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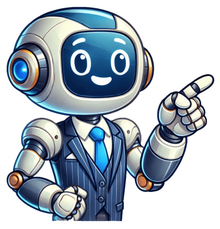

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The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Rudyard Kipling was one of the most notable writers of the late 1800s and the early 1900s, and his work was often in service to a colonial mentality. The same kind of mentality can be seen in his poem, If. This is where we will place our focus today. We will examine some of the context around this poem, such as the biography of the poet and the story of the man who inspired the poem in the first place, before we head toward an in-depth If by Rudyard Kipling analysis. Lastly, we will have a look at the If poems themes and meanings, and the influence that it has exerted. If you would like to learn more about If by Rudyard Kipling, youve come to the right place!If by Rudyard Kipling AnalysisDate Published1910Type of PoemDidactic poemRhyme SchemePredominantly ABABMeterIambic pentameterTopicHow to live your lifeThe poem known as If by Rudyard Kipling is not one of the best-known poems that this famous colonial writer produced in his life, but it certainly has come to be a significant addition to the history of Victorian-era stoicism poetry that attempted to present some of the ideas surrounding growth, coming of age, and masculinity. The poem also has a connection to the figure of Leander Starr Jameson, but we will get to him in time. Portrait of Leander Starr Jameson (1853-1917) from The Life of Jameson (1922) by Ian Colvin, Edward Arnold & Co;George Charles Beresford, Public domain, via Wikimedia CommonsFor now, we are instead going to head towards a summary of If by Rudyard Kipling before we head into a longer and more detailed analysis of the poem. There is some contextual information that will be required before we get to this point, but it shouldnt be too long before we reach the in-depth If by Rudyard Kipling analysis that has been promised.Summary of If by Rudyard Kipling It is always best to read an entire article on the analysis of a poem, but we dont all have the time for such things. So, for those who dont necessarily have all the time in the world needed to go through a full and in-depth If by Rudyard Kipling analysis, this is a brief summary of the primary points of the poem.If is about how to live your life. This poem is essentially arranged as a series of statements on how one should conduct ones life. It ultimately returns to the assertion that if you follow these rules then this will lead to you becoming a real man. So, the poem is about living ones life and masculinity.If has an alternating rhyme scheme. This Rudyard Kipling poem makes use of an ABABCDCD rhyme scheme. The first stanza does not entirely follow this structure but also does not deviate from it in any significant ways as it instead makes use of an AAAABCBC structure. Which is similar in its second half.If is a didactic poem. The poem does not have a typical structure as many poems do and cannot be slotted into a poetic type like a sonnet or something similar. Instead, it is a poem that attempts to inform, or even educate, the reader about something. In this case, it has a strong focus on teaching us about topics like masculinity and success versus defeat.These few, short points should provide a general overview and summary of If by Rudyard Kipling. While these points are far from comprehensive, they do offer a good launching point for further analysis.If you would also like to read a further If by Rudyard Kipling analysis, then head to the next section of this article to learn a lot more.Biography of Rudyard KiplingPoetic MovementColonial poetYears1865 1936Place of BirthBombay, IndiaKnown ForMandalay (1890)The Jungle Book (1894)The White Mans Burden (1899)Rudyard Kipling is considered to be one of the best-known English writers of the transitionary period between the 19th and 20th centuries, and while he was born in India, he was also born to an English family while the country was steadfastly under British rule. He would eventually come to be well-known as a journalist, novelist, short story writer, and poet. While his best-known stories are, by far, those contained within the Jungle Book, he did write significantly further.Many of his poems, such as Mandalay and The White Mans Burden, were focused on the European colonial project in some way or another, and he was generally seen as sympathetic to colonizers over the colonized in his works. The poem below is also, in many ways, an extension of this kind of mentality. Portrait of Rudyard Kipling (c. 1891) by John Collier;John Collier, Public domain, via Wikimedia CommonsRegardless of his place as a fiercely colonial thinker, Rudyard Kipling would remain one of the most well-regarded writers of the 20th century and he would even be awarded the Nobel Prize for Literature in 1907. However, after his death, and following the general trend of the end of traditional colonialism around the world, there tends to be a different view of this writer in the present day.While many of his works are still enjoyed, the pervasive nature of colonial themes has led to significant disagreement over his place as a cultural icon. He is typically seen today as an unapologetic colonial thinker, and this is typically something that is frowned upon in the modern day.Some Context: An Understanding of Leander Starr JamesonBefore we get into our in-depth If by Rudyard Kipling analysis, we should stop for a moment to examine a particular historical figure. To understand the If poem meanings, ideas, and themes, we should understand the man who served as the poems inspiration. This man was the politician, Leander Starr Jameson, who served in colonial South Africa. He started his career as a doctor and moved to the country to continue his practice there.He even treated several famous figures in the countrys history, such as Paul Kruger.However, he would eventually enter politics and play a major role in the country that was then known as Rhodesia but is now known as Zimbabwe. This is not where his fame would remain though, as he led the raid that would come to be named after him, the Jameson Raid. This was a failed attempt to trigger an uprising in the South African Republic, and the raid also had the support of Cecil Rhodes. For those unfamiliar, this man was, at the time, the prime minister of the Cape Colony.The Jameson Raid was a failure, and it led to immense embarrassment for the British Empire as well as the removal of Cecil Rhodes as the prime minister. The raid is also seen as one of the many causes that led to what is known in South Africa as the Second Boer War (1899 1902) but is often known elsewhere as the Anglo-Boer War. This raid, and the subsequent fallout, is what Leaner Starr Jameson has come to be remembered for. Sometime after the raid and the war, Rudyard Kipling would produce If as a tribute to Jameson. Dr. Jameson (1809);Internet Archive Book Images, No restrictions, via Wikimedia CommonsAn In-Depth If by Rudyard Kipling AnalysisIf by Rudyard Kipling is a poem that makes use of a specific structure that is quite individual to this poem. It uses a four-stanza structure in which every stanza makes use of eight lines, and each of those lines has the same length. The lines generally make use of iambic pentameter, and so there are typically ten syllables per line arranged in a specific rhyming formation.Aside from the first stanza, the rhyme scheme of the poem is consistent throughout. The first of the stanzas makes use of an AAAABCBC structure, but this is also because the first three lines of the poem end with the word you and so the later rhyme scheme is not necessarily different from the first, but each word is different and so the rhyme scheme is instead arranged as ABABCDCD. This shows an alternating rhyme structure that is used throughout the poem.This brief discussion above has only been concerned with the realities of the formal elements, but what kind of a poem is If by Rudyard Kipling? The structure is not indicative of any specific type of poetry, such as a sonnet. Instead, this is a type of poetry known as a didactic poem. This refers to a type of poetry that is concerned with the idea of educating the reader in some way. It is explicitly trying to impart lessons of some kind, and that is exactly what If attempts to do.Now, we could argue about whether or not all literature is, in some way, didactic because it can teach us about something, but when it comes to poetry that is stated to be didactic, it is usually because the poems actual goals have to do with educating the reader. Many poems may educate us, but that is not generally considered to be the reason that they have been written. So, that can be argued as the distinction between a didactic poem and a simple poem that includes some kind of information that could be seen as educational in some way.One final note before we jump into our in-depth If by Rudyard Kipling analysis is to understand that it takes place within the context of an understanding of a specific viewpoint from the period known as Victorian stoicism. Standard Stoicism is an ancient Greek philosophy that suggests that we try to understand the machinations of the world as something that we cannot necessarily control on our own. For instance, we cannot control when someone dies or if someone realizes they are no longer in love with us. The only thing that is within our control is how we choose to respond to those situations. Rudyard Kipling Colorized (Early 20th Century) by Elliott & Fry; Modifications made by Macesito., CC BY-SA 4.0, via Wikimedia CommonsVictorian stoicism is an offshoot of this general idea, and this version saw its origins in the latter half of the 19th century in Britain. It suggested a specific way to conduct oneself. It was focused on discipline, duty, and masculinity. It encouraged a certain way to act as a person, and it was taught and pushed in the public school system. Today, we often see this mentality as the idea of the British stiff upper lip viewpoint. It advocates for a way to act around others that usually means a suppression of emotions, a calm demeanor, and discipline.This poem is an example of this kind of mentality, and as such, it is also seen as a kind of inspirational poem about how you should live your life. If by Rudyard Kipling provides us with advice on how we might live our lives, and while you may disagree with the specific way in which it encourages us to live our lives, it will likely be an inspiration to a large number of those who do wish to conduct themselves in this manner. And with all of this explained, we can head into our in-depth If by Rudyard Kipling analysis.Stanza OneIf you can keep your head when all about you Are losing theirs and blaming it on you;If you can trust yourself when all men doubt you, But make allowance for their doubting too:If you can wait and not be tired by waiting, Or being lied about, dont deal in lies,Or being hated dont give way to hating, And yet dont look too good, nor talk too wise;We open the poem with the idea of how to keep your head, which is a common expression that refers to how you should think. Immediately, we can see the beginnings of the idea that this poem will try to express to us. It tells us that if you are able to keep your head and remain calm while everyone else is running around and freaking out, while also blaming you, then you are someone who can trust yourself.This is the way that the poem wants us to be as people. It wants us to keep a level head at all times and not give in to emotion.Here, we see the beginning of one statement on how to be after another. It tells us that we should take the doubts of others into mind, be patient, dont lie, dont hate, dont try to sound too wise when speaking, and dont try to look too good. All of these are often basic ideas that have their roots in ancient moral systems, such as not lying, but it also encourages us against things like hatred or trying too hard to have an attractive appearance, which indicates vanity in the eyes of many, especially when the subject is a man.All of these kinds of attributes are stated quite simply and without any place for repudiation. The poem does not sit around and tell us that there are occasions in which we should lie. It tells us in secular terms that we must not. We must not become the kind of people who will lie. We must do as we are meant to do and never give in throughout it all. Kipling, the British writer (1899);Bain News Service, publisher, Public domain, via Wikimedia CommonsStanza TwoIf you can dreamand not make dreams your master; If you can thinkand not make thoughts your aim,If you can meet with Triumph and Disaster And treat those two impostors just the same:If you can bear to hear the truth youve spoken Twisted by knaves to make a trap for fools,Or watch the things you gave your life to, broken, And stoop and build em up with worn-out tools;The second stanza starts us off with a new series of commandments for us to follow. It informs us that while we should dream, we shouldnt pursue those dreams too much, and the same is true of thinking. This could be seen as something of a critique of trying to work outside the box or engaging in philosophical thinking. We must keep ourselves level with the earth and be a part of this society that we reside within.It then moves to the ideas of Triumph and Disaster, which are both capitalized to signify their importance. These can be seen as synonymous with success and failure. So, the poem tells us that if we do meet either of these things and treat them the same way, then you have done good. Basically, if you act the same in winning or losing, you will do well. This can be simplified to mean that you shouldnt be a sore loser or a sore winner. A good winner or loser is someone who, upon facing failure or success, does not appear happy or sad at the win or loss, then that person is one who is far more stoic in nature.The poem proceeds to the idea of truth, and if you can still hear the truth within the words of others when they have tried to twist the truth into something that it is not, then you are doing well. This also relates to the final two lines in the stanza which tell us that if everything we have built crumbles around us, we should not fall into despair but should instead pick up our tools and get to work on it again. So far, this view of a stoic and more detached, unemotional perspective has been heavily reinforced. Arrest of Leander Starr Jameson (1896) by Unknown Artist;Petit Parisien, Public domain, via Wikimedia CommonsStanza ThreeIf you can make one heap of all your winnings And risk it on one turn of