, sweet voice; the witness of his hair stops people in their tracks. Snowy, milky, chalky... He captures snowflakes, tadpoles, hibernating frogs” - p. 24	Tautology, characterisation	The tautology and characterisation of young Werner depicts him to be a young dreamer.
“Congenital cataracts. Bilateral. Irreparable” - p. 27	Short syntax, blunt tone	These techniques allude to Marie-Laure’s blindness
“Her [Marie-Laure’s] only sanctuary is in bed, the helm of her quilt at her chin, while her father smokes another cigarette in the chair beside her, whittling away at on of his tiny models, his little hammer going tap tap tap, his little square of sandpaper making a smooth, rhythmic rasp” - p. 27	Positive connotation. Onomatopoeia	The use of positive connotation of ‘smooth’ and ‘rhythmic’ outlines the positive associations the girl has with her father’s models, whilst the onomatopoeia immerses the reader into the moment in time.
Marie-Laure’s father speaks to her: “He says she is his émerveillement. He says he will never leave her, not in a million years” - p. 31	Strong, absolute language, hyperbole	Reveals the dedication and overwhelming sense of love Marie-Laure’s father has for his daughter.
“Marie-Laure drops her cane; she begins to cry. Her father lifts her, holds her to his narrow chest. “It’s so big,” she whispers. “You can do this, Marie. She cannot” - p. 37	Contrast	The contrast of “you can do this” juxtaposed with “she cannot” outlines the daily struggle Marie-Laure endures as her father encourages her to be able with the cane.
“ <i>We live in exciting times, says the radio. We make no complaints. We will plant our feet firmly in our earth, and no attack will move us</i> ” - p. 38	Absolute language, historical allusion	The use of absolute language outlines the German’s strength and tenacity as they embark on the war and it is also an allusion to the historical event of WW2.
The radio update: “ <i>Is it any wonder, asks the radio, that courage, confidence and optimism in growing measure fill the German people? Is not the flame of a new faith rising from this sacrificial readiness?</i> Indeed it does seem to Werner, as the weeks go by, that something new is rising” - p. 38 & 39	Historical allusion, rhetorical question	Another historical allusion to WW2, whilst the rhetorical questions allude to the German propaganda implemented as a way to persuade the nation of its duty.

<p>“From the loudspeaker, a children’s choir sings, <i>We hope only to work, to work, to work and work and work, to go to glorious work for the country</i>” - p. 39</p>	<p>Repetition</p>	<p>The repetition of ‘work’ instills the idea of German strength and tenacity as they attempt to win the war.</p>
<p>“All twelve children sit riveted. In the play, the invaders pose as hook-nosed department store owners, crooked jewelers, dishonourable bankers; they sell glittering tashes, they drive established village businessmen out of work. Soon they plot to murder German children in their beds. Eventually a vigilant and humble neighbour catches on. Police are called: big handsome-sounding policemen with splendid voices. They Break down the doors. They drag the invaders aay. A patriotic march plays. Everyone is happy again” - p. 39</p>	<p>Symbolism, juxtaposition</p>	<p>The description of Jewish people is symbolic of how they were demonised and vilified as a way for the German people to justify their actions. The juxtaposition of ‘big handsome sounding policemen’ and ‘every one is happy again’ alludes to the fact that the Germans are seen as ‘saviours’ who attempt to rectify the wrongdoings of the Jewish people.</p>
<p>The Hitler Youth speaking, “<i>Our flag represents the new era</i>, chant Hans and Herribert, <i>our flag leads us to eternity</i>” - p. 42</p>	<p>Biblical allusion</p>	<p>The biblical allusion of ‘leads us to eternity’ highlights how the German army justifies their brutal actions through a religious means.</p>
<p>“The second gift is heavy, wrapped in paper and twine. Inside is a massive spiral-bound book. In Braille. “They said its for boys. Or very adventurous girls” She can hear him smiling.” - p. 45</p>	<p>Imagery, metaphor</p>	<p>The idea of ‘hear him smiling’ acts as a metaphor for Marie-Laure sensing her father’s joy and love.</p>
<p>“The Germans, a gardener claims, have sixty thousand troop gliders; they can march for days without eating; they impregnate every school girl they meet” - p. 59</p>	<p>Cumulative listing</p>	<p>Highlights how the Germans are moving at an ever-increasing rapid speed, leaving their impact across Europe.</p>
<p>“Nearly every species that has ever lived has gone extinct, Laurette. No reason to think we humans will be any different!” - p. 60</p>	<p>Symbolism</p>	<p>This is symbolic of how the German army is attempting to wipe out those they don’t see fit in an attempt to ‘extinct’ Jews.</p>
