Postcard from a Travel Snob

SUMMARY

The speaker, riffing on the popular postcard phrase "wish you were here," declares that they're glad that no one else is around. They're not visiting your typical vacation spot, with tacky attractions like karaoke bars and cheap beer for rowdy tourists. The speaker would sooner die than be caught in such a place.

The speaker says that this spot is calm, remote, and undiscovered. It's absolutely nothing like those popular, nightmarishly consumerist beach resorts. With no hotels anywhere remotely nearby, the speaker is crashing in the back of a local farmer's van—something they insist is enjoyable.

The speaker is also the only person around who speaks English. But, they reassure their reader, the speaker is nothing like your typical, ignorant, uncultured tourist, who does nothing but drink sangria and sunbathe on one of those pre-packaged two-week vacations.

The speaker is so broad-minded and well-traveled that their friends are wine experts rather than alcoholics. The speaker is nothing like your common British beach vacationer; they're a cultural scientist in a bathing suit.

THEMES

SNOBBERY, CLASSISM AND HYPOCRISY

Sophie Hannah's "Postcard from a Travel Snob" skewers a very particular type of traveler: one who scoffs at popular destinations and dismisses everyday vacationers as uncultured "philistines." The poem's speaker prides themselves on finding an obscure, out-of-the-way vacation spot, so original that it's essentially "untouched by man," and sleeping in a "local farmer's van." Although the speaker views themselves as superior to "small-minded" British tourists who enjoy pre-packaged holidays, their attempts to seem cultured and classy result in what certainly sounds like a less enjoyable vacation. Instead of coming across as subversive and worldly, the speaker's snobbery just makes them seem ignorant, judgmental, and, ultimately, far less likable than the tourists they look down upon.

From the start of the poem, the speaker desperately tries to separate themselves from other, presumably lower-class tourists whom they view with contempt. The speaker refuses to enjoy what they consider lowbrow tourist attractions, such as karaoke bars, "hell[ish]" seaside resorts, and pre-planned "two-week" packages abroad. Yet by avoiding so-called "consumerist" vacation destinations, the speaker ends up isolated and uncomfortable. Popular vacation destinations are popular, typically, because they're fun and affordable; the speaker, meanwhile, vacations alone and sleeps in a local farmer's van. The speaker insists that this is "great," but readers might suspect that the speaker is trying a little *too* hard to make their trip sound authentic and cool.

The speaker doesn't seem to have a genuine interest in learning about the "untouched" land they visit, either. They chose their obscure vacation spot only to distinguish themselves from the other British tourists they so disdain. It seems that snobbery, rather than genuine curiosity motivates the speaker, who makes a point of saying they see themselves not as a mere tourist but as an "anthropologist in trunks." Whereas other tourists presumably travel to enjoy themselves, the speaker insists that they have a higher intellectual purpose.

It's not clear, however, what the speaker has done to earn the title of "anthropologist." There is little but the speaker's word choice to set them apart from the other vacationers. Indeed, the speaker doesn't interact with anyone or attempt to investigate the local culture in the poem. Doing so might be impossible, given that the speaker is the only one in the area who speaks English! In fact, the speaker's presence seems downright *harmful*: they brag about finding a vacation spot "untouched by man," yet their very presence undermines such a label: this peaceful, isolated location is no longer "untouched."

Though the speaker calls themselves "multicultural" and presents themselves as intellectually curious in a way their fellow tourists are not, the speaker spends the entirety of the poem judging other people's choices. The speaker seems less like an anthropologist, then, and more like a deluded, pretentious snob. The speaker is trying desperately to seem better than the "philistines" they encounter on vacation, yet it's clear that there is little separating the two; the speaker might insist that they and their friends are "wine connoisseurs, not drunks," but at the end of the day, the label doesn't matter. Both spend their vacation drinking booze and lounging at sea. The poem, then, critiques the speaker's class prejudices by highlighting their hypocrisy and unearned sense of superiority.

Where this theme appears in the poem:

- Lines 1-16

LINE-BY-LINE ANALYSIS

LINES 1-4

I do not ...
... types—perish the thought.