pitch-and-toss,And lose, and start again at your beginnings And never breathe a word about your loss:If you can force your heart and nerve and sinew To serve your turn long after they are gone,And so hold on when there is nothing in you Except the Will which says to them: Hold on!The first four lines of this stanza have to do with trying. It uses the metaphor of gambling but uses it to examine the idea of never giving up in the face of absolute loss. If you are able to bet everything you have, to try your best, and then lose everything but refuse to succumb to misery, you have done well.You should be able to simply pick yourself back up, dust yourself off, pick yourself up by your bootstraps, and start all over again without even acknowledging the failure.The next lines tell us that we should be able to control our emotions, to force ourselves to do what we may otherwise struggle to do. We must, regardless of the difficulty and the possibility of failure, keep pushing forward or, as the poem states at the end of the stanza, we must Hold on!. The use of a capital for the Will also implies that the Will to Life is an important point here and that we must strive towards what we want in our lives regardless of what failures we may face. Dr. Jameson from What I think of South Africa; its people and its politics (1896) by Stuart C. Cumberland;See page for author, Public domain, via Wikimedia CommonsStanza FourIf you can talk with crowds and keep your virtue, Or walk with Kingsnor lose the common touch,If neither foes nor loving friends can hurt you, If all men count with you, but none too much:If you can fill the unforgiving minute With sixty seconds worth of distance run,Yours is the Earth and everything thats in it, Andwhich is moreyoull be a Man, my son!The final stanza opens with a look at how we should behave when around others. We should not lose ourselves when in a crowd, we should be ourselves when we meet the powerful, and we must be able to remain fortified against both friends and enemies. We must not allow the words or actions of others influence us too much and our way of being. We must remain ourselves regardless of how others may wish to push us.The poem ultimately closes with an affirmation that we must be able to keep dashing forward, and it uses the metaphor of an athletic sprint for this. If we can do all of this then we will be a real man who can claim the world. The poem also uses a capital when discussing becoming a Man because that is what the poem wants from us. The poem has always been addressed to men, and all of the attributes listed above are those that are traditionally associated with masculinity.Now, before we close, it should be noted that these attributes are what Rudyard Kipling, in this poem, has suggested as good attributes to possess as a man. And this poem was also dedicated to, as we discussed above, the figure of Leander Starr Jameson, who led a disastrous attack that ultimately failed and is now seen as a contributory factor to a later war. Kipling saw this man as a kind of template for these sorts of attributes. However, he is today best known for his failure in the Jameson Raid. Sir Leander Starr Jameson (1896) by Sir L. Ward;See page for author, CC BY 2.0, via Wikimedia CommonsAll of this is to say that you should take what anyone claims to be the true attributes of a man with a pinch of salt. There are different ideas about what does and does not constitute masculinity, and this is only one way of looking at masculinity and men in general. So, that has been our in-depth If by Rudyard Kipling analysis, and hopefully, it has been one that makes the poem understandable.The If Poem Themes and MeaningsIf by Rudyard Kipling is a didactic poem that wants to encourage a certain way of being in those who read it. It has already been discussed how this poem has a Victorian stoicism perspective. The If poem themes are centered around this and, more specifically, about ways to conduct oneself as a man, especially in the face of success or defeat. The poem wants to encourage us in a specific way to act, and it attempts to serve as an inspirational text to those who agree with this kind of message.So, there is no single meaning or theme that can be found in an If by Rudyard Kipling analysis, but we can see the focus on how to deal with successes and failures, how to live our lives, and how to be human in general.These attributes are discussed with a view towards strength, a solid work ethic, righteousness, virtuousness, and so on. These are intended as powerful statements and ideas about how you should live your life. The poems ultimate meaning is to be a piece of educational and inspirational material for those who may need it. Although, this does also mean that it is ascribing what Kipling believed to be the correct way of living ones life.The Influence of If by Rudyard KiplingIf by Rudyard Kipling would have a large influence on literature after its publication as well as popular culture at large. It was seen as an inspirational poem and, while it hasnt remained one of the most famous poems by Rudyard Kipling in comparison to some of his other works, it has remained a popular one. Sir Leander Starr Jameson, Bt(n.d) by Middleton Alexander Jameson;National Portrait Gallery, Public domain, via Wikimedia CommonsThe poems poetic technique of repetition has been adopted by other poets and is seen as influential in that sense. In addition to this, the If poem meaning and its exploration of ideas surrounding resilience, humility, stoicism, and so on, has made this poem an influential one for those seeking more inspirational works.With this final examination of the influence of If by Rudyard Kipling, we can close this analysis. Today, we have examined the context around this poem, alongside an in-depth If by Rudyard Kipling analysis. We have also examined some of the If poem themes and ideas as well as the influence that it would ultimately have. Hopefully, this has been a good overview of the poem and helpful to any who may wish to learn more about it. There are many other Rudyard Kipling poems, and while many of them are controversial by todays standards, it can be beneficial to understand why that is the case, and so they are worth a read. Frequently Asked QuestionsWhat Is If by Rudyard Kipling?This is a poem by Rudyard Kipling. It is not one of the most famous poems he wrote in his life, but it has come to be a great example of Victorian-era stoicism. It is also noted for being a tribute to Leander Starr Jameson, who is now generally seen in a negative light because of his role in the Jameson Raid. This poem may not be one of Kiplings best-known works, but it has remained a great example of the kind of work that he produced.Who Was Rudyard Kipling?He was a writer who is often seen as one of the most famous of the British colonial writers of the late-19th and early-20th centuries. He was often seen as one of the greatest writers of his age and was even awarded a Nobel Prize for Literature in 1907. Furthermore, he was awarded this prize at a younger age than anyone else had ever attained it, as he was only 41 at the time. Kipling was one of the most popular writers of his age, but in more recent years, his work has come under increased scrutiny for his unapologetic support of colonialism.What Kind of Poem Is If by Rudyard Kipling?This poem is an example of didactic poetry. This is a type of poetry that attempts to teach the reader in some or another way. The If poem themes and meanings are meant to impart wisdom to the reader and to have us think more deeply about the topic on display. However, this poetic form can also be seen as a strange one as all poetry can impart some kind of an idea or message, but didactic poetry makes this far more explicit a goal than most other examples of poetic forms.Who Was Leander Starr Jameson?This figure was a doctor who migrated to South Africa in the late-19th century and eventually turned to politics. He played a significant role in the politics of Zimbabwe (known as Rhodesia at the time) during this period, but would primarily come to be known for the ill-fated raid that was named after him, the Jameson Raid. This was an attempt to trigger an uprising in the Afrikaans-controlled South African Republic but was ultimately a failure that served as a contributory factor in the later Anglo-Boer War (1899 1902).What Is Victorian-Era Stoicism?This was the term used to refer to a specific cultural ideal that was seen as preferable in Britain in the late-19th century. It was based on Classical Stoicism and was formed around the idea of discipline and duty. It is often noted for its more masculine perspective that focused on strength, and contributed to the general idea of the British mentality of the stiff upper lip concept. This philosophical position had a major influence on British society at the time and into the present. Justin van Huyssteen is a freelance writer, novelist, and academic originally from Cape Town, South Africa. At present, he has a bachelors degree in English and literary theory and an honors degree in literary theory. He is currently working towards his masters degree in literary theory with a focus on animal studies, critical theory, and semiotics within literature. As a novelist and freelancer, he often writes under the pen name L.C. Lupus.Justins preferred literary movements include modern and postmodern literature with literary fiction and genre fiction like sci-fi, post-apocalyptic, and horror being of particular interest. His academia extends to his interest in prose and narratology. He enjoys analyzing a variety of mediums through a literary lens, such as graphic novels, film, and video games.Justin is working for artincontext.org as an author and content writer since 2022. He is responsible for all blog posts about architecture, literature and poetry.Learn more about Justin van Huyssteen and the Art in Context Team. A summary of a much-loved poemSince Rudyard Kiplings poem If was first published in Kiplings volume of short stories and poems, Rewards and Fairies, in 1910, it has become one of Kiplings best-known poems, and was even voted the UKs favourite poem of all time in a poll of 1995. Why is If so highly regarded? And what is the curious story behind the poem? Closer analysis of the poem reveals an intriguing back-story and some surprising stylistic effects.If If you can keep your head when all about youAre losing theirs and blaming it on you,If you can trust yourself when all men doubt you,But make allowance for their doubting too;If you can wait and not be tired by waiting,Or being lied about, dont deal in lies,Or being hated, dont give way to hating,And yet dont look too good, nor talk too wise:If you can dreamand not make dreams your master;If you can thinkand not make thoughts your aim;If you can meet with Triumph and DisasterAnd treat those two impostors just the same;If you can bear to hear the truth youve spokenTwisted by knaves to make a trap for fools,Or watch the things you gave your life to, broken,And stoop and build em up with worn-out tools: If you can make one heap of all your winningsAnd risk it on one turn of pitch-and-toss,And lose, and start again at your beginningsAnd never breathe a word about your loss;If you can force your heart and nerve and sinewTo serve your turn long after they are gone,And so hold on when there is nothing in youExcept the Will which says to them: Hold on!If you can talk with crowds and keep your virtue,Or walk with Kingsnor lose the common touch,If neither foes nor loving friends can hurt you,If all men count with you, but none too much;If you can fill the unforgiving minuteWith sixty seconds worth of distance run,Yours is the Earth and everything thats in it,Andwhich is moreyoull be a Man, my son! According to Kipling in his autobiography, Something of Myself (1937), the origins of If lie in the failed Jameson raid of 1895-6, when the British colonial statesman Leander Starr Jameson led a raid against the South African (Boer) Republic over the New Year weekend. Jameson intended to rouse the British expatriates living in the Transvaal to rise up against the Boer government, but his fellow Brits showed no inclination to revolt. Instead, Jamesons bungled military action helped to create the climate that would lead to the Second Boer War a few years later. Kipling knew Jameson, and recorded in Something of Myself: Among the verses in Rewards was one set called If They were drawn from Jamesons character, and contained counsels of perfection most easy to give. However, it would be easy to overstate the role that the Jameson raid had on If, and it would appear that Kiplings (posthumously published) memoir is the first time that this link is mentioned. The poems final words, youll be a man, my son, suggest that the poem is addressed to Kiplings actual son, and If should first and foremost be interpreted as a poem addressed to a younger man, listing the necessary characteristics a man should acquire or cultivate in order to be a paragon of manly virtue.And what are those virtues? Stoicism looms large in Kiplings poem that is, the acknowledgment that, whilst you cannot always prevent bad things from happening to you, you can deal with them in a good way. This is summed up well in the referencing to meeting with triumph and disaster and treat[ing] those two impostors just the same in other words, be magnanimous in victory and success (dont gloat or crow about it) and be dignified and noble in defeat or times of trouble (dont moan or throw your toys out of the pram). A phrase that is often used in discussion or analysis of If is stiff upper lip, that shorthand for the typically English quality of reserve and stoicism in the face of disaster. If is a classic example of anaphora in English poetry: that is, the repetition of the same word or words at the beginning of successive clauses in this case, of course, If. But the syntactical balance in the poem is also noteworthy: one idea is introduced in the if clause, and then a further clause turns that idea or trope on its head. For instance, consider these two lines from the second stanza, where dreams and thoughts/thinking are discussed:If you can dreamand not make dreams your master;If you can thinkand not make thoughts your aim; This structure is found throughout If, and gives the poem an almost chant-like quality. (The accusation may be made that there is something too regular about such a form, and this may have been one reason why T. S. Eliot, otherwise a fan of Kiplings poetry, called If good verse but not good poetry.) In short, the power of If lies not solely in its ifs but its ifs but withouts . This rhythmical structure