<p>“Marie-Laure looks up from her book and believes she can smell gasoline under the wind. As if a great river of machinery is steaming slowly, irrevocably, toward her” - p. 61</p>	<p>Foreshadowing, sensory language</p>	<p>The use of sensory language referring to the smell of gasoline, refers to the looming enemy as German soldiers and their brute force began to infiltrate France.</p>
<p>“Everything radiates tension as if the city has been built upon the skin of a balloon and someone is inflating it toward breaking point” - p. 70</p>	<p>Metaphor</p>	<p>The idea of the town being likened ‘balloon’ reveals the fragility and weakness of France against the German army</p>

<p>“All across Paris, people pack china into cellars, sew pearls into hems, conceal gold rings inside book bindings” - p. 75</p>	<p>Tautology, symbolism</p>	<p>The tautological, with symbolism outlines how individuals are ‘bracing’ for the war by ensuring they are financially able to support themselves if times become dire</p>
<p>“Is that the rumble of airplanes? Is that the smell of smoke? Is someone speaking German?” - p. 76</p>	<p>Rhetorical question</p>	<p>The rhetorical question heightens the sense of drama and tension</p>
<p>“The lance corporal looks around the room - the coal stove, the hanging laundry... with equal measures of condescension and hostility. His handgun is black; it seems to draw all the light in the room toward it” - p. 80</p>	<p>Metaphor, imagery</p>	<p>The metaphor of the handgun “drawing all the light in the room toward it” coupled with imagery elucidates how frightening the German army was and how their presence invoked with it, a sense of fear and trepidation</p>
<p>“He tries to envision the bouncing pathway of electrons, the signal chain like a path through a crowded city, RF signal coming in here, passing through a grid of amplifiers, then to variable condensers, then to transformer coils...” - p. 82</p>	<p>Ellipsis, Cumulative listing</p>	<p>The cumulative listing and ellipsis outlines the genius mind that Werner has, which will ultimately lead him to a high position within the German army.</p>
<p>Herr Sidelder speaking, “You know the greatest lesson of history? It’s that history is what ever the victor says it is. That’s the lesson. Whoever wins, that’s who decides the history. We act in our own self-interest. Of course we do. Name me a person or a nation who does not.” - p. 84</p>	<p>Euphemism</p>	<p>This quote is a euphemism for how the German army basically does whatever they see fit, regardless of their cruelty and uses the means of ‘self-interest’ as a mask to justify their callous and animalistic behaviour.</p>
<p>“Doors soar away from their frames. Bricks transmute into powder. Great distending clouds of chalk and earth and granite spout into the sky” - p. 95</p>	<p>Imagery</p>	<p>This vivid imagery encapsulates the bombing of the city and the destruction this causes</p>
<p>“The appetite for oxygen is such that objects heavier than house cats are dragged into the flames. Shop signs swing toward the heat from their brackets; a potted hedge comes sliding across the rubble and capsizes” - p. 95</p>	<p>Imagery, metaphor</p>	<p>The metaphor of ‘appetite for oxygen’ reveals how the fire engulfs everything in its sight and with it peace and civility</p>
<p>“In the absolute blackness, his vision is webbed with a thousand travelling wisps of red and blue. Flames? Phantoms? They lick along the floor, then rise to the ceiling, glowing strangely, serenely.” - p. 99</p>	<p>Personification, rhetorical questioning</p>	<p>By personifying the fire, this makes it more ominous and threatening as if it is a person with its own mind and agency to enact chaos. The repeated rhetorical questioning highlights how it instills fear and chaos into the townspeople</p>
<p>“Calipers are used to evaluate his feet, the length of his fingers and the distance</p>	<p>Allusion</p>	<p>This is a historical allusion, outlining that the young boy is being ‘assessed’ for whether or not</p>

between his eyes and his navel... the angle of his nose is quantified with a wooden protractor” - p. 113 & 114		there are any ‘remnants’ or ‘signs’ of him being Jewish (the German’s enemy).
“The eggs taste like clouds. Like spun gold.” - p. 121	Double simile	The use of double similes of ‘like spun gold’ and ‘like clouds’ is indicative of how hungry Marie-Laure is, hence why the food is causing such an overwhelming reaction.
“Five days after he returns from Essen, the letter is hand-delivered to the Children’s House. An eagle and cross on a crisp envelope. No stamp. Like a dispatch from God” - p 123	Short syntax, simile	The simile of ‘like a dispatch of God’ outlines the glorious nature of the letter and the
Jutta speaking, “Don’t tell lies. Lie to yourself, Werner, but don’t lie to me” - p. 133	Repetition, harsh tone	The repetition of don’t highlights how Jutta is disgraced and disapproves of the German’s actions in the war.
