

Every Stone that Turns” an analysis of poems

Author: Thomas S Bvuma

Title: Every Stone That Turns

The anthology opens with the piece, The Snake Never Stirs, which sets the tone for the anthology’s somewhat futurist predictions of a dysfunctional economy. It hints at promises that are made and not realised at a centre stage, leaving people in unending queues behaving like “hungry mongrels”.

Faced with a case, where the most appraised have been the survivors, Bvuma poses the haunting question: “The real heroes, are they not the dead?” In the poem, Survivors.

The anthology also illuminates post-war disillusionment and disappointment in the case of the freedom fighters. This comes out in Petals of the Unknown when the persona hints, “the son owns no sod of soil,” without any land either in Borrowdale or Budiriro, or even a name written in honour or in history.

The poet, however, puts some of the blame on the “liberators” themselves when he explicitly amounts their current passivity to self-castration in the poem, We Surrendered Our Balls. He shows that when the guerillas submitted their guns in the disarmament phase, they also lost their critical voice and hence they are now living and suffering like villains.

The belt of disillusionment moves on to the national discourse and it also becomes confrontational in tone, as Bvuma keeps on employing juxtaposing techniques and rhetorical questions to bring an evaluation of the promised outcome of the war and the here and the now.

This is quite evident in the piece, Years After, which is brutal as it asks a question that is not allowed to be asked even now. The persona asks: “So many years after,/the stones and revolutions/how much grain have we gathered into grandmother’s granary.”

Like Have In Bones, Bvuma also explores how it felt to have a son involved in the war. The pain that comes out of it to a mother whose umbilical code yearns to know whether its beloved product is safe or not.

How mothers went to the towns in search of their children, only to hear that they are either dead or alive, but with mental or physical incapacitations is explored in the poem, Smile Mother, as Bvuma seeks to play the role of healer in a daunting world of unlikable outcomes, fighting for a war that only a few individuals would savour its fruit.

Still on the disruption of the family unit in the face of war, Bvuma bemoans the death of the persona’s sister after she was shot by a stray bullet from a Rhodesian soldier. Free Sod For My Sister captures the feelings of loss and the disgust the system of war as an elixir to the birthing of a new product.

He summarises the liberation struggle in the poem, Grabbing the Bull: “Finally/he played leading actor/producer and director/the script/albeit/he did not write.” This illuminates the opportunism that characterised the rise to power of some individuals.

On Every Stone

John Ruskin



On Every Stone:

The Annual of Scientific Discovery, or, Year-book of Facts in Science and Art Samuel Kneeland, 2020-09-10 Reprint of the original first published in 1869 *The Annual of scientific discovery, or yearbook of facts in science and art* ,1869

Bulletin New York State Museum and Science Service, 1897 *Information Circular* ,1958 **Stone; an Illustrated Magazine** ,1893 **The Works of John Ruskin: Early prose writing** John Ruskin, 1903 Volume 1 35 works Volume 36 37 letters Volume 38 provides an extensive bibliography of Ruskin's writings and a catalogue of his drawings with corrections to earlier volumes in George Allen's Library Edition of the Works of John Ruskin Volume 39 general index *Injury Experience in the Quarrying Industry, 1954* John C. Machisak, Naomi W. Kearney, 1958 **The Mining World** ,1910 **The rural cyclopedia, or, A general dictionary of agriculture and of the arts ... necessary to the farmer ...** John Marius Wilson, 1849 *The Architect* ,1889 *Public Documents of the Legislature* Connecticut. General Assembly, 1879

Journal of Horticulture, Cottage Gardener and Country Gentlemen ,1876 **Detroit Masonic News** ,1926 *Annual Report of the Commissioner of Highways for the State of Maine ...* Maine. State Highway Department, 1911 **Grange Recitations** S. J. Lowell, James Wallace Darrow, 1910 *Information Circular* United States. Bureau of Mines, 1960 **The Popular Encyclopedia, Or Conversations Lexicon** ,1875 *Harper's New Monthly Magazine* ,1900 Harper's Magazine made its debut in June 1850 the brainchild of the prominent New York book publishing firm Harper Brothers Harper's Magazine the oldest general interest monthly in America explores the issues that drive our national conversation through long form narrative journalism and essays and such celebrated features as the iconic Harper's Index With its emphasis on fine writing and original thought Harper's provides readers with a unique perspective on politics society the environment and culture *Proceedings ...* Rochester (N.Y.). Council, 1901 *The Bricklayer, Mason and Plasterer* ,1921

Unveiling the Magic of Words: A Overview of "**On Every Stone**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**On Every Stone**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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On Every Stone Introduction

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