to Kiplings poem reinforces the stoical attitude to living which it advocates: its okay to dream, to think big, but dont expect your dreams always to come true, and be realistic in your goals. Its like a self-help book in verse, offering practical common-sense advice.This iconic poem is expressed plainly enough so that close textual analysis is by no means necessary to understand it but the syntactical and rhetorical rhythms and patterns Kipling sets up are worthy of commentary. But the poem appeals even to those not in the business of literary criticism or analysis. Its almost a code to live by, a mantra or, as one poet suggested, a distillation of the Bhagavad Gita into English. An extract from If is inscribed above the tennis players entrance at Wimbledon. Image: Rudyard Kipling in 1899 by Philip Burne-Jones; Wikimedia Commons. Subscribe to get the latest posts sent to your email. The poem If is a masterpiece written by a British Poet Rudyard Kipling in 1895. It was first published in 1910 in the chapter Brother Square Toes of the book Rewards and Fairies which is a collection of Rudyard Kiplings poetry and short-story fiction.The poem is an inspirational one written in second-person narrative. The narrator directly addresses his reader throughout the poem in order to inspire him with what he is saying. It has a positive and motivating tone. It consists of four stanzas, each one having eight lines. It is written in iambic pentameter.This poem is about a father addressing his son to have faith in himself. The father reveals the secret to his son to become a better human being. He motivates him to adopt certain traits in order to succeed in life. The son is told by the father to never give up after failure but to get up, reunite his soul and begin his struggle again.Rudyard Kipling took inspiration from the life of Leander Starr Jameson for writing this poem. Jameson was a British colonial and later on the 10th Prime Minister of Cape Colony. He was best known for his Jameson Raid (Dec 1895-Jan 1896), on Transvaal after assembling a private army, to overthrow the Boer Government of Paul Krauger because they were occupying large parts of South Africa that contained riches and resources.In the beginning, the British Government supported the raid but it disowned him after the plan failed. Jameson was kept in prison in Africa for fifteen months. He stayed firm in hard situations and took all the blames on himself.This poem is said to be based on Jamesons life and the sufferings he faced as a result of Jameson Raid.The poem begins with the narrator, being a father, addressing his son saying that he should keep calm in the situation of crisis when all the others around him are panicking and blaming him. He should trust himself when all the people around him discourage him. Though he has confidence in himself and his decision, he should also listen to the opinions people give him.He should learn to be patient and not feel irritated by waiting. If someone does any bad to him or speaks lies about him, he should not do bad in return. If he is hated by people, he should not be hateful in return but rather stay positive. He then advises his son neither to show off to people nor act arrogant but to stay modest.The narrator continues advising his son that it is good to dream high, have ambitions and goals but he must not allow his dreams to rule him. He should not lose connection with reality.If he thinks about his future and plans for it, he should not just sit and keep thinking. He needs to act upon the plans. If he achieves success or face failure, he should treat them equally.He neither should dwell in success if he achieves it and nor should he let himself collapse if he faces failure. He must not allow them to distract him because both of them are not long-lasting.He must have the courage and patience to listen to the things said by him but are modified by some dishonest men. He needs to be strong enough to see the most important things in his life to be broken, he must gather the courage to fix them and start trying again.The narrator keeps advising his son that if he can take a chance in life and risk everything even if he loses. He should start trying again after losing and must not quit or give up. He must not complain about his loss to other people. He needs to be self-sufficient and must not look up to people when things go wrong. He should keep trying even though he is too exhausted to continue. He should stay strong and firm even if he has no strength left in him except for the inner voice in him that keeps him moving.The advice continues as the father says to his son to be social and keep in touch with his social group but not to lose his individual goodness and integrity so that people may not be able to misguide him. He says that when he becomes successful in life and his status rises. He should not lose connection with his roots and the people where he has come from because that is his reality.He advises him not to allow anyone to hurt him, be they friends or enemies. He advises him to let people depend on him but not to take too much advantage of him. He also asks him to make good use of his time and if he acts upon the given advice, the world, and everything herein, will belong to him. It will make him a Man.It is the endurance of pain and hardships without any complaint. The narrator advises his son not to complain about his loss in front of people rather be strong and self-sufficient. No matter how harsh the situation may be, the son is advised to stay stiff-necked and brave.The poem is an advice and a guidance that a father gives to his son. The father wants his son to become a better human being and achieve success in life. In order to become a noble and successful man in life, the son is told to act upon the advice his father gives him and to avoid the negative things in life.The narrator advises his son to take risks and chances in life. He tells him to live life to its fullest. When a person fears taking risks, his life becomes empty and boring. He can achieve nothing in life. In order to become a successful person and to achieve greater things in life, one should take risks and try every path that might reach his goal.This poem talks about parent-child relationships. A father gives advice to his son in a friendly and rather unemotional way but he does care for his son and wants him to achieve success in life and to become a better human being.The son is advised by his father to avoid extremes. The father advises his son to be a modest person so that it would be easy to walk with kings and keep in touch with common people. He is also advised neither to be too good nor to be hateful but to keep a balance.Remain HumbleThe father tells his son to be humble. He is advised to be good to everyone. If someone does bad to him, he should let go of the negative things and stay positive. He should listen to the opinions of people and what they say, though he takes a decision of his own. He should be good to all and never be hateful to haters. This is the way to success.The poem has a masculine theme, it is about teaching boys how to become men. The father specifically addresses his son and teaches him different ways towards goodness and success. He advises him to adopt certain traits in order to become a Man.In the poem, the father wants to tell his son that loss and defeat is a part of life. If one fails to achieve something even after trying hard, he must not give up trying. He should rather try hard and achieve his goal.The person may become exhausted and wants to quit it but he should not quit trying because when a person fails in achieving his goal for the first time, he discovers new ways of achieving his goal and this is how success is achieved.The poem is a motivational one in the form of a dramatic monologue. A father, who is the narrator of the poem, is explaining different personality traits to his son to adapt them in order to be a good and humble man. The father advises his son in a fatherly but friendly way. The tone is rather unemotional but caring. The poem consists of four octaves, all of them provide guidance and advice.The poem progresses with the advice and guidance of the father. He asks his son to be positive and stay calm even when it is hard to. He advises him to stay confident and believe in himself even though people discourage him. The father wants his son to have a strong faith in himself and his decisions. The father after providing him with a list of advises, tells him that if he can adapt all these traits they will make him a better human being and a successful man in life ahead.The frequent use of the pronoun you makes the poem a direct address to the reader which creates an interest in the readers mind to act upon the listed advice. The guidance provided in the poem is in a polite way so the reader takes it as a list of friendly advice directly made to him.Through different poetic techniques, the poet has made this long list of advice, an interesting piece of literature. Every point is beautifully explained in the form of if and then conditional clauses in order to make it clear that if the reader adopts a positive trait or avoids a negative thing, what will happen in return. After reading this poem, the reader gets motivated to do good and avoid bad things.The poem If is a dramatic monologue where the narrator speaks continuously, providing guidance and advice to the reader. The narrator, being a father, addresses his son and guides him how to become a perfect man. The narrator, while advising his son, is not interrupted by any other person.Second-person point of view is used in the poem in order to make a direct connection with the reader. The poem is a list of advice that a father gives to his son so it makes the reader able to put himself in the position of the son. Second-person narrative is also important in a sense that it creates an interest in the mind of the reader to listen to the advice and act upon them. While reading the poem, a reader feels it as a direct address to him.The tone of the poem is advisory, didactic and fatherly. Since the poem is a long list of advices its tone remains the same throughout the poem. It guides the reader to live a life full of faith and dignity. The reader is advised to have faith in himself and lead an honorable life.Or walk with kings-nor lose the common touch, (line 26)In the above line, walk with kings is a symbol for high status and success. A person must not lose connection with common people in his life after achieving high status and success, he should rather keep a balance.If you can talk with crowds and keep your virtue, (line 25)Here crowds symbolize common people. The reader is advised here to keep his personal goodness and individual dignity in the midst of a crowd so that people may not misguide him.Or walk with kings-nor lose the common touch,In the above line, common touch is a symbol for humility and modesty. A person after achieving success must not lose the connection with common people. He is advised to stay modest.And-which is more-you will be a Man, my son! (line 32)Here the Man is a symbol of good qualities that the father wants his son to adopt.ImpostersIf you can meet with Triumph and Disaster (line 11)And treat those imposters just the same; (line 12)In the above lines Triumph and Disaster are compared to imposters using a metaphor. The reader is told to treat them equally. He should not dwell in his success as it is not long-lasting. He must also not lose heart after facing failure because it is not permanent. They both do not stay permanently in a persons life but come and go.If you can bear to hear the truth youve spoken (line 13)Twisted by knaves to make a trap for fools, (line 14)Here the metaphor knaves is used for dishonest people.If you can make one heap of all your winnings, (line 17)In the above line taking a chance or risk in life is compared to the game of gambling. A person while taking risks may win or lose just like the game of gambling.If you can dream-and not make dreams your master, (line 9)Here, the metaphor dream is used to talk about ones goals in life. It refers to ones ambitions and goals that one wants to achieve but while dreaming about achieving that goal one should be rational and realistic as well.If you can meet with Triumph and Disaster,And treat those imposters just the same;Triumph and Disaster are personified to imposters. It is said that if you meet these two, never believe them to be real and long-lasting but temporary.Expect the Will which says to them Hold on! (line 24)Will is personified here by giving it the human quality of speaking. The narrator says that those who are exhausted and tired of trying, their will power motivates them to keep moving.It is the repetition of the same word at the beginning of lines in a stanza.The word If is repeated at the beginning of almost every line of the poem to build a conditional clause and guide the reader that if he does something, what will happen as a consequence.It is the repetition of the same word at the end of neighbouring lines.If you can keep your head when all about you, (line 1)Are losing theirs and blaming it on you, (line 2)The above lines have the word you repeated at their ends. This second-person pronoun is used repeatedly, to address the reader directly in order to advise him.It is the use of two contrasting things in a line.If neither foes nor loving friends can hurt you, (line 27)Here foes and friends are two opposite words.It is the continuation of a clause beyond the line break.If you can keep your head when all about youAre losing theirs and blaming it on you,Here the sense of the first line is continuous with the second one for complete understanding. It occurs frequently in the poem because this poem is a long list of advice that a father gives to his son.It is a rhythmical pause in a poetic line.If you can dream-and not make dreams your master, (line 9)If you can think-and not make thoughts your aim, (line 10)In the above lines, the hyphen is an example of caesura. It is used to set the rhythm of the line. It allows the reader to take time to think and reflect on what is said in the line.Since this poem is a long list of advice and guidance that a father gives his son. It has frequent use of imperatives.Or being lied about, dont deal in lies, (line 6)Or being hated, dont give way to hating, (line 7)And yet dont look too good, nor too wise; (line 8)The above used imperatives are not strict commands. They are friendly advice that a father gives his son.If you can meet with Triumph and DisasterThe capitalization here is for emphasis. The poet wants the reader to know the importance of