“Her great uncle seems kind, curious and entirely sane. Stillness: this is what he radiates more than anything else. The stillness of a tree. Of a mouse blinking in the dark” - p. 135	Characterisation, metaphor	The use of characterisation and the metaphor of ‘stillness of a tree’ outlines her great uncle’s calm and poised demeanour.
“It’s a castle out of a storybook: eight or nine stone buildings sheltered below hills, rust-coloured roofs, narrow windows, spires and turrets, weeds sprouting from between roof tiles” - p. 137	Imagery, setting	The use of imagery and setting captures the grandiose of the house in Paris.
“ <i>We are young, they sing, we are steadfast, we have never compromised, we have so many castles yet to storm</i> ” - p. 139	Repetition, positive connotation	The use of repetition and positive connotations outlines how the German’s employ a sense of strength in their dialogue so as to reiterate their power and tenacity.
“ <i>Oh take me, take me up into the ranks so that I do not die a common death! I do not want to die in vain, what I want is to fall on the sacrificial mound</i> ” - p. 140	Repetition, exclamatory, symbolism	Again, this repeats the sense of devotion and strength the German army intends to instill into their men.
“Her father says their weapons gleam as if they have never been fired. He says their boots are clean and their uniforms spotless. He says they look as if they have just stepped out of air-conditioned train cars” - p. 144	Simile, tautology	The use of tautology and ‘as if’ outlines the sense of power and ‘prestige’ the German army has (they have new weapons, uniforms etc.).
“In Paris, the women say, people are waiting in line for five hours for a loaf of bread. People are eating pets, crushing pigeons	Tautology	The use of tautology intends to outline the dire conditions in Paris as a result of the war.

with bricks for soup. There is no pork, no rabbit, no cauliflower... At night the city is as quiet as a graveyard: no buses, no trains, hardly any gasoline” - p. 146		
Ettiene talking, “But he died. And I did not” This she realises, is the basis of his fear, all fear. That a light you are powerless to stop will turn on you and usher a bullet to its mark” - p. 160	Reflective tone, repetition, juxtaposition	Ettiene is reflecting on the fleeting nature of life and the either fortunate or unfortunate luck that individuals are dealt.
“ <i>Dr. Hauptmann says we can do anything, build anything. He says the fuhrer has collected scientists to help him control the weather. He says the fuhrer will develop a rocket that can reach Japan. He says the fuhrer will build a city on the moon</i> ” - p. 162	Absolute language, repetition	This also outlines the unbridled sense of passion and belief the German army has in their own capability and the grand ‘dreams’ they have for their army.
“In Saint-Malo, people are fined for locking their doors, for keeping doves, for hoarding meat. Truffles disappear. Sparkling wine disappears. No eye contact. No chatter in the doorways. No sunbathing, no singing, no lovers strolling the ramparts in the evenings - such rules are not written down, but they may as well be” - p. 166	Repetition	The use of repetition indicates how the war has resulted in stringencies and regimented routines as a way for the Germans to exert and keep their power.
“Surely she could go out for a half hour? On the arm of her father? And yet each time her father refuses, a voice echoes up from the chamber of her memory: <i>They’ll probably take the blind girls before they take the gimps. Make them do things</i> ” - p. 167	Rhetorical questioning, motif	The use of rhetorical questioning outlines Marie-Laure’s reflection on the new way of life and the strictness enforced upon them. The motif referring to blind girls as ‘gimps’, which is a derogatory term, is a recurring motif which indicates that disabled individuals are a direct target of the German army.
“Roll call. Breakfast. Phrenology, rifle training, drills” - p. 183	Cumulative	Reiterates the sense of monotony and routine the German army has.
“Somewhereout there, German U-boats glide above underwater canyons, and thirty-foot squid ferry their huge eyes through the cold dark” - p. 189	Personification	The use of personification of the German U-boats further heightens their sense of terror as they are given human-like behaviours and thus seem more terrifying.
Bastian speaking, “Homesick? We mustn’t trouble ourselves over our homes. In the end we all come home to the fuhrer” - p. 191	Absolute language	The use of absolute language in the ending sentence
Bastian speaking, “You can fight like a lion. Or you can go as easy as lifting a hair from a cup of milk. The nothings, the nobodies -	Juxtaposition, negative connotation	The use of juxtaposition and negative connotations is a technique used by Bastian to instill courage and ‘fight’ into the German soldiers

they die easy” - p. 191		so that they are committed to Germany and continue to dedicate their lives to the army.
