

# Edexcel English Literature GCSE

## Poetry Collection: Relationships

*i wanna be yours - John Cooper Clarke*

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# I WANNA BE YOURS

John Cooper Clarke

## Brief Summary

The poem features an **unknown speaker** addressing their lover, who is also unknown to the reader. The speaker asks to be let into every aspect of their lover's life by listing the different mundane, everyday objects they want to replace. As well as asking to be needed and adored by their lover, the speaker demonstrates their devotion to their lover and the consistency of their affection. The exact relationship between the speaker and the object of their affection is unknown, but it is clear that the speaker wants to be closer to the person they are addressing. The poem is full of simplistic language, word play, and innuendo.

## Synopsis

- The speaker is talking directly to an unknown subject and we never hear their response to the speaker
- The speaker asks their lover if they will **“let”** them take the place of various everyday objects in their life
- The speaker makes it clear that their lover is in control
- The only thing the speaker desires is to belong to their lover
- The list of mundane objects continues as the speaker makes it clear that they want to make their lover's life better and be with them everywhere
- The final stanza finishes with a grander, more metaphysical (deep) image than the mundane objects previously used to show the extent of the speaker's devotion
- The speaker concludes by clarifying they want no one else other than the lover they are addressing in this poem

## Context

John Cooper Clarke (1949 - present)

John Cooper Clarke was born in Salford, Lancashire, in the north of England. His Northern heritage is an influential part of his work and poetical voice. He worked as a laboratory technician while performing his early work at folk clubs in Manchester. These performances introduced him to musicians who were involved in the punk scene. Touring with bands in the late seventies resulted in a record label signing him to produce an album.

Cooper Clark is often referred to as “the original people's poet” and “the bard of Salford”. These nicknames illustrate how his northern, lower-class background and distinctive voice are key to



the soul of his work. Another common name for Cooper Clarke is the “punk poet”, referring to his strong involvement with the punk rock movement of the late seventies. During the height of his career in the seventies and eighties, Cooper Clarke toured with bands such as Joy Division, Duran Duran, the Sex Pistols, and Buzzcocks. The values of this movement can be seen in his work. Another influence was the message of the Beatnik movement in fifties New York, an influence that shaped his self-image as a young poet. The Beat movement was all about spiritually, liberation, and rejection of societal norms like Capitalism and censorship.



<http://johncooperclarke.com/>

In 1978, Cooper Clarke moved to New York, drawn by its ties to the Beatnik movement. New York also stayed with the punk rock movement longer than Britain. Another appeal about New York, though, was the city’s view on drugs: Cooper Clarke was a heroin addict, and this threatened his record deals back in the UK. This addiction caused a decade-long break from writing starting in the eighties, but by the nineties Cooper Clarke had returned to the stage.

In July 2019, he was a guest on the Radio 4 show, Desert Island Disks which provides an interesting insight into his life and work. This is available to listen to [here](#).

### Punk Music and the Spoken Word

Cooper Clarke is known for being a **performance poet**. His poems are made to be **spoken aloud** in his Northern accent. His performances are infamous for their **musicality**, his poems delivered in dynamic, quick-fire a cappella. His poems, when recorded, are given musical backing. Their likeness to lyrics has even led to them being adapted into songs: ‘*i wanna be yours*’ was famously performed by the **Arctic Monkeys**.



Punk rock has a distinctive style and voice that can be seen in Cooper Clarke’s work. Typically, the punk of the seventies consisted of **short, fast-paced songs**. The instrumentation was minimal and the harsh melodies. The lyrics centred around the values of the movement: politics and the anti-establishment. Punk prized a Do It Yourself approach, establishing independent labels and rejected the contemporary and mainstream. Another important value was authenticity: truthfulness was expected above all else.

<https://www.pinterest.co.uk/pin/137570963591294017/>



### The Thatcher Years

Cooper Clarke was writing while Margaret Thatcher was prime minister of the UK. This era was incredibly meaningful for the country, and is still recognised today for its significance in shaping politics and class conflict. The era saw a rise in minority voices calling to be heard, and drew attention to the challenges facing the working classes. The literary 'underground' grew, and literature became more diverse and left-wing.