these two, in life. They are not real and long-lasting so one should treat them in the same way.Expect the Will that says to them Hold on!Will is capitalized in order to emphasize its importance. The will, of an exhausted person who is tired of trying, keeps telling the person to keep trying and not to give up.And-which is more-youll be a Man my son! (line 32)Twisted by knaves to make a trap for fools (line 14)The above two lines show the repetition of the consonant m and t respectively, at the beginning of the neighbouring words.And yet dont look too good, nor talk too wise: (line 8)The above line shows the repetition of the vowel o.The poem follows the metrical pattern of iambic pentameter. Each line of the poem has five feet. Each foot consists of one stressed and unstressed syllable.If you | can keep | you head | when all | about | youThe poem has an ababcdcd rhyme scheme except for the first line of the poem which has aaaa bcbc.,the free encyclopedia that anyone can edit.107,583 active editors 7,025,532 articles in EnglishSir William Gordon-Cumming (20July 1848 20May 1930) was a Scottish landowner, soldier and socialite. He was the central figure in the royal baccarat scandal of 1891. He joined the British Army in 1868 and saw service in South Africa, Egypt and the Sudan; he served with distinction and rose to the rank of lieutenant-colonel. An adventurer, he also hunted in the US and India. A friend of Edward, Prince of Wales, for over 20 years, in 1890 he attended a house party at Tranby Croft, where he took part in a game of baccarat at the behest of the prince. During the course of two nights' play he was accused of cheating, which he denied. After news of the affair leaked out, he sued five members of the party for slander; Edward was called as a witness. The case was a public spectacle in the UK and abroad, but the verdict went against Gordon-Cumming and he was ostracised from polite society. After the court case he married an American heiress, but their relationship was unhappy. (Fullarticle...)Recently featured: Great Wilbraham (causewayed enclosure)Henry de HinuberHurricane Claudette (2003)ArchiveBy emailMore featured articlesAboutPostcard with a Fula woman... that Franois-Edmond Fortier published more than 3,300 postcards of French West Africa (example pictured) between 1901 and 1920?... that a language riot broke out between members of Our Lady of the Rosary in 1917?... that Oleksandr Rodin's opera Kateryna was staged despite barricades, bombings, and an air-raid alarm?... that Paul Among the People treats the Pauline epistles as sources comparable to Homer, Aristophanes and Virgil on Greco-Roman attitudes?... that Gyula Kakas competed at two Olympics in gymnastics, set the Hungarian pole-vault record, and played for a national-champion football club?... that a lyric in Beautiful Chaos was praised for "spreading queer joy"?... that defending champions Bermuda did not compete in the women's football tournament at the 2015 Island Games?... that Vatican Taekwondo has no registered athletes or coaches?... that Iceland's entry for Eurovision in 2025 brought out a line of Ash Wednesday costumes?ArchiveStart a new articleNominate an articleMuhammadu BuhariFormer president of Nigeria Muhammadu Buhari (pictured) dies at the age of 82.Clashes between Druze militias and the Syrian Armed Forces result in hundreds of deaths.The International Criminal Court issues arrest warrants for Taliban leaders Hibatullah Akhundzada and Abdul Hakim Haqqani over their alleged persecution of women in Afghanistan.Flooding in Central Texas, United States, leaves at least 140 people dead.Ongoing: Gaza warRussian invasion of UkrainetimelineSudanese civil wartimelineRecent deaths: Andrea GibsonRaymond GuiotFelix BaumgartnerFauja SinghBradley John MurdochFrank BarrieNominate an articleJuly 20Forensic experts at the site of the Suru bombing1807 French brothers Claude and Nicphore Nipce received a patent for their Pyrolophore, one of the world's first internal combustion engines.1951 Abdullah I of Jordan was assassinated while visiting the Al-Aqsa Mosque in Jerusalem.1976 The Viking 1 lander became the first spacecraft to successfully land on Mars and perform its mission.1997 USSConstitution, one of the United States Navy's original six frigates, sailed for the first time in 116 years after a full restoration.2015 A suicide attack (aftermath pictured) in Suru, Turkey, for which Islamic State of Iraq and the Levant (ISIL) claimed responsibility, killed 34 people and injured 104 others.Alexander the Great (b.356 BC)Amanda Clement (d.1971)Bruce Lee (d.1973)Gisele Bndchen (b.1980)More anniversaries: July 19July 20July 21ArchiveBy emailList of days of the yearAboutC/2022 E3 (ZTF) is a non-periodic comet from the Oort cloud that was discovered by the Zwicky Transient Facility (ZTF) in 2022. With a comet nucleus of around 1 kilometre (0.6mi) in diameter,

color image of Vesta taken by Dawn. The massive Rheasilvia Crater dominates Vesta's south pole.DiscoveryDiscoveredbyHeinrich Wilhelm OlbersDiscoverydate29 March 1807DesignationsMPCdesignation(4) VestaPronunciation/vst/[1]Named afterVestaMinorplanet categoryMain belt (Vesta family)AdjectivesVestanVestian[a]Symbol (historically astronomical, now astrological)Orbital characteristics[6]Epoch 13September 2023(JD2453300.5)Aphelion2.57AU (384millionkm)Perihelion2.15AU (322millionkm)Semi-major axis2.36AU (353millionkm)Eccentricity0.0894Orbital period (sidereal)3.63yr (1325.86d)Average orbital speed19.34km/sMean anomaly169.4Inclination7.1422 to ecliptic5.58 to invariable plane[7]Longitudeof ascendingnode103.71Timeof perihelion26 December 2021[8]Argumentof perihelion151.66SatellitesNoneEarthMOID1.14AU (171millionkm)Proper orbital elements[9]Proper semi-major axis2.36151AUProper eccentricity0.098758Proper inclination6.39234Proper mean motion99.1888deg/ yrProper orbital period3.62944 yr(1325.654 d)Precession of perihelion36.8729 (2343 years)arcsec/ yrPrecessionof the ascendingnode39.5979 (2182 years)arcsec/ yrPhysical characteristicsDimensions572.6km 557.2km 446.4km[10]Mean diameter525.40.2km[10]Flattening0.2204Surface area(8.660.2)105km2[b] [11]Volume7.4970107km3[10]Mass(2.5902710.000058)1020kg[12]Mean density3.4560.035g/cm3[10]Equatorial surfacegravity0.22m/s2 (0.022g0)Equatorial escape velocity0.36km/sSynodic rotation period0.2226d (5.342h)[6][13]Equatorial rotationvelocity93.1m/s[c]Axial tilt29Northpole right ascension20h 32m[d]Northpole declination48[d]Geometric albedo0.423[15]Temperaturemin: 75K (198C)max: 250K (23C)[16]Spectral typeV[6][17]Apparent magnitude5.1[18] to 8.48Absolute magnitude(H)3.20[6][15]Angular diameter0.70 to 0.22Vesta (minor-planet designation: 4 Vesta) is one of the largest objects in the asteroid belt, with a mean diameter of 525 kilometres (326mi).[10] It was discovered by the German astronomer Heinrich Wilhelm Matthias Olbers on 29 March 1807[6] and is named after Vesta, the virgin goddess of home and hearth from Roman mythology.[19]Vesta is thought to be the second-largest asteroid, both by mass and by volume, after the dwarf planet Ceres.[20][21][22] Measurements give it a nominal volume only slightly larger than that of Pallas (about 5% greater), but it is 25% to 30% more massive. It constitutes an estimated 9% of the mass of the asteroid belt.[23] Vesta is the only known remaining rocky protoplanet of the kind that formed the terrestrial planets.[24] Numerous fragments of Vesta were ejected by collisions one and two billion years ago that left two enormous craters occupying much of Vesta's southern hemisphere.[25][26] Debris from these events has fallen to Earth as howarditeeucritediogenite (HED) meteorites, which have been a rich source of information about Vesta.[27][28][29]Vesta is the brightest asteroid visible from Earth. It is regularly as bright as magnitude 5.1,[18] at which times it is faintly visible to the naked eye. Its maximum distance from the Sun is slightly greater than the minimum distance of Ceres from the Sun,[e] although its orbit lies entirely within that of Ceres.[30]NASA's Dawn spacecraft entered orbit around Vesta on 16 July 2011 for a one-year exploration and left the orbit of Vesta on 5 September 2012[31] en route to its final destination, Ceres. Researchers continue to examine data collected by Dawn for additional insights into the formation and history of Vesta.[32][33]Vesta, Ceres, and the Moon with sizes shown to scaleHeinrich Olbers discovered Pallas in 1802, the year after the discovery of Ceres. He proposed that the two objects were the remnants of a destroyed planet. He sent a letter with his proposal to the British astronomer William Herschel, suggesting that a search near the locations where the orbits of Ceres and Pallas intersected might reveal more fragments. These orbital intersections were located in the constellations of Cetus and Virgo.[34] Olbers commenced his search in 1802, and on 29 March 1807 he discovered Vesta in the constellation Virgoa coincidence, because Ceres, Pallas, and Vesta are not fragments of a larger body. Because the asteroid Juno had been discovered in 1804, this made Vesta the fourth object to be identified in the region that is now known as the asteroid belt. The discovery was announced in a letter addressed to German astronomer Johann H. Schrter dated 31 March.[35] Because Olbers already had credit for discovering a planet (Pallas; at the time, the asteroids were considered to be planets), he gave the honor of naming his new discovery to German mathematician Carl Friedrich Gauss, whose orbital calculations had enabled astronomers to confirm the existence of Ceres, the first asteroid, and who had computed the orbit of the new planet in the remarkably short time of 10 hours.[36][37] Gauss decided on the Roman virgin goddess of home and hearth, Vesta.[38]Vesta was the fourth asteroid to be discovered, hence the number4 in its formal designation. The name Vesta, or national variants thereof, is in international use with two exceptions: Greece and China. In Greek, the name adopted was the Hellenic equivalent of Vesta, Hestia (4); in English, that name is used for 46 Hestia (Greeks use the name "Hestia" for both, with the minor-planet numbers used for disambiguation). In Chinese, Vesta is called the 'hearth-god(dess) star', Zoshnxng, naming the asteroid for Vesta's role, similar to the Chinese names of Uranus, Neptune, and Pluto.[f]Upon its discovery, Vesta was, like Ceres, Pallas, and Juno before it, classified as a planet and given a planetary symbol. The symbol represented the altar of Vesta with its sacred fire and was designed by Gauss.[39][40] In Gauss's conception, now obsolete, this was drawn . His form is in the pipeline for Unicode 17.0 as U+1F777 .[41][42][g]The asteroid symbols were gradually retired from astronomical use after 1852, but the symbols for the first four asteroids were resurrected for astrology in the 1970s. The abbreviated modern astrological variant of the Vesta symbol is (U+26B6).[41][h]After the discovery of Vesta, no further objects were discovered for 38years, and during this time the Solar System was thought to have eleven planets.[47] However, in 1845, new asteroids started being discovered at a rapid pace, and by 1851 there were fifteen, each with its own symbol, in addition to the eight major planets (Neptune had been discovered in 1846). It soon became clear that it would be impractical to continue inventing new planetary symbols indefinitely, and some of the existing ones proved difficult to draw quickly. That year, the problem was addressed by Benjamin Apthorp Gould, who suggested numbering asteroids in their order of discovery, and placing this number in a disk (circle) as the generic symbol of an asteroid. Thus, the fourth asteroid, Vesta, acquired the generic symbol . This was soon coupled with the name into an official numbername designation, Vesta, as the number of minor planets increased. By 1858, the circle had been simplified to parentheses, (4) Vesta, which were easier to typeset. Other punctuation, such as 4) Vesta and 4, Vesta, was also briefly used, but had more or less completely died out by 1949.[48]SPHERE image is shown on the left, with a synthetic view derived from Dawn images shown on the right for comparison.[49]Photometric observations of Vesta were made at the Harvard College Observatory in 18801882 and at the Observatoire de Toulouse in 1909. These and other observations allowed the rotation rate of Vesta to be determined by the 1950s. However, the early estimates of the rotation rate came into question because the light curve included variations in both shape and albedo.[50]Early estimates of the diameter of Vesta ranged from 383 kilometres (238mi) in 1825, to 444km (276mi). E.C. Pickering produced an estimated diameter of 51317km (31911mi) in 1879, which is close to the modern value for the mean diameter, but the subsequent estimates ranged from a low of 390km (242mi) up to a high of 602km (374mi) during the next century. The measured estimates were based on photometry. In 1989, speckle interferometry was used to measure a dimension that varied between 498 and 548km (309 and 341mi) during the rotational period.[51] In 1991, an occultation of the star SAO 93228 by Vesta was observed from multiple locations in the eastern United States and Canada. Based on observations from 14 different sites, the best fit to the data was an elliptical profile with dimensions of about 550km 462km (342mi 287mi).[52] Dawn confirmed this measurement.[i] These measurements will help determine the thermal history, size of the core, role of water in asteroid evolution and what meteorites found on Earth come from these bodies, with the ultimate goal of understanding the conditions and processes present at the solar system's earliest epoch and the role of water content and size in planetary evolution.[53]Vesta became the first asteroid to have its mass determined. Every 18 years, the asteroid 197 Arete approaches within 0.04AU of Vesta. In 1966, based upon observations of Vesta's gravitational perturbations of Arete, Hans G. Hertz estimated the mass of Vesta at (1.200.08)1010M (solar masses).[54] More refined estimates followed, and in 2001 the perturbations of 17 Thetis were used to calculate the mass of Vesta to be (1.310.02)1010M.[55] Dawn determined it to be 1.30291010M.Vesta orbits the Sun between Mars and Jupiter, within the asteroid belt, with a period of 3.6 Earth years,[6] specifically in the inner asteroid belt, interior to the Kirkwood gap at 2.50AU. Its orbit is moderately inclined (i = 7.1, compared to 7 for Mercury and 17 for Pluto) and moderately eccentric (e = 0.09, about the same as for Mars).