

Ozymandias

Shelley depicts the arrogance and **egotism (self-centred nature)** of leaders in society and how they believe their authority is greater than that of anyone else. He vividly portrays how our power, as humans, is **finite (it will end)**. Despite how much power we perceive ourselves to hold (even the most **autocratic (only on)** of rulers and **tyrannical (oppressive)** figures), this sense of control is only temporary, as ultimately **everything must succumb (give in)** to the power of time.

Form/ structure

Through the framed narrative of the poem (the speaker recalls the tale told by a 'traveller from an antique land'), Shelley directly invites us to share in the way in which this story has been passed down: the speaker has been told of Ozymandias' lost power, and now he is telling us, so we must carry on this message about the finite power of humans.

The brevity (**shortness**) of the poem heightens this, as the short, sonnet form emphasises the short-lived nature of human power. Moreover, sonnets are often used to succinctly capture intense emotions, further emphasising how no matter how intense someone's power may seem, against the endlessness of time this perceived power is ephemeral.

Quote	Analysis
Shelley's traveler tells us that 'Two vast and trunkless legs of stone stand in the desert.'	<ul style="list-style-type: none"> The image something 'vast' creates the image of immense size, yet 'trunkless' suggests there is nothing of substance: nothing to stand upon. This juxtaposition captures the illusory (something based on an illusion) nature of human power, as whilst it may give the appearance of greatness, it is built on nothing enduringly tangible.
The tyrant's power is reflected in his 'sneer of cold command'.	<ul style="list-style-type: none"> The image of the figure 'sneer[ing]' creates the impression of a contemptuous, arrogant ruler, who lacks care for the people for which he should be responsible. This is stressed by its 'cold command'. The adjective 'cold' encapsulates Ozymandias' callous, cold-hearted approach to ruling, heightened by the cutting sound of the alliterative 'c', reflecting how his cruel disposition cuts through the society he dominated.
Still, it is significant that his 'visage' is 'shattered'	<ul style="list-style-type: none"> 'Shattered' creates the image of something fragile which has been irrecoverably broken. This stresses how any tangible power he once had is destroyed beyond repair. It is particularly poignant that it is his 'visage' (face) which is shattered - the speaker tells us about his 'shattered visage' before telling us of his 'sneer of cold command', emphasising his human vulnerability over the power he once held.
We see the ruler's arrogance as he imperatively demands 'look on my works, ye mighty, and despair'. Still, any power he seemingly possessed is undercut by the fact that 'nothing beside remains'. Boundless and bare/ The lone and level sands stretch far away.	<ul style="list-style-type: none"> The short, simple statement 'Nothing beside remains' captures the futility of his words. The word 'nothing' emphasises the emptiness of his materialistic accomplishments, his 'works' in comparison to what remains. This is heightened by the simple sentence, as it stresses the blunt reality of power, in that it cannot ever remain. 'Bare' depicts a sense of nothingness, which is emphasised by the fact its 'boundless' - something that creates the image of limitlessness. Coupled together, it stresses that overwhelming emptiness of what remains. As the 'sands stretch' far away, it is reminiscent of the English idiom of the 'sands of time', referring to the passage of time. In this sense, we see how time's power will 'stretch' far beyond that of humans. This is emphasised by the sibilant 's', as the long, drawn out sound stresses its enduring power in comparison to that of the fallen Pharaoh.



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