### i wanna be yours (1983/4)

The poem can be categorised as part of the '*social realism*' genre due to its ability to convey an everyday, **unromanticised image of love**. Social realism was a common approach to literature in the eighties, as writers wanted to convey the struggles and perspectives of 'the everyman'. Similarly, the poem can be seen as an example of a 'kitchen sink drama'. Kitchen sink dramas featured protagonists who were disillusioned with modern society, known as 'angry young men'.

'*i wanna be yours*' can also be read from the postmodernist perspective and by comparing it to other love poems the poem is certainly unconventional as far as love poetry is concerned. This detour from typical views of love links to **postmodernism**, where writers were cynical (doubtful) of traditional values and literary methods. Another message of postmodernism is that originality is impossible. With this in mind, Cooper Clarke's use of the mundane and everyday could be a way to embrace the reality that his love is not special or unique, but it can be important to him all the same.

#### **NOTE**

This resource uses the poem as presented in the Edexcel poetry anthology (which you can find [here](#)). This version is slightly different from other versions found online so be careful to study this version or you may get a surprise in your exam!

**i wanna be yours**

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*This opening line establishes the poem as a work of desire and hypotheticals. The speaker longs for things they cannot yet have. The anaphora throughout emphasises their urgency and the endless, fixated workings of their mind.*

*This is an odd object to open a romantic poem with, introducing the unconventional nature of the work.*

*Iconic car from the 70's/80's*

*The certainty and promise in this metaphor highlights the longevity of the speaker's commitment*

*The speaker drops all pretences and cryptic metaphors, stating their intentions and desires plainly. This is what the poem is all about. This line closes all three stanzas, an example of epiphora that makes the speaker sound more and more desperate.*

*The wordplay shows how the speaker wants to be physically attractive to their lover as well as wanting to be a refuge for them in hard times. When they want to escape reality, the speaker wants to go with them, and even be the source of that escape.*

*This short line causes an abrupt change in rhythm, emphasising the speaker's disregard for rules or details. It draws attention to the speaker's only desire. They have no other expectations or demands to complicate things. This could be read as a sign of obsession.*

*The speaker doesn't want to be just any heater: they want to be the one their subject needs the most. They want to feel needed and treasured. "Cold" connotes loneliness or being sexually 'frigid', referring to what life will be like without a lover.*

let me be your vacuum cleaner

breathing in your dust

let me be your ford cortina

i will never rust

if you like your coffee hot

let me be your coffee pot

you call the shots

i wanna be yours

let me be your raincoat

for those frequent rainy days

let me be your dreamboat

when you want to sail away

let me be your teddy bear

take me with you anywhere

i don't care

i wanna be yours

let me be your electric meter

i will not run out

i wanna be the electric heater

you'll get cold without

*The second person possessive establishes a strong bond between the speaker and their subject, and shows how they long to be close to their lover.*

*This bizarre, grotesque imagery shows the speaker's commitment to their lover. They crave every part of them.*

*The imagery is almost apocalyptic, portraying desire as toxic. This can also be read as a sexual innuendo.*

*The speaker asks permission to be let into their lover's life, showing respect for their wishes. They make it clear their lover is in charge, implying desire makes you submissive. The speaker will do whatever they ask if it means they can be close to them. By asking to be "let" in, the speaker indicates their lover's comfort is more important to them than intimacy.*

*This metaphor shows that the speaker wishes to provide their lover with relief in hard times. The raincoat can be interpreted as the modern version of a knight's shield. This imagery is a take on common pathetic fallacy to show how the speaker wants to help their lover with low mood.*

*A teddy bear connotes youthful affection. The speaker wants to be a source of comfort. It also implies immaturity.*

*These references ground the poem in social realism. The imagery of electricity conveys heat and sparks, both symbols associated with desire.*

*The speaker reiterates their promise to never abandon their lover. Never-ending love is a motif in the poem.*