[6]True orbital resonances between asteroids are considered unlikely. Because of their small masses relative to their large separations, such relationships should be very rare.[56] Nevertheless, Vesta is able to capture other asteroids into temporary 1:1 resonant orbital relationships (for periods up to 2 million years or more) and about forty such objects have been identified.[57] Decameter-sized objects detected in the vicinity of Vesta by Dawn may be such quasi-satellites rather than proper satellites.[57]Olbers Regio (dark area) defines the prime meridian in the IAU coordinate system. It is shown here in a Hubble shot of Vesta, because it is not visible in the more detailed Dawn images.Claudia crater (indicated by the arrow at the bottom of the closeup image at right) defines the prime meridian in the Dawn/NASA coordinate system.Vesta's rotation is relatively fast for an asteroid (5.342h) and prograde, with the north pole pointing in the direction of right ascension 20h32min, declination +48 (in the constellation Cygnus) with an uncertainty of about 10. This gives an axial tilt of 29.[58]Two longitudinal coordinate systems are used for Vesta, with prime meridians separated by 150. The IAU established a coordinate system in 1997 based on Hubble photos, with the prime meridian running through the center of Olbers Regio, a dark feature 200km across. When Dawn arrived at Vesta, mission scientists found that the location of the pole assumed by the IAU was off by 10, so that the IAU coordinate system drifted across the surface of Vesta at 0.06 per year, and also that Olbers Regio was not discernible from up close, and so was not adequate to define the prime meridian with the precision they needed. They corrected the pole, but also established a new prime meridian 4 from the center of Claudia, a sharply defined crater 700 metres across, which they say results in a more logical set of mapping quadrangles.[59] All NASA publications, including images and maps of Vesta, use the Claudian meridian, which is unacceptable to the IAU. The IAU Working Group on Cartographic Coordinates and Rotational Elements recommended a coordinate system, correcting the pole but rotating the Claudian longitude by 150 to coincide with Olbers Regio.[60] It was accepted by the IAU, although it disrupts the maps prepared by the Dawn team, which had been positioned so they would not bisect any major surface features.[59][61]Relative sizes of the four largest asteroids. Vesta is second from left.This graph was using the legacy Graph extension, which is no longer supported. It needs to be converted to the new Chart extension.The mass of 4 Vesta (blue) compared to other large asteroids: 1 Ceres, 2 Pallas, 10 Hygiea, 704 Interamnia, 15 Eunomia and the remainder of the Main Belt. The unit of mass is1018 kg. Other objects in the Solar system with well-defined masses within a factor of 2 of Vesta's mass are Varda, Gknhmdm, and Salacia (245, 136, and 4921018 kg, respectively). No moons are in this range: the closest, Tethys (Saturn III) and Enceladus (Saturn II), are over twice and less than half of Vesta's mass.Vesta is the second most massive body in the asteroid belt, although it is only 28% as massive as Ceres, the most massive body.[62][23] Vesta is, however, the most massive body that formed in the asteroid belt, as Ceres is believed to have formed between Jupiter and Saturn. Vesta's density is lower than those of the four terrestrial planets but is higher than those of most asteroids, as well as all of the moons in the Solar System except Io. Vesta's surface area is about the same as the land area of Pakistan, Venezuela, Tanzania, or Nigeria; slightly under 900,000km2 (350,000sqmi; 90millionha; 220million acres). It has an only partially differentiated interior.[63] Vesta is only slightly larger (525.40.2km[10]) than 2 Pallas (5123km) in mean diameter,[64] but is about 25% more massive.Vesta's shape is close to a gravitationally relaxed oblate spheroid,[58] but the large concavity and protrusion at the southern pole (see 'Surface features' below) combined with a mass less than 51020kg precluded Vesta from automatically being considered a dwarf planet under International Astronomical Union (IAU) Resolution XXVI 5.[65] A 2012 analysis of Vesta's shape[66] and gravity field using data gathered by the Dawn spacecraft has shown that Vesta is currently not in hydrostatic equilibrium.[10][67]Temperatures on the surface have been estimated to lie between about 20C (253K) with the Sun overhead, dropping to about 190C (83.1K) at the winter pole. Typical daytime and nighttime temperatures are 60C (213K) and 130C (143K), respectively. This estimate is for 6 May 1996, very close to perihelion, although details vary somewhat with the seasons.[16]Further information: List of geological features on VestaBefore the arrival of the Dawn spacecraft, some Vestan surface features had already been resolved using the Hubble Space Telescope and ground-based telescopes (e.g., the Keck Observatory).[68] The arrival of Dawn in July 2011 revealed the complex surface of Vesta in detail.[69]Geologic map of Vesta (Mollweide projection).[70] The most ancient and heavily cratered regions are brown; areas modified by the Veneneia and Rheasilvia impacts are purple (the Saturnalia Fossae Formation, in the north)[71] and light cyan (the Divalia Fossae Formation, equatorial),[70] respectively; the Rheasilvia impact basin interior (in the south) is dark blue, and neighboring areas of Rheasilvia ejecta (including an area within Veneneia) are light purple-blue;[72][73] areas modified by more recent impacts or mass wasting are yellow/orange or green, respectively.Main articles: Rheasilvia and VeneneiaNorthern (left) and southern (right) hemispheres. The "Snowman" craters are at the top of the left image; Rheasilvia and Veneneia (green and blue) dominate the right. Parallel troughs are seen in both. Colors of the two hemispheres are not to scale,[j] and the equatorial region is not shown.South pole of Vesta, showing the extent of Rheasilvia crater.The most prominent of these surface features are two enormous impact basins, the 500-kilometre-wide (311mi) Rheasilvia, centered near the south pole; and the 400-kilometre-wide (249mi) Veneneia. The Rheasilvia impact basin is younger and overlies the Veneneia.[74] The Dawn science team named the younger, more prominent crater Rheasilvia, after the mother of Romulus and Remus and a mythical vestal virgin.[75] Its width is 95% of the mean diameter of Vesta. The crater is about 19km (12mi) deep. A central peak rises 23km (14mi) above the lowest measured part of the crater floor and the highest measured part of the crater rim is 31km (19mi) above the crater floor low point. It is estimated that the impact responsible excavated about 1% of the volume of Vesta, and it is likely that the Vesta family and V-type asteroids are the products of this collision. If this is the case, then the fact that 10km (6mi) fragments have survived bombardment until the present indicates that the crater is at most only about 1billion years old.[76] It would also be the site of origin of the HED meteorites. All the known V-type asteroids taken together account for only about 6% of the ejected volume, with the rest presumably either in small fragments, ejected by approaching the 3:1Kirkwood gap, or perturbed away by the Yarkovsky effect or radiation pressure. Spectroscopic analyses of the Hubble images have shown that this crater has penetrated deep through several distinct layers of the crust, and possibly into the mantle, as indicated by spectral signatures of olivine.[58]Subsequent analysis of data from the Dawn mission provided much greater detail on Rheasilvia's structure and composition, confirming it as one of the largest impact structures known relative to its parent body size.[74] The impact clearly modified the pre-existing very large, Veneneia structure, indicating Rheasilvia's younger age.[74] Rheasilvia's size makes Vesta's southern topography unique, creating a flattened southern hemisphere and contributing significantly to the asteroid's overall oblate shape.[69] Rheasilvia's ~22km (14mi) central peak stands as one of the tallest mountains identified in the Solar System.[74] Its base width of roughly 180km (110mi) and complex morphology distinguishes it from the simpler central peaks seen in smaller craters.[77] Numerical modeling indicates that such a large central structure within a ~505km (314mi) diameter basin requires formation on a differentiated body with significant gravity. Scaling laws for craters on smaller asteroids fail to predict such a feature; instead, impact dynamics involving transient crater collapse and rebound of the underlying material (potentially upper mantle) are needed to explain its formation.[77] Hydrocode simulations suggest the impactor responsible was likely 6070km (3743mi) across, impacting at roughly 5.4 km/s.[78] Models of impact angle (around 30-45 degrees from vertical) better match the detailed morphology of the basin and its prominent peak.[77] Crater density measurements on Rheasilvia's relatively unmodified floor materials and surrounding ejecta deposits, calibrated using standard lunar chronology functions adapted for Vesta's location, place the impact event at approximately 1 billion years ago.[79][70] This age makes Rheasilvia a relatively young feature on a protoplanetary body formed early in Solar System history. The estimated excavation of ~1% of Vesta's volume[74] provides a direct link to the Vesta family of asteroids (Vestoids) and the HED meteorites. Since Vesta's spectral signature matches that of the Vestoids and HEDs, this strongly indicates they are fragments ejected from Vesta most likely during the Rheasilvia impact.[27][79] The Dawn mission's VIR instrument helped to confirm the basin's deep excavation and compositional diversity. VIR mapping revealed spectral variations across the basin consistent with the mixing of different crustal layers expected in the HED meteorites. Signatures matching eucrites (shallow crustal basalts) and diogenites (deeper crustal orthopyroxenites) were identified, which usually correlate with specific morphological features like crater walls or slump blocks.[80][27] The confirmed signature of olivine-rich material, which were first hinted at by Hubble observations is strongest on the flanks of the central peak and in specific patches along the basin rim and walls, suggesting it is not uniformly distributed but rather exposed in distinct outcrops.[81][80] As the dominant mineral expected in Vesta's mantle beneath the HED-like crust,[10] the presence of olivine indicates the Rheasilvia impact penetrated Vesta's entire crust (~2040km (1225mi) thick in the region) and excavated material from the upper mantle.[81] Furthermore, the global stresses resulting from this massive impact are considered the likely trigger for the formation of the large trough systems, like Divalia Fossa, that encircle Vesta's equatorial regions.[82][69]The crater AeliaFeralia Planitia, an old, degraded impact basin or impact basin complex near Vesta's equator (green and blue). It is 270km (168mi) across and predates Rheasilvia (green at bottom)Several old, degraded craters approach Rheasilvia and Veneneia in size, although none are quite so large. They include Feralia Planitia, shown at right, which is 270km (168mi) across.[83] More-recent, sharper craters range up to 158km (98mi) Varronilla and 196km (122mi) Postumia.[84]Dust fills up some craters, creating so-called dust ponds. They are a phenomenon where pockets of dust are seen in celestial bodies without a significant atmosphere. These are smooth deposits of dust accumulated in depressions on the surface of the body (like craters), contrasting from the Rocky terrain around them.[85] On the surface of Vesta, we have identified both type1 (formed from impact melt) and type2 (electrostatically made) dust ponds within 030N/S, that is, Equatorial region. 10craters have been identified with such formations.[86]The "snowman craters" are a group of three adjacent craters in Vesta's northern hemisphere. Their official names, from largest to smallest (west to east), are Marcia, Calpurnia, and Minucia. Marcia is the youngest and cross-cuts Calpurnia. Minucia is the oldest.[70]"Snowman" craters by Dawn from 5,200km (3,200mi) in 2011Detailed image of the "Snowman" cratersThe majority of the equatorial region of Vesta is sculpted by a series of parallel troughs designated Divalia Fossae; its longest trough is 1020 kilometres (6.212.4mi) wide and 465 kilometres (289mi) long. Despite the fact that Vesta is a one-seventh the size of the Moon, Divalia Fossae dwarfs the Grand Canyon. A second series, inclined to the equator, is found further north. This northern trough system is named Saturnalia Fossae, with its largest trough being roughly 40km (25mi) wide and over 370km (230mi) long. These troughs are thought to be large-scale graben resulting from the impacts that created Rheasilvia and Veneneia craters, respectively. They are some of the longest chasms in the Solar System, nearly as long as Ithaca Chasma on Tethys. The troughs may be graben that formed after another asteroid collided with Vesta, a process that can happen only in a body that is differentiated,[82] which Vesta may not fully be. Alternatively, it is proposed that the troughs may be radial sculptures created by secondary cratering from Rheasilvia.[87]A section of Divalia Fossae, with parallel troughs to the north and southA computer-generated view of a portion of Divalia FossaeCompositional information from the visible and infrared spectrometer (VIR), gamma-ray and neutron detector (GRaND), and framing camera (FC), all indicate that the majority of the surface composition of Vesta is consistent with the composition of the howardite, eucrite, and diogenite meteorites.[88][89][90] The Rheasilvia region is richest in diogenite, consistent with the Rheasilvia-forming impact excavating material from deeper within Vesta. The presence of olivine within the Rheasilvia region would also be consistent with excavation of mantle material. However, olivine has only been detected in localized regions of the northern hemisphere, not within Rheasilvia.[32] The origin of this olivine is currently unclear. Though olivine was expected by astronomers to have originated from Vesta's mantle prior to the arrival of the Dawn orbiter, the lack of olivine within the Rheasilvia and Veneneia impact basins complicates this view. Both impact basins excavated Vestian material down to 60100km, far deeper than the expected thickness of ~3040km for Vesta's crust. Vesta's crust may be far thicker than expected or the violent impact events that created Rheasilvia and Veneneia may have mixed material enough to obscure olivine from observations. Alternatively, Dawn observations of olivine could instead be due to delivery by olivine-rich impactors, unrelated to Vesta's internal structure.