“All fifty-seven boys sing in unison. <i>We shall march onwards, even if everything crashes down in pieces; for today the nation hears us, and tomorrow the whole world!</i> ” - p. 195	Exclamatory, symbolism	This chant is symbolic of how the German army is desperate for power and to be acknowledged as a powerful force to be reckoned with, which in turn, drives their ferocity.
“For a few hours the fire will burn and, then the Germans will swarm like ants back to their positions and fight for another day” - p. 203	Simile	The use of simile outlines how the German army are like ants - determined, ordered and structured.
“Then there’s the rifle... loaded with five rounds. Enough, thinks Werner. Plenty. They would only need three, one for each” - p. 210	Euphemism	This is a euphemism for how the Werner and his comrades will be able to each use a bullet for their own death if the situation gets dire
Frederick speaking: “Father says we're not supposed to have it. Says we have to keep it hidden up there behind the basket because it's American and was printed in Scotland. It's just birds!” - p. 221	Historical allusion, exclamatory	This is a historical allusion to how the German army intended to instill pride and nationalism by eradicating things that ‘counteracted’ their German pride - hence why Jewish books were burnt and so forth.
“Every second Etienne’s house grows colder; every second it feels as if her father slips farther away” - p. 226	Simile	The simile of ‘as if her father slips farther away’ outlines the pain Marie-Laure feels as a result of her father leaving.
Bastian speaking, “You boys would not believe what a creature this is. What a foul beast, a centaur, an <i>Untermensch</i> ... This barbarian would tear your throats in a second if we let him” - p. 227	Negative connotations, zoomorphism, hyperbole	These techniques outline how the German army dehumanises and likens the Jews to animals so as to ‘justify’ their cruel behaviour and attempt to extinct them.
“She walks. Now there are cold round pebbles beneath her feet. Now crackling weeds. Now something smoother: wet, unwrinkled sand. She bends and spreads her fingers. It’s like cold silk” - p. 232	Simile, sensory language	The simile and sensory language outlines the experience of the beach Marie-Laure has at the beach. The use of sensory language is especially used as she is blind and thus can’t communicate the view of the beach and thus relies on other senses.
“The scales of cruelty tip... one April morning he wakes up to find three inches of slush on the ground and Frederick not in his bunk” - p. 256	Metaphor and imagery	The metaphor of ‘scales of cruelty tip’ highlights the cruel and savage nature of Werner’s fellow classmates, whilst the imagery conveys the scene the boys have wreaked onto his new friend.
“Werner imagines twenty boys closing over Frederik’s body like rats” - p. 256	Simile	The simile of ‘like rats’ dehumanises Werner’s peers and outlines how their behaviour is callous and animalistic, as well as uncivilised.

Bastian speaking to the cadets, "Minds are not to be trusted. Minds are always drifting toward ambiguity, toward questions, when what you really need is certainty. Purpose. Clarity. Do not trust your mind" - p. 264	Irony, short syntax, harsh tone	Mind tells what is right from wrong unlike German propaganda
"You are an orphan, Pfennig, with no allies. I can make you whatever I want to make you" - p. P. 271	Symbolism	The symbolism of this quote, outlines how the German army merely sees soldiers as their objects and for the benefit of Hitler, rather than individuals who are to be valued.
"We serve the Reich, Pfennig. It does not serve us" - p. 272	Symbolism	The use of symbolism outlines the didactic yet heartbreaking message that Hitler's army is self-serving and will do anything as a means to ensure that Hitler rises to power, whilst German soldiers are to think of their country and Hitler over their own lives.
"I cannot go home, he thinks. And I cannot stay" - p. 272	Oxymoron	The oxymoron outlines how trapped the war has made Werner feel.
"Marie-Laure finds Ettienne in the corner of the kitchen whimpering: Madame is dead. Madame is dead" - p. 299	Repetition	The repetition of Madame is dead reiterates the sense of tension and chaos within the scene.
"Frost shows up at night, throwing a silver sheet across the landscape. Werner wakes in the back of the truck with his fingers smashed in his armpits and his breath showing" - p. 330	Imagery, onomatopoeia	The imagery and onomatopoeia captures the harsh conditions Werner is subject to.
"Now her world has turned gray. Gray forces and gray quiet and gray... terror hanging over the queue at the bakery" - p. 3553	Metaphor, repetition	The metaphor of 'terror hanging over the queue at the bakery' highlights how the presence of German's has tarnished their routine and livelihood. The repetition of grey is symbolic of how their life is shrouded by terror and bleakness.
"Cold fog hangs in the budding trees and Werner sits in the back of the truck and shivers. The place smells of carnage" - p. 364	Metaphor	The metaphor of 'the place smells of carnage' tells of the destruction and chaos the war brings.