The repetition of “**deep**” shows how the speaker’s love shouldn’t be underestimated. The apparently simplistic language and unconventional imagery don’t mean they don’t care. The elongated “**ee**” and the assonance in the stanza mimic their infinite love.

let me be your setting lotion

hold your hair

with deep devotion

deep as the deep

atlantic ocean

that’s how deep is my emotion

deep deep deep deep de deep deep

i don’t wanna be hers

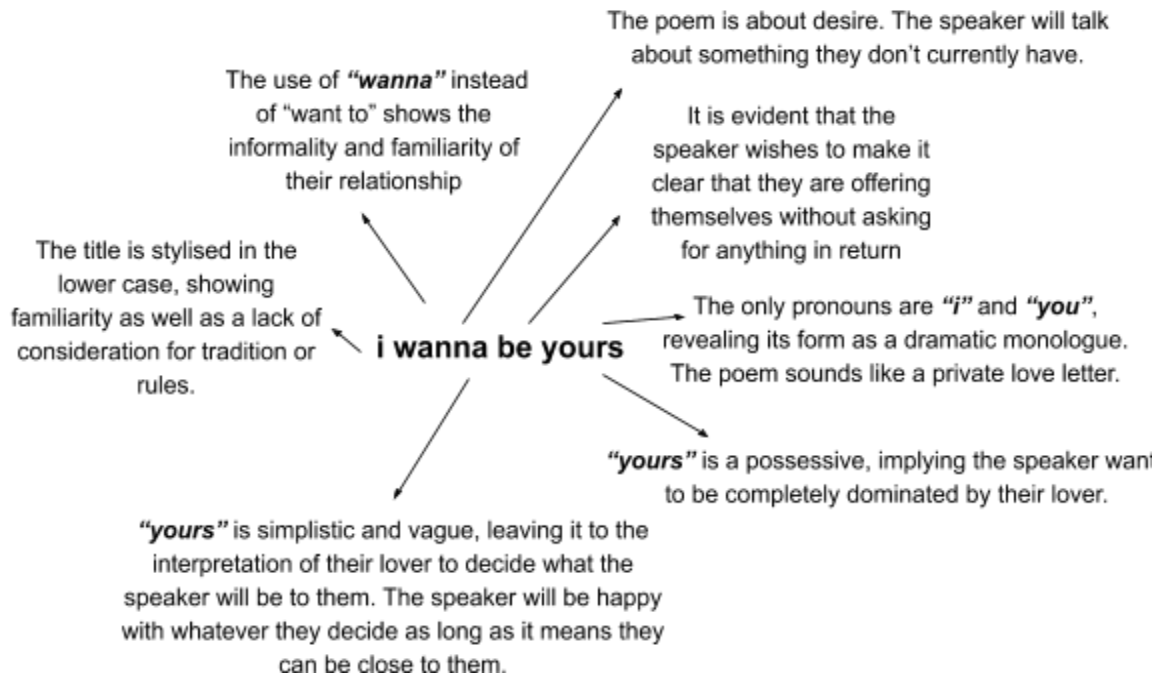
i wanna be yours

Another play on words leads into an image of worship and romantic intimacy. The speaker is in love with every part of their subject.

With a sudden broadening of perspective and more conventional imagery, the speaker shows that their love should be taken seriously. The ocean symbolises the power of nature, infinity, purity, and the changing waters of time.

The speaker becomes incoherent and nonsensical, as if driven insane by desire. This line shows how Cooper Clarke’s poetry is designed for performance.

### The title “i wanna be yours”



## Perspective and Form

### First Person Speaker

Cooper Clarke writes in the **first person**, making the poem seem **intimate and private**. Though the speaker is addressing someone, the use of first person could mean the poem is an **internal monologue**. The poem shows the speaker admitting their greatest desires, and it is possible they are too afraid to confess their feelings aloud to their lover. The poem reads as a **love letter** or the daydreams of a lonely lover.

### Direct Address

There are only three people mentioned in the whole poem: the speaker, their lover, and **“her”**. The **speaker’s subject** (who the poem is about) is the focus of the entire poem, just as they are the focus of the speaker’s life and thoughts. There is no room for anyone or anything else, conveying the speaker’s commitment and devotion. It could also show how the speaker is **consumed by their desire**, distracted by thoughts of their lover throughout their day-to-day life.