[91]Pitted terrain has been observed in four craters on Vesta: Marcia, Cornelia, Numisia and Licinia.[92] The formation of the pitted terrain is proposed to be degassing of impact-heated volatile-bearing material. Along with the pitted terrain, curvilinear gullies are found in Marcia and Cornelia craters. The curvilinear gullies end in lobate deposits, which are sometimes covered by pitted terrain, and are proposed to form by the transient flow of liquid water after buried deposits of ice were melted by the heat of the impacts.[71] Hydrated materials have also been detected, many of which are associated with areas of dark material.[93] Consequently, dark material is thought to be largely composed of carbonaceous chondrite, which was deposited on the surface by impacts. Carbonaceous chondrites are comparatively rich in mineralogically bound OH.[90]Cut-away schematic of Vestan core, mantle, and crustEucrite meteoriteA large collection of potential samples from Vesta is accessible to scientists, in the form of over 1200HED meteorites (Vestan achondrites), giving insight into Vesta's geologic history and structure. NASA Infrared Telescope Facility (NASA IRTF) studies of asteroid (237442) 1999 TA10 suggest that it originated from deeper within Vesta than the HED meteorites.[94]Vesta is thought to consist of a metallic ironnickel core, variously estimated to be 90km (56mi)[63] to 220km (140mi)[10] in diameter, an overlying rocky olivine mantle, with a surface crust of similar composition to HED meteorites.From the first appearance of calciumaluminium-rich inclusions (the first solid matter in the Solar System, forming about 4.567billion years ago), a likely time line is as follows:[95][96][97][98][99]Timeline of the evolution of Vesta23million yearsAccretion completed45million yearsComplete or almost complete melting due to radioactive decay of 26Al, leading to separation of the metal core67million yearsProgressive crystallization of a convecting molten mantle. Convection stopped when about 80% of the material had crystallizedExtrusion of the remaining molten material to form the crust, either as basaltic lavas in progressive eruptions, or possibly forming a short-lived magma ocean.The deeper layers of the crust crystallize to form plutonic rocks, whereas older basalts are metamorphosed due to the pressure of newer surface layers.Slow cooling of the interiorVesta is the only known intact asteroid that has been resurfaced in this manner. Because of this, some scientists refer to Vesta as a protoplanet.[100]Composition of the Vestan crust (by depth)[101]A lithified regolith, the source of howardites and brecciated eucrites.Basaltic lava flows, a source of non-cumulate eucrites.Plutonic rocks consisting of pyroxene, pigeonite and plagioclase, the source of cumulate eucrites.Plutonic rocks rich in orthopyroxene with large grain sizes, the source of diogenites.On the basis of the sizes of V-type asteroids (thought to be pieces of Vesta's crust ejected during large impacts), and the depth of Rheasilvia crater (see below), the crust is thought to be roughly 10 kilometres (6mi) thick.[102]Findings from the Dawn spacecraft have found evidence that the troughs that wrap around Vesta could be graben formed by impact-induced faulting (see Troughs section above), meaning that Vesta has more complex geology than other asteroids. The impacts that created the Rheasilvia and Veneneia craters occurred when Vesta was no longer warm and plastic enough to return to an equilibrium shape, distorting its once rounded shape and prohibiting it from being classified as a dwarf planet today.[citation needed]Vesta's surface is covered by regolith distinct from that found on the Moon or asteroids such as Itokawa. This is because space weathering acts differently. Vesta's surface shows no significant trace of nanophase iron because the impact speeds on Vesta are too low to make rock melting and vaporization an appreciable process. Instead, regolith evolution is dominated by brecciation and subsequent mixing of bright and dark components.[103] The dark component is probably due to the infall of carbonaceous material, whereas the bright component is the original Vesta basaltic soil.[104]Some small Solar System bodies are suspected to be fragments of Vesta caused by impacts. The Vestian asteroids and HED meteorites are examples. The V-type asteroid 1929 Kollaa has been determined to have a composition akin to cumulate eucrite meteorites, indicating its origin deep within Vesta's crust.[28]Vesta is currently one of only eight identified Solar System bodies of which we have physical samples, coming from a number of meteorites suspected to be Vestan fragments. It is estimated that 1 out of 16 meteorites originated from Vesta.[105] The other identified Solar System samples are from Earth itself, meteorites from Mars, meteorites from the Moon, and samples returned from the Moon, the comet Wild 2, and the asteroids 25143 Itokawa, 162173 Ryugu, and 101955 Bennu.[29][k]Animation of Dawn's trajectory from 27 September 2007 to 5 October 2018 Dawn Earth Mars 4 Vesta 1 CeresFirst image of asteroids (Ceres and Vesta) taken from Mars. The image was made by the Curiosity rover on 20 April 2014.Animation of Dawn's trajectory around 4 Vesta from 15 July 2011 to 10 September 2012 Dawn 4 VestaIn 1981, a proposal for an asteroid mission was submitted to the European Space Agency (ESA). Named the Asteroidal Gravity Optical and Radar Analysis (AGORA), this spacecraft was to launch some time in 19901994 and perform two flybys of large asteroids. The preferred target for this mission was Vesta. AGORA would reach the asteroid belt either by a gravitational slingshot trajectory past Mars or by means of a small ion engine. However, the proposal was refused by the ESA. A joint NASAESA asteroid mission was then drawn up for a Multiple Asteroid Orbiter with Solar Electric Propulsion (MAOSEP), with one of the mission profiles including an orbit of Vesta. NASA indicated they were not interested in an asteroid mission. Instead, the ESA set up a technological study of a spacecraft with an ion drive. Other missions to the asteroid belt were proposed in the 1980s by France, Germany, Italy and the United States, but none were approved.[106] Exploration of Vesta by fly-by and impacting penetrator was the second main target of the first plan of the multi-aimed Soviet Vesta mission, developed in cooperation with European countries for realisation in 19911994 but canceled due to the dissolution of the Soviet Union.Artist's conception of Dawn orbiting VestaIn the early 1990s, NASA initiated the Discovery Program, which was intended to be a series of low-cost scientific missions. In 1996, the program's study team recommended a mission to explore the asteroid belt using a spacecraft with an ion engine as a high priority. Funding for this program remained problematic for several years, but by 2004 the Dawn vehicle had passed its critical design review[107] and construction proceeded.[citation needed]It launched on 27 September 2007 as the first space mission to Vesta. On 3 May 2011, Dawn acquired its first targeting image 1.2million kilometres (0.7510^6mi) from Vesta.[108] On 16 July 2011, NASA confirmed that it received telemetry from Dawn indicating that the spacecraft successfully entered Vesta's orbit.[109] It was scheduled to orbit Vesta for one year, until July 2012.[110] Dawn's arrival coincided with late summer in the southern hemisphere of Vesta, with the large crater at Vesta's south pole (Rheasilvia) in sunlight. Because a season on Vesta lasts eleven months, the northern hemisphere, including anticipated compression fractures opposite the crater, would become visible to Dawn's cameras before it left orbit.[111] Dawn left orbit around Vesta on 4 September 2012 11:26 p.m. PDT to travel to Ceres.[112]NASA/DLR released imagery and summary information from a survey orbit, two high-altitude orbits (6070m/pixel) and a low-altitude mapping orbit (20m/pixel), including digital terrain models, videos and atlases.[113][114][115][116][117][118] Scientists also used Dawn to calculate Vesta's precise mass and gravity field. The subsequent determination of the J2 component yielded a core diameter estimate of about 220km (140mi) assuming a crustal density similar to that of the HED.[113]Dawn data can be accessed by the public at the UCLA website.[119]Albedo and spectral maps of 4 Vesta, as determined from Hubble Space Telescope images from November 1994Elevation map of 4 Vesta, as determined from Hubble Space Telescope images of May 1996Elevation diagram of 4 Vesta (as determined from Hubble Space Telescope images of May 1996) viewed from the south-east, showing Rheasilvia crater at the south pole and Feralia Planitia near the equatorVesta seen by the Hubble Space Telescope in May 2007The 2006 IAU draft proposal on the definition of a planet listed Vesta as a candidate.[120] Vesta is shown fourth from the left along the bottom row.Vesta comes into view as the Dawn spacecraft approaches and enters orbit:Vesta from 100,000km(1 July 2011)Vesta from 41,000km(9 July 2011)In orbit at 16,000km(17 July 2011)In orbit from 10,500km(18 July 2011)The northern hemisphere from 5,200km(23 July 2011)In orbit from 5,200km(24 July 2011)In orbit from 3,700km(31 July 2011)Full rotation(1 August 2011)Composite greyscale imageCratered terrain with hills and ridges(6 August 2011)Densely cratered terrain near terminator(6 August 2011)Vestan craters in various states of degradation, with troughs at bottom(6 August 2011)Hill shaded central mound at the south pole of Vesta(2 February 2015)Detailed images retrieved during the high-altitude (6070m/pixel) and low-altitude (~20m/pixel) mapping orbits are available on the Dawn Mission website of JPL/NASA.[121]Annotated image from Earth's surface in June 2007 with (4) VestaIts size and unusually bright surface make Vesta the brightest asteroid, and it is occasionally visible to the naked eye from dark skies (without light pollution). In May and June 2007, Vesta reached a peak magnitude of +5.4, the brightest since 1989.[122] At that time, opposition and perihelion were only a few weeks apart.[123] It was brighter still at its 22 June 2018 opposition, reaching a magnitude of +5.3.[124]Less favorable oppositions during late autumn 2008 in the Northern Hemisphere still had Vesta at a magnitude of from +6.5 to +7.3.[125] Even when in conjunction with the Sun, Vesta will have a magnitude around +8.5; thus from a pollution-free sky it can be observed with binoculars even at elongations much smaller than near opposition.[125]In 2010, Vesta reached opposition in the constellation of Leo on the night of 1718 February, at about magnitude 6.1,[126] a brightness that makes it visible in binocular range but generally not for the naked eye. Under perfect dark sky conditions where all light pollution is absent it might be visible to an experienced observer without the use of a telescope or binoculars. Vesta came to opposition again on 5 August 2011, in the constellation of Capricornus at about magnitude 5.6.[126][127]Vesta was at opposition again on 9 December 2012.[128] According to Sky and Telescope magazine, this year Vesta came within about 6 degrees of 1 Ceres during the winter of 2012 and spring 2013.[129] Vesta orbits the Sun in 3.63 years and Ceres in 4.6 years, so every 17.4 years Vesta overtakes Ceres (the previous overtaking was in April 1996).[129] On 1 December 2012, Vesta had a magnitude of 6.6, but it had decreased to 8.4 by 1 May 2013.[129]Conjunction of Ceres and Vesta near the star Gamma Virginis on 5 July 2014 in the Constellation of Virgo.Ceres and Vesta came within one degree of each other in the night sky in July 2014.[129]3103 Eger3551 Verenia3908 Nyx4055 MagellanAsteroids in fictionDiogeniteEucriteList of former planetsHowarditeVesta family (vestoids)List of tallest mountains in the Solar System^ Marc Rayman of the JPL Dawn team used "Vestian" (analogous to the Greek cognate Hestian) a few times in 2010 and early 2011 in his Dawn Journal, and the Planetary Society continued to use that form for a few more years.[2] The word had been used elsewhere, e.g. in Tsiolkovsky (1960) The call of the cosmos. However, otherwise the shorter form "Vestan" has been used by JPL.[3] Most modern print sources also use "Vestan".[4][5]Note that the related word "Vestalian" refers to people or things associated with Vesta, such as the vestal virgins, not to Vesta herself.^ Calculated using the known dimensions assuming an ellipsoid.^ Calculated using (1) the known rotation period (5.342h)[6] and (2) the equatorial radius Req (285km)[10] of the best-fit biaxial ellipsoid to Asteroid 4 Vesta.^ a b topocentric coordinates computed for the selected location: Greenwich, United Kingdom[14]^ On 10 February 2009, during Ceres perihelion, Ceres was closer to the Sun than Vesta, because Vesta has an aphelion distance greater than Ceres's perihelion distance. (10 February 2009: Vesta 2.56AU; Ceres 2.54AU)^ wist is the closest Chinese approximation of the Latin pronunciation westa.^ Some sources contemporaneous to Gauss invented more elaborate forms, such as and .[43][44] A simplification of the latter from c.1930, ,[45] never caught on.^ This symbol can be seen in the top of the most elaborate of the earlier forms, . It dates from 1973, at the beginning of astrological interest in asteroids.[46]^ The data returned will include, for both asteroids, full surface imagery, full surface spectrometric mapping, elemental abundances, topographic profiles, gravity fields, and mapping of remnant magnetism, if any.[53]^ that is, blue in the north does not mean the same thing as blue in the south.^ Note that 6 Hebe may be the parent body for H chondrites, one of the most common meteorite types.^ "Vesta". Dictionary.com Unabridged (Online). n.d.^ "Search Results". Planetary Society. Archived from the original on 27 July 2020. 