The first line of "Postcard from a Travel Snob" sets up the poem's satirical tone with a play on the popular postcard greeting "wish you were here." This poem's speaker boldly claims that they do *not* wish anyone else were "here." Right away, then, the poem's speaker has established themselves as the "travel snob" of the poem's title; apparently, they don't trust anyone else not to spoil their obscure vacation spot.

The speaker then attempts to set themselves apart from the "typical" British tourist by disdainfully describing a series of popular attractions in which they would never partake. Resorts, karaoke bars, cheap beer—lighthearted attractions that many would find fun, the speaker claims, are only for "drunken tourist types." The speaker's snobbery and standoffishness come loud and clear in these lines. Yet in their efforts to appear unique, the speaker has already made themselves distinctly unlikeable. Their bitter resentment of common middle-class attractions reveals their sense of superiority.

The speaker's affected diction also shows how pretentious they are. Instead of simply saying they wouldn't enjoy any of these attractions, the speaker dramatically exclaims, "perish the thought." The speaker finds even *considering* such supposedly lowbrow activities mortally embarrassing.

The first stanza, like the rest of the poem, is written in iambic pentameter: lines contain four metrical feet called iambs, which follow an unstressed-stressed beat pattern. Here's the stanza scanned:

I do | not wish | that a- | nyone | were here.
This place | is not | a ho- | liday | resort
with ka- | rao- | ke nights | and pints | of beer
for drunk- | en tour- | ist types— | perish | the
thought.

There are some variations, such as the trochee of "perish"—which makes the speaker's exclamation sound even more forceful and over-the-top. Readers might also hear a spondee in the second foot of line 1 ("not wish"), making the speaker sound particularly petulant. Still, the meter is mostly steady. Iambic pentameter is one of the most common meters in English-language poetry, linked with the likes of literary greats like William Shakespeare. The fact that the speaker uses it in a modern poem reflects their desire to seem high-class and intellectual.

The poem also uses a steady ABAB rhyme scheme (with a slant rhyme between "resort" and "thought"). Together, the use of steady rhyme and meter makes the poem sound more formal, and by extension, makes the speaker sound uptight and snobbish. Most contemporary poetry is written in free verse, so the use of strict meter and rhyme reinforces the sense that this speaker is stodgy and old-fashioned.

LINES 5-6

This is a ...
... like your seaside-town-consumer-hell.

In the poem's second quatrain, the speaker continues to try to set themselves apart from other supposedly less sophisticated British tourists.

For one thing, the speaker declares that the out-of-the-way vacation spot they have discovered is so obscure that it's practically "untouched by man." The speaker juxtaposes this serene, empty place against your typical "seaside-town-consumer-hell" to which other tourists flock.

It's true that popular tourist towns can be overrun by visitors and souvenir shops, and there's nothing wrong with wanting a quieter vacation. But the poem has already established the speaker's intense snobbery; readers get the sense that the speaker believes their vacation spot is superior not because it's so serene, but because other people don't know about it. That is, the speaker gets a kick out of straying from the beaten path because it makes them feel like they're better than other tourists (who, perhaps, simply couldn't afford to stray so far from typical tourist towns).

There's also an irony to the speaker's pride: the idyllic location they found can no longer be "untouched by man" now that the speaker has intruded upon it. The speaker thinks they're better than their fellow tourists because they avoid popular, consumerist destinations, but the poem suggests that the speaker's snobbishness might literally be *harmful* to the world around them.

LINES 7-9

I'm sleeping in ...
... a hundred miles.

As the speaker reveals more details of their vacation, it becomes ever more apparent that their efforts to appear cultured and intellectual are insincere. In line 7, the speaker explains that their destination is so remote, they've been forced to sleep in "a local farmer's van." Quickly, they follow this statement up by reassuring the reader (and perhaps themselves) that "it's great." The speaker has sacrificed comfort in an effort to seem special. It's also not clear how the "local farmer" feels about this situation; perhaps this farmer is unhappy that a random traveler has put them out by asking to sleep in their car!

Note how the enjambment of line 10, across a stanza break, mimics the remoteness of the speaker's location:

> [...] There's not a guest house or **hotel**
> **within** a hundred miles. [...]