- The frequent **repetition** of **“i”** and **“you”** supports the interpretation that the speaker is highly fixated on their lover. Any mention of the speaker is accompanied by a mention of their lover, showing how the speaker is focused on how the two of them could fit together, if given the chance. Alternatively, the narrow perspective of the poem could imply a speaker with an **unhealthy obsession**, conveying the **toxicity of desire**.

A third person is mentioned only once, in the line **“i don’t wanna be hers”**. The reader isn’t provided with any information about this woman. Her **anonymity** could mean the line doesn’t refer to anyone in particular; rather, she is a **universal character**, representing all the other people in the world the speaker could potentially be in love with. Her exact identity is **irrelevant** and **insignificant** to the speaker. The speaker only wants the person they are addressing.

### Dramatic Monologue

The poem features the thoughts or speech of a character in first person, so can be seen as a form of **dramatic monologue**. As the speaker addresses their lover, the reader can infer the personality and characteristics of the speaker, as well as the nature of the relationship discussed.

- You could interpret the poem as the love letter of a devoted partner, or the desperate pleas of an obsessive stalker.
- The reader never hears from the lover, so it is impossible to decide for certain whether the speaker’s interest is welcome or not.



<https://www.digitalspy.com/showbiz/g30874212/read-best-books/>



→ The use of first person creates an **unreliable narrator**, as is typical of dramatic monologues. Cooper Clarke exploits this ambiguity to show how there is a thin line between undying love and toxic obsession.

### Lyric Poem

A **lyric poem** is where a character, written in the first person, expresses their **feelings** and **emotions**. Specifically, an **ode** is a lyric poem that addresses a **particular subject**. “*i wanna be yours*” is therefore a type of ode. Lyric poems allow feelings to be expressed that would otherwise have to remain unsaid, as they provide **freedom of expression** through poetry. Cooper Clarke shows how desire needs an outlet, as his speaker is caught in the throes (struggles) of unresolved desire.

### **Stylistic Choices**

The poem is notably written all in **lowercase** and **without punctuation**, showing a disregard for literary conventions and grammar rules. One interpretation of this stylistic choice by Cooper Clarke is that it supports the idea that this poem is an **internal monologue**. The poem reveals the **inner workings of the speaker’s mind**: when we think, we do not think in capital letters or punctuation marks. Alternatively, Cooper Clarke suggests that works of love shouldn’t be restricted by rules or tradition. Confessions of love should be uncomplicated, not concerned with superficial (surface-level) features such as capital letters. This break away from convention places Cooper Clarke’s work in the postmodern and punk rock eras.

### **The Opening**

*let me be your vacuum cleaner  
breathing in your dust  
let me be your ford cortina  
i will never rust*

The first four words in the poem echo the message of the title: the speaker wants to **belong** to their lover, and is asking permission to do so. This demonstrates how the title summarises completely the one and only purpose of the poem. The poem opens with no preamble or introduction, instead going straight to the point. The obvious, uncomplicated purpose conveys the speaker’s devotion, even implying their existence is dependent on their lover.

These opening lines **establish the main themes** and methods in the poem, summarising the rest of the work. The first line introduces the speaker and their lover, showing how this poem will speak to someone who holds the speaker’s affections.





### Unconventional imagery

The speaker dives into using bizarre, **unconventional imagery** immediately: the “**vacuum cleaner**” is, perhaps, one of the weirdest metaphors used.

- Vacuum cleaners are associated with dirt and household chores. They are man made, which would typically imply emotional coldness.
- However, the following line “**breathing in your dust**” transforms them into a **romantic symbol**. This unexpected turnaround, from the **grotesque to the intimate**, implies the speaker’s love has driven them to the point where everything reminds them of their lover.