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Triumph and Disaster as impostors and pitch-and-toss as a metaphor for taking risks. These metaphors allow the reader to grasp the complexities of life and the need to approach both success and failure with equanimity. Kipling skillfully employs alliteration, the repetition of consonant sounds, to create a musical quality in the poem. For example, in the line Or being hated, dont give way to hating, the repetition of the h sound creates a pleasing and rhythmic effect, enhancing the overall flow of the poem. Kiplings use of vivid imagery allows the reader to visualize the scenarios and concepts presented in the poem. For instance, the image of watching the things you gave your life to, broken conjures a powerful sense of loss and resilience. By employing evocative imagery, Kipling enhances the emotional impact of his words. The first stanza of If sets the tone for the entire poem, establishing the importance of maintaining composure amid chaos. In the opening line of the poem, Kipling presents a hypothetical scenario, inviting the reader to contemplate the challenges of maintaining composure amid chaos. The phrase keep your head suggests the importance of emotional stability and rationality when faced with adversity. Kipling introduces the idea of external pressures and the tendency for others to project their frustrations onto someone else. The phrase blaming it on you highlights the need for resilience and the ability to withstand criticism without succumbing to self-doubt. In this line, Kipling emphasizes the significance of self-belief and self-trust, even in the face of skepticism from others. The phrase all men doubt you suggests that the path to success may often be met with doubt and skepticism from those around us. Kipling encourages the reader to acknowledge and understand the doubts and reservations of others. The phrase make allowance suggests the importance of empathy and the ability to see things from different perspectives. Patience is highlighted in this line as a virtue to be cultivated. Kipling suggests that true strength lies in the ability to endure delays and setbacks without losing enthusiasm or becoming weary. Here, Kipling touches upon the theme of honesty and integrity. He advises the reader not to engage in deceitful behavior, even when faced with falsehoods or slander. Kipling emphasizes the importance of rising above hatred and animosity. He urges the reader not to allow the negative emotions of others to influence their behavior. In this final line of the stanza, Kipling cautions against arrogance and pretentiousness. Moreover, he advises the reader to maintain humility and avoid the temptation to flaunt their virtues or knowledge. In the second stanza, Kipling explores the delicate balance between dreams and reality. He advises the reader to daydream and reflect but warns against becoming preoccupied with them. Here, he advises the reader to maintain a sense of perspective and to use dreams and thoughts as tools for personal growth, rather than allowing them to dictate their lives. Kipling highlights the power of dreams and aspirations in this line. However, he also emphasizes the importance of remaining grounded and not allowing dreams to consume ones entire existence. In this line, Kipling encourages the reader to engage in critical thinking without becoming overly fixated on intellectual pursuits. He suggests that thoughts should serve a purpose and contribute to action rather than becoming an end in themselves. Kipling introduces the contrasting experiences of triumph and disaster, highlighting their transient nature. Furthermore, these experiences are presented as inevitable aspects of life, and the way one responds to them is crucial. Here, Kipling employs personification, referring to triumph and disaster as impostors. Therefore, he advises the reader to maintain equanimity in the face of both success and failure, recognizing their fleeting nature. Kipling emphasizes the importance of accepting the consequences of ones words and ideas. Besides, he encourages the reader to have the courage to face the truth, even if it is uncomfortable or twisted by others. In this line, Kipling uses metaphorical language to describe the manipulation of truth by dishonest individuals. The phrase trap for fools suggests the dangers of deception and the need to remain vigilant. Kipling introduces the idea of personal investment and the potential for disappointment or loss. Also, he urges the reader to persevere in the face of setbacks and to rebuild what has been broken. Here, Kipling employs the metaphor of rebuilding with worn-out tools. He suggests that even when faced with limited resources or unfavorable circumstances, one should continue to strive and rebuild. The third stanza of If delves deeper into the themes of perseverance and resilience. Kipling introduces the concepts of accumulation and risk-taking in this line. Furthermore, he suggests that success often involves taking calculated risks and consolidating ones achievements. The phrase risk it on one turn of pitch-and-toss refers to gambling or taking a chance. Here, Kipling highlights the importance of being willing to place everything on the line for a single opportunity. In this line, Kipling conveys the inevitability of failure and the need to persevere in the face of setbacks. Additionally, he advises the reader to embrace failure as an opportunity for growth and to begin anew. Kipling emphasizes the importance of resilience and discretion in the face of loss. , He suggests that true strength lies in the ability to bear ones losses without seeking sympathy or dwelling on past failures. Kipling employs the imagery of physical strength and endurance in this line. He suggests that true resilience involves tapping into ones inner strength, both physical and emotional. Here, Kipling emphasizes the importance of perseverance and determination. He advises the reader to continue striving even when external sources of support or motivation are no longer present. Kipling introduces the theme of inner strength and willpower. He suggests true resilience lies in the ability to persevere even when faced with seemingly insurmountable obstacles. In this final line of the stanza, Kipling personifies the readers willpower, presenting it as a guiding force. Also, the importance of determination and the ability to hold on even in the face of adversity is highlighted here. In the fourth and final stanza of If, Kipling focuses on the virtues of humility and empathy. He implies the reader to maintain their moral integrity, regardless of the company they keep. The final lines of the stanza emphasize the value of time and the importance of making the most of every moment. Kipling introduces the challenge of maintaining ones moral integrity under societal pressures. The juxtaposition of crowds with virtue highlights the contrast between external influences and inner values, emphasizing the importance of ethical consistency. Here, Kipling presents the dichotomy of interacting with powerful figures while remaining connected to ordinary people. The phrase common touch signifies the ability to relate to individuals from all walks of life, suggesting humility and empathy. Kipling acknowledges the potential for both adversaries and loved ones to inflict emotional harm. The use of foes and loving friends creates a contrast, underscoring the universal nature of emotional vulnerability. Kipling advocates for a balanced approach to interpersonal relationships, cautioning against excessive reliance on others opinions. The phrase count with you suggests the importance of considering others perspectives while maintaining ones independence of thought. Q: What is the main message of the poem If? A: The main message of If is to encourage the reader to embody qualities such as resilience, integrity, and balanced thinking to navigate lifes challenges successfully. Q: What inspired Rudyard Kipling to write If? A: It is believed that Kipling wrote If as a tribute to his friend, Leander Starr Jameson, who demonstrated great strength and resilience during a difficult time. Q: Is If still relevant today? A: Absolutely. The timeless wisdom and guidance provided in If continue to resonate with readers today. The poems universal themes and advice on character and perseverance are applicable in any era. Rudyard Kiplings poem If remains a powerful and inspirational piece of literature. Its timeless message of resilience, integrity, and balanced thinking continues to resonate with readers across generations. By analyzing the poems meaning, themes, structure, and literary devices, we gain a deeper appreciation for the profound wisdom it imparts. If serves as a guiding light, reminding us of the qualities and virtues we should strive to embody as we navigate lifes challenges and pursue personal growth. If by Rudyard Kipling, first published in 1910 in the collection Rewards and Fairies, is a timeless masterpiece that explores the qualities of virtue, morality, and masculinity, offering guidance on how to live a fulfilling life.If by Rudyard Kipling, first published in 1910 in the collection Rewards and Fairies, is a timeless masterpiece that explores the qualities of virtue, morality, and masculinity, offering guidance on how to live a fulfilling life. Written in the context of Kiplings own experiences as a father, the poem presents a series of conditional statements that outline the characteristics and behaviors necessary for achieving success, balance, and wisdom. Through its enduring themes and elegant language, If has become a beloved and influential work, widely studied and admired for its profound insights into the human condition.Text: If by Rudyard KiplingIf you can keep your head when all about you Are losing theirs and blaming it on you,If you can trust yourself when all men doubt you, But make allowance for their doubting too;If you can wait and not be tired by waiting, Or being lied about, dont deal in lies,Or being hated, dont give way to hating, And yet dont look too good, nor talk too wise:If you can dreamand not make dreams your master; If you can thinkand not make thoughts your aim;If you can meet with Triumph and Disaster And treat those two impostors just the same;If you can bear to hear the truth youve spoken Twisted by knaves to make a trap for fools,Or watch the things you gave your life to, broken, And stoop and build em up with worn-out tools:If you can make one heap of all your winnings And risk it on one turn of pitch-and-toss,And lose, and start again at your beginnings And never breathe a word about your loss;If you can force your heart and nerve and sinew To serve your turn long after they are gone,And so hold on when there is nothing in you Except the Will which says to them: Hold on!If you can talk with crowds and keep your virtue, Or walk with Kingsnor lose the common touch,If neither foes nor loving friends can hurt you, If all men count with you, but none too much;If you can fill the unforgiving minute With sixty seconds worth of distance run,Yours is the Earth and everything thats in it, Andwhich is moreyoull be a Man, my son!StanzaAnnotation1The poem begins by describing the qualities of self-discipline and humility. It emphasizes the importance of keeping ones head in difficult situations and trusting oneself despite others doubts.2This stanza highlights the need for balance and perspective. It warns against becoming too focused on ones goals and ambitions, and encourages the reader to stay grounded and humble.3The third stanza discusses the importance of resilience and perseverance. It encourages the reader to take risks, face challenges, and learn from failures.4This stanza emphasizes the importance of integrity and character. It warns against becoming too proud or arrogant, and encourages the reader to stay true to themselves and their values.5The final stanza offers a conclusion and a promise. It suggests that if the reader can cultivate these qualities, they will be rewarded with a sense of purpose, direction, and fulfillment, and will become a person of great character and integrity.DeviceDefinitionExample from the poem1. AlliterationRepetition of initial consonant soundsIf you can keep your head when all about you / Are losing theirs and blaming it on you;2. AnaphoraRepetition of a word or phrase at the beginning of successive clausesIf you can If you can If you can3. AphorismA short, witty statement or phraseIf you can keep your head when all about you / Are losing theirs and blaming it on you;4. AssonanceRepetition of vowel soundsmeet with Triumph and Disaster / And treat those two impostors just the same;5. EnjambmentA sentence or phrase continuing into the next line without punctuationIf you can dreamand not make dreams your master; / If you can thinkand not make thoughts your aim;6. EpistropheRepetition of a word or phrase at the end of successive clausesyoull be a Man, my son / youll be a Man, my son7. HyperboleAn exaggeration used for emphasisIf you can walk with Kingsnor lose the common touch;8. ImageryLanguage that creates vivid mental imagesIf you can dreamand not make dreams your master;9. IronyA contrast between what is expected and what actually occursIf you can meet with Triumph and Disaster / And treat those two impostors just the same;10. JuxtapositionPlacing two or more elements or ideas side by sideTriumph and Disaster11. MetaphorA comparison between two unlike thingsIf you can make one heap of all your winnings / And risk it on one turn of pitch-and-toss;12. MeterA regular pattern of stressed and unstressed syllablesThe entire poem follows a consistent meter.13. OnomatopoeiaWords that imitate the sounds they describeNone in this poem.14. OxymoronA combination of two words that are opposite in meaningtwo impostors (referring to Triumph and Disaster)15. PersonificationAttributing human qualities to non-human entitiesTriumph and Disaster (treated as if they were people)16. RepetitionRepeating a word or phrase for emphasisIf you can17. RhymeSimilar sounds in two or more wordsThe entire poem follows a consistent rhyme scheme.18. SimileA comparison between two unlike things using like or asNone in this poem.19. SymbolismUsing an object, color, or other element to represent an abstract ideathe Game (representing life)20. UnderstatementA statement that is less strong or emphatic than what is actually meantAnd treat those two impostors just the same; (downplaying the significance of Triumph and Disaster)Theme 1: Perseverance and ResilienceThe poem emphasizes the importance of perseverance and resilience in the face of adversity. Kipling urges the reader to meet with Triumph and Disaster / And treat those two impostors just the same (lines 11-12), suggesting that one should remain steadfast and unwavering in the face of both success and failure. He also advises the reader to hold on when there is nothing in you / Except the Will which says to them: Hold on!' (lines 25-26), highlighting the need to dig deep and find the strength to carry on even when all seems lost.Theme 2: Humility and ModestyThe poem stresses the importance of humility and modesty, warning against the dangers of pride and