The strategically-placed line break creates distance on the page that mirrors the distance between the speaker and regular accommodation. One might get the sense that the speaker is being hyperbolic, playing up just how isolated they are in order to impress their reader.

LINES 9-12

> *Nobody speaks ...*
> *... small-minded-package-philistine-abroad).*

Not only is the speaker "a hundred miles" from any hotels, but they're also the only person at their remote vacation destination who speaks English. This highlights the speaker's hypocrisy: although they desperately try to distinguish themselves from other travelers, the poem's speaker probably sounds exactly the same as any other English-speaking tourist to the locals. The speaker is proud of the fact that no one else speaks English, but this might mean that they can't fully *communicate* with any of the locals, either.

The speaker feels the need to reassure readers that, even though they speak English, they're not like those tourists who partake in "sun-and-sangria-two-weeks small-minded-package" vacations—that is, pre-planned vacation "packages" that usually revolve around drinking fruity cocktails and spending time at the beach. The speaker considers themselves far too original and intellectual to indulge in this type of trip. The use of the word "small-minded," though, is ironic: in quickly prejudging the people who take this kind of vacation, the speaker reveals just how small-minded they are themselves.

The speaker's tone then becomes even more bitter and judgmental as they condemn other British vacationers as "philistine[s]-abroad." "Philistines" refers to materialistic people who don't appreciate or understand arts and culture (it derives from the name of ancient people living on the coast of Palestine when the Israelites arrived). This snooty term implies that the speaker wants to sound smart and educated. It also portrays the speaker as brutally judgmental of other vacationers, whom the speaker thinks are incapable of deep engagement with other cultures or artistic pursuits.

This is also the second time in the poem that the speaker has smashed a long list of nouns together in order to create one, singular adjective describing the typical British vacationer. The list is exhausting in its length, making the speaker sound both hyperbolic and utterly dismissive. The speaker seems unable to distinguish a person's *character* from the type of vacation they take—in the speaker's eyes, the type of vacation a person chooses to go on is telling of their character.

Note, too, how the hissing alliteration and sibilance of "sun-and-sangria-two-weeks / small-minded-package-philistine-abroad" make the speaker's criticism that much more biting.

LINES 13-16

> *When you're as ...*
> *... anthropologist in trunks.*

The poem's final stanza hammers home the speaker's hypocrisy. The speaker insists that because they are so "multi-cultural," they and their friends would be considered "wine connoisseurs, not drunks."

This is ironic on a few levels. For one thing, the speaker is claiming to be "multicultural" despite the fact that they just spent the rest of the poem disparaging other Brits, who are presumably just trying to travel and enjoy the world. The speaker's judgmental tone throughout the poem suggests that they're far less open-minded than they would have their audience believe. The speaker also hasn't done anything particularly "multicultural" on their trip. They're isolated from other people and the only English speaker for miles. The only activity they mention is sleeping in a van. As such, there's an ironic disconnect between what the speaker thinks of themselves and how they come across to readers. The speaker's attempts to seem like a classy sophisticate make them seem narrow-minded and even ignorant.

The word "connoisseur" is another example of the speaker reaching for fancy language to differentiate themselves from their fellow tourists. The speaker has declared themselves and their friends "expert" wine drinkers, but readers might sense that there's no real difference between their drinking and those tourists who prefer to sip "sangria" in the sun or "pints of beer" during karaoke. The speaker sounds distinctly classist: upper-class drinkers get called "connoisseurs" while others are just "drunken tourists types."

Likewise, there's nothing to indicate that the speaker is not a "British tourist in the sea" but rather "an anthropologist in trunks." The speaker, like those other tourists, is an English-speaker drinking booze and going swimming. The speaker hasn't done anything to earn the title of "anthropologist." In fact, based on their dismissiveness of other tourists throughout the poem, it seems that they have very little interest in understanding other people at all. And again, they don't seem to interact with very many locals, claiming that their chosen destination is "untouched by man." The only person they mention is a farmer who lets the speaker sleep in their van (unless the speaker has snuck in!).

As such, the final image of the speaker as an "anthropologist in trunks" is hilariously absurd. Readers can picture the deluded speaker wading around in a swimsuit, thinking that they're a remarkably sophisticated and special traveler.