By opening with this comparison, Cooper Clarke implies the speaker is already desperate for intimacy before they have even begun. The poem starts from a position of longing and urgency. Possibly, the unusual comparison to a “**vacuum cleaner**” could be interpreted as a sign of insanity. Moreover, this opening establishes the speaker’s approach to list various everyday objects as a way to prove their devotion.



<http://sianuska.blogspot.com/2015/05/i-wanna-be-yours-by-john-cooper-clarke.html>

The speaker continues with another **unconventional metaphor**. A “**ford cortina**” is a type of car, therefore another man made, mechanised object. Typically, romantic language is concerned with the **natural world**, but Cooper Clarke brings his romance into the modern day. This down-to-earth approach shows how the speaker wants to be directly involved with their lover.



<https://www.flickr.com/photos/scrawbi/4354055542>

Natural imagery or hyperbole, common techniques in romantic poetry, are not realistic and so don’t interest them. Finally, the claim “**i will never rust**” is a promise to their lover. “**Rust**” is caused when objects are rained on, a **symbol for difficulty or sadness**, or when they are left abandoned. Cooper Clarke argues that love should never sour or run out (“**rust**”), no matter how much hardship or time it is put through. Lovers should never abandon each other. This vow to never let their lover down is a **motif** that continues throughout the poem, as the speaker seeks to prove their devotion and swears

to bring their lover happiness.



## The Ending

*deep as the deep  
atlantic ocean  
that's how deep is my emotion  
deep deep deep deep de deep deep  
i don't wanna be hers  
i wanna be yours*

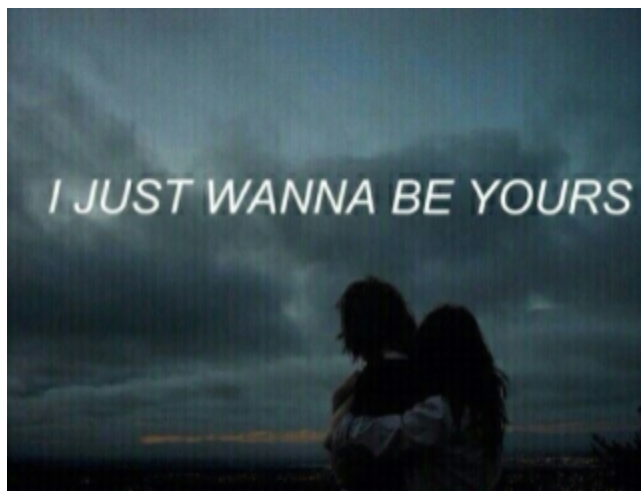
The speaker takes a sudden diversion from their list of everyday objects. The ending of the poem resembles more closely conventional love poetry, suggesting there are some aspects of love that are **universal and timeless**. As there is no slow transition between the everyday and the huge, powerful **“ocean”**, Cooper Clarke may be implying there is no difference between them, despite what society thinks.

- A **“vacuum cleaner”** is as important and beautiful as the **“ocean”** - at least, this is true in the eyes of the lover.
- The abruptness of the change could, alternatively, reflect the speaker's **fragmented mind**. They are easily distracted and easily wound up, as desire has changed the way their mind works.

Historically, the **“ocean”** is a symbol of timelessness, birth, power, and the ups and downs of life. Changing from everyday objects to such a recognisable, impressive symbol changes the **tone** of the poem as it ends.

- This change could suggest the speaker is growing more and more desperate.
- Alternatively, the speaker proves that their love is not just physical or material: it has ties to worldly forces.

Furthermore, the reference to **“how deep is my emotion”** implies they are discovering more about themselves with time. By using the **metaphor** of the **“ocean”**, the speaker states that their love is **complex and chaotic**, with good and bad aspects. What they want to express to their lover the most, though, is that they have infinite love to give. Their love will not run out or get boring. Another interpretation could be that Cooper Clarke is arguing that love is as old as earth itself. It is applicable to the natural world - the **“ocean”** - as it is to the modern world - the **“vacuum cleaner”**.



<https://favim.com/image/5103148/>



The **repetition** of “**deep**” in the third to last line takes the disregard for rules and order to another level. The line is unlike any other in the poem, as if the speaker is suddenly overcome by passion. The line could resemble the incoherent babbling of the obsessive.