arrogance. Kipling writes, If you can talk with crowds and keep your virtue, / Or walk with Kingsnor lose the common touch (lines 13-14), emphasizing the need to remain grounded and humble even in the midst of great success or privilege. He also advises the reader to not make dreams your master (line 5), suggesting that one should not become too full of oneself or ones accomplishments.Theme 3: Self-Discipline and Self-ControlThe poem highlights the importance of self-discipline and self-control in achieving ones goals and living a virtuous life. Kipling urges the reader to dreamand not make dreams your master (line 5), thinkand not make thoughts your aim (line 6), and trust yourself when all men doubt you (line 17), emphasizing the need to cultivate self-awareness, self-regulation, and self-motivation. He also advises the reader to wait and not be tired by waiting (line 21), suggesting that patience and perseverance are essential virtues.Theme 4: Moral Integrity and CharacterThe poem emphasizes the importance of moral integrity and character, urging the reader to cultivate a strong sense of right and wrong and to act in accordance with ones values and principles. Kipling writes, If you can keep your head when all about you / Are losing theirs and blaming it on you (lines 1-2), suggesting that one should remain true to oneself and ones values even in the face of adversity or criticism. He also advises the reader to not deal in lies (line 23) and to not give way to hating (line 27), emphasizing the need to act with honesty, compassion, and integrity.Literary TheoryApplication to IfExample from the PoemImperialism and ColonialismThe poem reinforces imperialist and colonialist ideologies, promoting the idea of British superiority and the need for others to adopt British values.If you can wait and not be tired by waiting, / Or being lied about, dont deal in lies, / Or being hated, dont give way to hating (lines 21-23)Patriarchy and Gender RolesThe poem reinforces traditional gender roles, addressing a male audience and emphasizing masculine virtues like strength, courage, and self-control.If you can dreamand not make dreams your master; / If you can thinkand not make thoughts your aim (lines 5-6)Class and Social StatusThe poem reinforces class divisions, addressing a privileged audience and emphasizing the need to maintain social status and reputation.If you can walk with Kingsnor lose the common touch (line 14)Psychoanalytic TheoryThe poem explores the tension between the conscious and unconscious mind, urging the reader to control their desires and impulses.If you can trust yourself when all men doubt you, / But make allowance for their doubting too (lines 17-18)Marxist TheoryThe poem reinforces capitalist ideologies, emphasizing individual achievement and wealth accumulation.If you can make one heap of all your winnings / And risk it on one turn of pitch-and-toss (lines 9-10)PostcolonialismThe poem can be seen as a product of colonialist ideology, reinforcing dominant power structures and cultural norms.If you can meet with Triumph and Disaster / And treat those two impostors just the same (lines 11-12)Feminist TheoryThe poem reinforces gender stereotypes and patriarchal values, marginalizing women and feminine perspectives.(No explicit examples, but the poems masculine address and emphasis on traditional masculine virtues can be seen as reinforcing patriarchal norms)TopicQuestionThesis StatementPerseverance and ResilienceHow does the poem encourage readers to develop perseverance and resilience in the face of adversity?Through its use of imagery, metaphor, and repetition, the poem If by Rudyard Kipling emphasizes the importance of perseverance and resilience, urging readers to hold on and wait even in the most challenging situations.The Dangers of Pride and ArroganceHow does the poem warn against the dangers of pride and arrogance, and what consequences do these traits lead to?In If, Kipling warns that pride and arrogance can lead to downfall, using imagery and irony to illustrate the consequences of allowing these traits to govern ones actions, and instead advocates for humility and modesty.The Importance of Self-DisciplineHow does the poem promote self-discipline as a key to achieving success and living a virtuous life?Through its use of conditional statements and imperatives, If by Rudyard Kipling emphasizes the importance of self-discipline, encouraging readers to dream and think but not be mastered by their desires and thoughts, and to cultivate self-control in order to achieve their goals.The Value of Moral IntegrityHow does the poem emphasize the importance of moral integrity and character, and what are the consequences of compromising ones values?In If, Kipling stresses the importance of moral integrity, urging readers to keep their head and not give way to hating, and warning that compromising ones values can lead to loss of identity and purpose, emphasizing the need to act with honesty, compassion, and integrity.How does the poem handle success and failure?The poem treats triumph and disaster as impostors (success shouldnt inflate your ego, and failure shouldnt crush you). Lines like If you can meet with Triumph and Disaster / And treat those two impostors just the same emphasize keeping a level head through both good and bad times.What does the speaker value in terms of communication?The ability to connect with different audiences is important. If you can talk with crowds and keep your virtue, / Or walk with Kingsnor lose the common touch suggests one should be able to communicate effectively with both the powerful and ordinary people.What are some important traits for maintaining self-control?The poem emphasizes patience, composure, and keeping a clear head. Lines like If you can wait and not be tired by waiting, / Or being lied about, dont deal in lies advise the reader to be patient and maintain honesty even when provoked.What is the ultimate reward for following the advice in the poem?The speaker suggests that by following these principles, you can claim the whole world as yours. If you can fill the unforgiving minute / With sixty seconds worth of distance run, / Yours is the Earth and everything thats in it, / And which is more youll be a Man, my son! implies that mastering these qualities leads to a fulfilling life and self-mastery.Mandalay: This is a poem by Kipling that is focused on the European colonial project, similar to If. This poem is also a didactic poem, which means that it is intended to teach the reader something.The White Mans Burden: This is another poem by Kipling that is focused on the European colonial project. This poem is also a didactic poem, which means that it is intended to teach the reader something.Jungle Book: This is a collection of stories by Kipling that is set in India and the jungle. This collection of stories is focused on the European colonial project, similar to If. This collection of stories is also a didactic work, which means that it is intended to teach the reader something.What I Think of South Africa; Its People and Its Politics: This is a non-fiction work by Stuart C. Cumberland that is focused on the European colonial project, similar to If. This work is also a didactic work, which means that it is intended to teach the reader something.The Life of Jameson: This is a non-fiction work by Ian Colvin that is focused on the European colonial project, similar to If. This work is also a didactic work, which means that it is intended to teach the reader something.

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Arab World English Journal 12.1 (2021): 239-252. //www.biography.com/authors-writers/rudyard-kiplingQuoteContextTheorizationIf you can keep your head when all about you / Are losing theirs and blaming it on youThe poem begins by emphasizing the importance of remaining calm and composed in the face of chaos and criticism.Kipling is highlighting the value of emotional intelligence and resilience in the face of adversity.If you can trust yourself when all men doubt you, / But make allowance for their doubting tooThe poem encourages self-trust and confidence, while also acknowledging the validity of others doubts.Kipling is promoting a balance between self-assurance and empathy, recognizing that others perspectives have value.If you can meet with Triumph and Disaster / And treat those two impostors just the sameThe poem advises treating both success and failure with equanimity, recognizing that they are both fleeting and deceptive.Kipling is advocating for a Stoic approach to life, where one is not overly attached to external outcomes.If you can fill the unforgiving minute / With sixty seconds worth of distance runThe poem urges the reader to make the most of their time, using every moment to its fullest potential.Kipling is emphasizing the importance of productivity, efficiency, and living in the present moment.Yours is the Earth and everything thats in it, / Andwhich is moreyoull be a Man, my son!The poem concludes by promising that if one can achieve these virtues, they will be rewarded with a sense of ownership and mastery over the world, and ultimately, become a true adult.Kipling is suggesting that by living up to these ideals, one can attain a sense of purpose, responsibility, and maturity. XFacebookPinterestEmailPrintShare Framed copies hang in offices of Indias National Defence Academy and the Indian Naval Academy. A verse is carved into the pavement of one English village. Two lines are on the wall of the stadium where the Wimbledon Championships are held. Clearly, Rudyard Kiplings famous poem If is deeply loved by the British people and is viewed as culturally significant. But why? What were the motives behind Kiplings writing of this beautifully inspiring poem? In this article, Ill explore the main reasons why Kipling wrote this timeless piece. When you look at Kiplings upbringing and career, youll start to see why and how he couldve written an inspiring poem like If. I sympathize with Kipling as he was shipped off to boarding school and forced to endure challenging ordeals there. Apparently, the foster parents that hosted him treated him badly. Imagine leaving your British parents in Bombay, India, at six years old, feeling stranded and abandoned. No doubt, he learned more than a few life lessons throughout that journey. After finishing school in England, Kipling started writing as a journalist. Then, he began publishing poems, short stories, and novels. From those works, it was clear how much his childhood in India and at the boarding school had impacted him. If he didnt adopt the stoic attitude described in If in his early years, he wouldve in later years, which didnt get any easier. When you read the poem, do you feel that a loving parent is speaking words of wisdom to you? Well, thats essentially what Kipling is doing. Kipling had three children: Josephine, John, and Elsie. Out of the three, Elsie was the only one to outlive Kipling. So, If was a bit of advice for his only son. The instructions in the poem have traditionally masculine themes, and its not hard to picture a father speaking those verses to his son. Sadly, Kipling lost his son, John, in World War I, five years after If was published. Johns disappearance and assumed death changed Kiplings demeanor for the worse. We can only guess the devastation Kipling felt rereading those poetic words of advice. Now, history also plays a key role in the poem. Kipling was an imperialist, and If was written at the height of British imperialism. Thats no coincidence! Growing up in India, he was fascinated by British soldiers and their place in the world and in India. You can see some of these themes of power and success in the poem. Also, Kipling may have related his own development and growth to that of a soldier or of Britain during this time period. Evidently, the speaker of If celebrates strength, especially in the face of adversity. He must have witnessed bravery, determination, and stoicism in men of his community. All of these themes are woven into his famous poem. One person in particular influenced If. That was Sir Leander Starr Jameson, a British colonialist politician. What was so special or admirable about this figure? Well, Jameson famously botched a raid in South Africa. The failed raid didnt turn Kipling away, though. That could simply be because of British propaganda that painted the raid as a victory. Whatever the case, Kipling admired Jamesons character and morals enough to draw inspiration from him. We know Kipling was inspired by Jameson because he wrote about it in his autobiography, Something of Myself. His autobiography was unfinished when he passed away, but his wife helped publish it after his death. Kipling focused the book on revealing the origins or inspirations behind his work, including If. Did you know If is a prime example of Victorian stoicism? This poems ideology makes it something of a period piece. Thats because it offers straightforward advice on how to live your life well. It praises discipline and a hardy attitude. When you think of stoicism, you might think of ancient Greece. But the British people firmly adored this positive, balanced philosophy. Kipling was no exception. Since If so strongly portrays a favored philosophy of the British, its no wonder it became so wildly popular among their nation. We can also speculate that Kipling had other motivations, triumphs, or failures in mind as he wrote If. Kipling lived through more than a few challenges. He saw the brutalities and violence that came with war and colonialism. Thats not all, though. You see, he also endured illnesses like pneumonia and tonsillitis. Poor eyesight gave him difficulties. As a young man, he even survived malaria and dysentery while living in India. At one point, when Kipling and his wife had all three kids to take care of, they all suffered from the flu. At that time, Kipling was a famous figure in Britain. So, his recovery from this terrible flu was actually covered by the British Medical Journal. Unfortunately, that bout of the flu was fatal for his daughter, Josephine. In moments like those, Kipling surely would have used that stoic advice he shares in If. Now that you understand the why behind this famous poem, Im sure youll read it in a new light. Isnt it amazing how your analytical lenses shift once you appreciate an authors motivations? As you continue to study this poem, consider what other meanings, themes, and elements connect to Kiplings life, fatherhood, and place in history. Happy reading!

If poem rudyard kipling. What is the purpose of the poem if by rudyard kipling. Rudyard kipling if.

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