"Trees burn, cars burn, houses burn" - p. 375	Tautology	The tautology outlines the sense of destruction that permeates the scene.
"How? How did Jutta understand so much more about how the world worked? While he knew so little?" - p. 393	Rhetorical question	The use of rhetorical question references the fact that Jutta is astute to the cruel nature of the German regime and is 'worldly' in this sense. She is not naive, but contrarily, questions its motivations and the ethics of their actions.

<p>"Open your eyes and see what you can with them before they close forever" - p. 409</p>	<p>Symbolism</p>	<p>This is symbolic of embracing life and relishing in its beauty.</p>
<p>"Levitte the perfumer is flabby and pump, basted in his own self importance" - p. 410</p>	<p>Characterization</p>	<p>The characterisation</p>
<p>"The front door of Number 4 opens, and out steps... a girl. A slender, pretty auburn-haired girl with a very freckled face, in glasses and a gray dress, carrying a knapsack over one shoulder. She heads to her left, making directly for him and Werner's heart twists in his chest" - p. 411</p>	<p>Characterization, metaphor</p>	<p>The use of characterisation highlights the curiosity Werner has for Marie-Laure - it is as if he is almost drawn to her. Further the metaphor of 'Werner's heart twists in his chest' continues to outline his fascination with her.</p>
<p>"The German haunts her: in nightmares, he's a spider crab three metres high; he clacks his claws and whispers" - p. 425</p>	<p>Hyperbole</p>	<p>The use of hyperbole emphasises Marie-Laure's fear and the sense of terror associated with the German soldiers.</p>
<p>"Queens might have danced all night wearing it. Wars might have been fought over it. The keeper of the stone would live forever, but so long as he kept it, misfortunes would fall on all those he loved after another in unending rain" - p. 429</p>	<p>Recurring motif</p>	<p>The recurring motif continues to outline the power and awe attached to the gem.</p>
<p>Marie-Laure talking about the perfumer: "Even through the door she can smell him, peppermint, musk, alde-hyde. Beneath that: Sweat. Fear" - p. 434</p>	<p>Juxtaposition, sensory language</p>	<p>The sensory language and juxtaposition references how the perfumer is not purely being friendly for the sake of it, but as a way to ensure he is protected due to his fear of the Germans and his desire for be kept safe through performing favours for them.</p>
<p>"Her glasses are gone and her pupils look like they are full of milk, but strangely they do not unnerve him. He remembers a phrase... Beautiful ugly" - p. 469</p>	<p>Imagery, oxymoron</p>	<p>Reveals the first time Werner glimpses at Marie-Laure's blind eyes. The use of imagery depicts the sight, whilst the oxymoron captures the reader's attention and highlights how her eyes are both startling yet he admires them. Indicates their deep bond they form quickly.</p>
<p>"That first peach slithers down his throat like a rapture. A sunrise in his mouth" - p. 471</p>	<p>Simile</p>	<p>The simile of 'like a rapture' highlights how sweet the</p>
<p>"All of his life his schoolmasters, his radio, his leaders talked to him about the future. And yet what future remains?" - p. 480</p>	<p>Rhetorical questioning</p>	<p>Outlines how Werner is no longer entranced by the German army and its supposed power, but is beginning to see its shortcomings.</p>
<p>"But Werner has crossed the edge of the field, where he steps on a trigger landmine set there by his own army three months before, and disappears in a fountain of earth" - p. 483</p>	<p>Euphemism</p>	<p>The euphemism of 'disappears in a fountain of earth' is a polite way of saying Werner tragically dies as a result of being 'blown to pieces' by a landmine.</p>

<p>“Etienne sees soldiers with hollows in their cheeks like inverted cups. Thirty-year olds who look eighty. Men in threadbare suits putting hands on the tops of their heads to take of hats that are no longer there”- p. 492</p>	<p>Imagery</p>	<p>The imagery highlights how malnourished and tortured the German’s prisoners have been. Illuminates the cruelty of the German soldiers too.</p>
<p>Volkheimer: “Other times the eyes of men who are about to die haunt him, and he kills them all over again. Dead man in Lodz. Dead man in Lublin. Dead man in Radom. Dead man in Cracow” - p. 498</p>	<p>Repetition</p>	<p>The repetition of Dead man emphasises the overwhelming presence of death and the destructive nature of the war.</p>
<p>“What the war did to dreamers” - p. 506</p>	<p>Reflective tone</p>	<p>The reflective tone outlines how the war has made dreamers lose their sense of childlike optimism and hope.</p>