### ‘Her’

The penultimate line “***i don’t wanna be hers***” is, in its own way, also unlike any other line in the poem. As explored in the ‘**perspective**’ section, this line contains the only reference to a character outside the speaker and their lover. It takes until the end of the poem for the speaker to consider the outside world again. Even when they do finally think of someone other than their lover, it is only to **dismiss** them.

- The line could be a reference to a **conflict between the couple**, for example if the subject of the poem thinks the speaker is in love with someone else, showing how **love can be threatened by outside influences**.
- On the other hand, the anonymity of this ‘other woman’ implies she is just a **symbol for other possibilities**. The speaker doesn’t want to settle for anyone else: they know who they want to be with.

### i wanna be yours

Finally, with the closing line of the poem, Cooper Clarke uses the title in full. He suggests that, though love can be expressed through imagery and metaphor and other complex means, it can also be put **simply and directly**. The clarity of the line, as well as its **repetition of the title**, brings **resolution** to the poem. This makes the declaration sound truer than the rest of the poem, showing how **love should be uncomplicated and honest**.

Cooper Clarke demonstrates that, though the speaker’s feelings can be explored and elaborated on, everything they want to say can be summed up in one line. Also, note that Cooper Clarke chooses “***i wanna be yours***” rather than “***i want you to be mine***”. The former shows **submission**, while the latter demands **power**. Therefore, he argues that **love is about sacrifice**. A lover should worship their partner, not crave domination over them. As this is the final line, this message is what the reader is left with.



[https://aminoapps.com/c/crybabiesbrasil-pt/page/blog/i-wanna-be-yours/c32x\\_5VFduBvP0DvmjndJKr3bWe8wXxo5X](https://aminoapps.com/c/crybabiesbrasil-pt/page/blog/i-wanna-be-yours/c32x_5VFduBvP0DvmjndJKr3bWe8wXxo5X)

### **Structure**

The poem has a **bookended structure**: the title opens it with “***i wanna be yours***”, and the poem concludes with the **same line**.



Cooper Clarke uses **anaphora**, with each stanza opening “*let me be*”, and **epiphora**, with each stanza ending with “*i wanna be yours*”. This **structure is cyclic**, mimicking how the speaker’s thoughts always return to thoughts of their lover and their desire. The bookending, accompanied by the consistent **repetition** of “*be your[s]*” throughout, conveys **love’s stability and endurance**. It is the force that supports the poem and keeps it going.

### Repetitive structure

The poem has quite a **repetitive structure** and layout. Each everyday item the speaker mentions is followed by a short explanation of how it’s a symbol for their love: for example, “*let me be your teddy bear / take me with you anywhere*” and “*let me be your setting lotion / hold your hair with deep devotion*”. Each **metaphor** is initially confusing and cryptic (hard to understand) because of its unconventional subject matter, but the justification that follows provides clarity. This helps the reader get into the mindset of the speaker, and suggests that there is a method to the madness. The way Cooper Clarke exploits the reader so that they go from confusion to understanding could mimic the disorienting effect of passion.

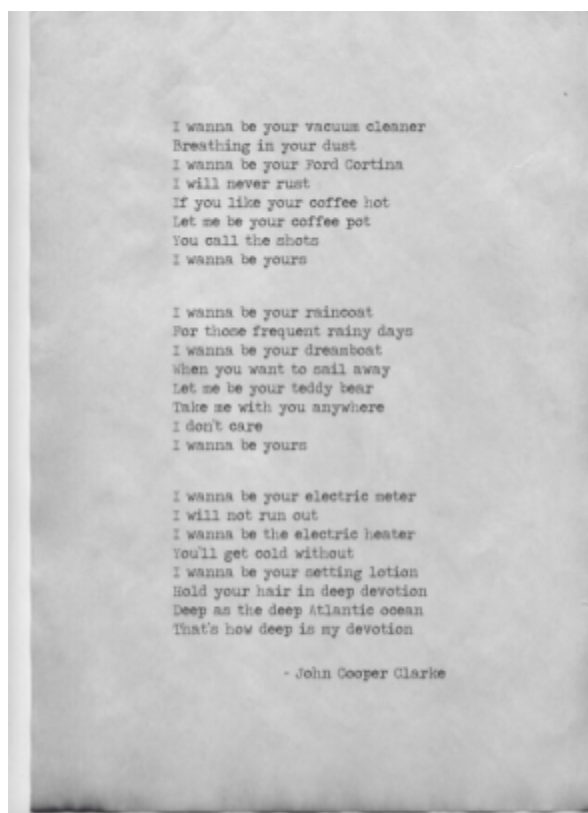
### Stanza structure

The first two stanzas are very similar. They both consist of the speaker **listing** common household objects, as they hope to serve the poem’s subject in the same way as the items they mention. The speaker doesn’t stray from this structure until the end of the third stanza.

The consistency of the majority of the poem could be used to convey how the speaker’s mind is endlessly taken up with the ways they could be close to their lover. They don’t run out of ways to be useful. The poem **fixates on this structure** in the same way that the **speaker fixates on their lover**: a sign of the obsessive mind.

The **repetition** implies the speaker wants to be present in all aspects of their lover’s life, and the repetition of “*your*” shows the speaker cares little about themselves. All three stanzas begin with “*let me be your*” and end with “*i wanna be yours*”, signalling that the poem is all about desire and longing for intimacy.

In the final stanza, the speaker’s thoughts are expanded upon with the **alliterative repetition** of “*devotion*” and “*deep*”, showing how the speaker’s love extends beyond the material. The



<http://rebloggy.com/post/arctic-monkeys-john-cooper-clarke-i-wanna-be-yours/67204012208>



consonance of “**d**” could mimic the beating of the speaker’s heart as they are overcome with passion.

### Short lines

Cooper Clarke uses **short lines** for his poem, with some only two words long. This **increases the pace** and **builds the rhythm** of the delivery, adding urgency to its tone. The short sentences also help the reader get an insight into the speaker’s heated, passion-driven mind. They are unable to maintain one line of thought for long, though the central idea remains the same.

The **lack of punctuation** in the poem means the whole work reads as one long sentence. Each line runs into the next with **enjambment**. This heightens the speaker’s sense of urgency or mania as a result of their growing desire and passion. The enjambment also makes the poem feel more like a piece of **internal monologue**, giving the reader insight into the speaker’s uncontrolled, uncensored mind.

**ENJAMBMENT** | When a sentence runs from one line or stanza in a poem to the next.

## Language

### Register

Cooper Clarke uses an **informal register** (level of formality) in the poem. For example, the speaker uses **slang** and **colloquial** (used in ordinary, relaxed conversation) turns of phrase like “**wanna**” and “**dreamboat**”. The slang “**wanna**” is the main focus of the poem as it is used the most times, suggesting you don’t have to be formal or proper in order to express your feelings. Cooper Clarke argues it is the intention that matters, not the way this intention is delivered.

### EXAM TIP

One way to discuss context is to talk about the traditions or conventions in the type of poem you are analysing. For example, what are the typical features of a love poem? Taking this further, you could discuss why Cooper Clarke chooses to go against love poetry conventions. Is he successful in what he tries to achieve?

The informal register helps build up the reader’s picture of the speaker, providing a defined character with a strong voice that the reader can relate to and empathise with. Moreover, using an informal register gives the poem a **casual atmosphere**, making the moment feel more private and familiar. Cooper Clarke ensures reading the poem is a shared, universal experience.

### Everyday Objects

The use of **everyday objects** instead of **romantic icons** (typical, well-known symbols of romance) to create **unusual metaphors** and confessions of love is the most notable part of this poem. It sets the poem apart from other works of romance and, again, helps give Cooper



Clarke's speaker a **distinct voice**. By featuring **unexpected comparisons** and **breaking conventions** (traditions), Cooper Clarke offers his readers a unique perspective on love. He may be trying to express how love, though a universal emotion, differs from person to person. He demonstrates that there is no 'right' way to love.



<https://weheartit.com/limoni/collections/2244669-goutes>

The speaker mentions items that cover many aspects of modern life, including a **“vacuum cleaner”**, **“coffee pot”**, **“teddy bear”**, and **“electric meter”**. This broad perspective expresses how the speaker wants to be fully involved in their lover's life, leaving no part - even the 'ugly' parts - unseen. A **“teddy bear”** suggests youth and naivety, while an **“electric meter”** shows the responsibilities of adulthood. This contrast shows how the speaker is invested in every part of their lover's past, present, and future.

#### Hypothetical metaphors

Another curious feature of this poem is that the speaker's **metaphors** are all **hypothetical**. Seeking permission they **“wanna be”** these things, rather than claiming to **“be”** them, which is what a typical metaphor would do. The lack of certainty in these loose metaphors may mirror the speaker's own struggle as they long for what they don't have. Certainty comes in the final lines, with the **simile “deep as the deep / atlantic ocean”** and the statement **“that's how deep is my devotion”**. This shows how the speaker cannot be certain of how their lover feels about them, but they can be sure of their own feelings.

**ICONOGRAPHY** | The symbols or visuals used in a piece of literature, and the interpretation of these.

#### Motif

You can interpret Cooper Clarke's use of this **motif** (recurring imagery) in a variety of ways. Firstly, using everyday objects could suggest that the speaker sees their lover in everything they come across, making it impossible to carry out their day-to-day duties without thinking of them and daydreaming. In this case, Cooper Clarke portrays love as an **overwhelming, all-consuming emotion**. Additionally, he shows that love allows beauty to be found in everything, even in the most obscure and unusual of items.

Alternatively, the motif could show how love is about home, comfort, and familiarity, rather than the grand, unearthly force that typical romantic poetry presents. There is no point having a love



**“as deep as the deep / atlantic ocean”** if you cannot appreciate the small things. Cooper Clarke suggests the everyday is full of small miracles and signs of intimacy.

### Worship

Cooper Clarke presents a speaker who worships their lover in an almost religious way. This is accompanied by **language that alludes to religion and worship**. For example, the **imagery “breathing in your dust”** evokes an apocalypse or calamity (think of *Radioactive* by *Imagine Dragons*). This **allusion to death** suggests the speaker will lose themselves in their passion, or in their lover. Furthermore, it could imply they are willing to sacrifice themselves for their love, just like a religious sacrifice.

- The line **“you call the shots”** shows how the subject will be in control over the completely obedient speaker, in the same way that a god or cult leader rules over their followers.
- The **sensual image “hold your hair / with deep devotion”** gives a typical depiction of lovers in an **intimate embrace**.

The speaker implies there is nothing their lover could do that will stop their love. The reverent



<https://www.joydigitalmag.com/have-your-say-post/i-love-to-worship/>

(deeply respectful) way they outline the ways they will demonstrate their love transforms everyday acts into **religious rituals**. Cooper Clarke’s **semantic field of worship** implies a relationship relies on respect and selflessness. You should be completely devoted to your partner, and care only about giving them what they want and making sure they know how much you love them.

At the same time, though, Cooper Clarke presents an **obsessive, submissive form of love**. The speaker emphasises how their lover is

in charge, making them vulnerable to exploitation. Love should be selfless, but this makes you unarmed against cruelty. The reader can also identify signs of **dependency** in the poem as a result of the speaker’s worship, such as the command **“take me with you anywhere”**.

### Longevity / Eternity

The speaker isn’t concerned with the present: they are focused on the future, what could be. Moreover, they make bold, **hyperbolic** (exaggerated) **promises** about the strength of their love. The poem is littered with **allusions to eternity**, such as **“i will never rust”**, **“i will not run out”**, and **“deep as the deep / atlantic ocean”**. This is used to convey the endurance of love. Cooper Clarke suggests love is the driving force behind life, as it provides the speaker with the energy to never **“run out”**. Furthermore, Cooper Clarke implies love **transcends** (goes beyond) death and time, as the speaker makes impossible claims that imply they will never die.