POETIC DEVICES

IRONY

The poem is ironic from top to bottom, as the speaker's attempts to appear worldly and intelligent just make them come across as judgmental and small-minded.

The speaker's utter lack of self-awareness sets up a kind of dramatic irony: there's a sharp distance between how the *readers* see the speaker and how the *speaker* sees themselves. The poem features situational irony as well. In an attempt to appear sophisticated and superior to typical tourists, the poem's speaker chooses an extremely remote vacation locale and forgoes unoriginal pleasures like cheap beer, karaoke, or preplanned vacation packages. Doing so, the speaker believes, makes them better than other people and worthy of praise. Yet the speaker's attempts to be a better tourist result in what sounds like a worse vacation: they're all alone and sleeping in a van.

Note, too, how the speaker condemns shallow consumerism yet is concerned above all with appearances—with looking and sounding high class. They mock "holiday resorts" yet intrude on a "peaceful place, untouched by man," their desire for getting off the beaten path sounding like it actively harms the landscape (that place is no longer untouched!). They also call themselves an "anthropologist" and "multicultural" despite seeming decidedly close-minded, and they rejoice in the lack of English speakers for miles, even though they, themselves, speak English.

The ultimate irony, in the end, is the fact that, apart from their snobbery, the speaker doesn't seem any different from the vacationers they look down upon. The speaker, too, spends their holiday drinking alcohol and lounging by the sea.

Where Irony appears in the poem:

- Lines 1-16

HYPERBOLE

The speaker of "Postcard from a Travel Snob" wants to sound more cultured and intelligent than a typical British tourist. As they attempt to persuade their reader that they are superior to those supposed "philistines," they frequently slip into hyperbole. Whether describing the remoteness of their vacation spot or calling themselves an "anthropologist," the speaker frequently exaggerates to make themselves seem classier, savvier, and more sophisticated.

The speaker's tendency toward the dramatic is clear from the first stanza, where they bristle at the idea of spending their trip at a "holiday resort" alongside "drunken tourist types." "Perish the thought," they declare, as though the mere suggestion of a typical tourist vacation is deathly embarrassing.

The speaker later describes their vacation destination as "untouched by man" despite the fact that the speaker themselves is clearly present, along with a "local farmer" whose van they're sleeping in. The speaker seems to be playing up just how remote this spot is in an attempt to make themselves seem brave and original for finding it. The speaker goes on to brag that they're the only one around who speaks English and that there isn't a single hotel or guest house "within a hundred miles"—both of which sound extreme and unlikely.

In the poem's final stanza, the speaker insists that their friends are "wine connoisseurs" and that they themselves are "an anthropologist." This, too, is hyperbole: the speaker delusionally declares themselves a scientist studying humanity. This is despite the fact that the speaker does not interact with another person (save for the local farmer) in the poem. Again, the speaker is exaggerating to make themselves appear more worldly and intelligent.

The speaker's mockery of other travelers and their tastes is hyperbolic as well. They insist that they're no "sun-and-sangria-two-weeks / small-minded-package-philistine-abroad," and they deem popular seaside towns "consumer-hell." Busy seaside towns might be touristy and crowded, sure, but they're hardly "hell." Likewise, people aren't uncultured "philistine[s]" just because they enjoy sipping sangria in the sun. Obnoxious tourists certainly exist, but the speaker is protesting a little *too* much here, their over-the-top disdain for regular tourism betraying their own snobbery and insecurity.

Where Hyperbole appears in the poem:

- Line 4
- Lines 5-6
- Lines 8-14
- Line 16

JUXTAPOSITION

Throughout "Postcard from a Travel Snob," the speaker juxtaposes descriptions of themselves with other British tourists. The speaker seeks to distinguish themselves from people they view as lower-class and tasteless.

The poem begins with a description of a typical vacation at a "holiday resort," filled with "karaoke nights and pints of beer." On its face, there's nothing wrong with this kind of lighthearted vacation. Of course, to the speaker, such a rowdy, common trip is downright hellish. The speaker contrasts this boisterous revelry with a description of their own vacation destination, as a "peaceful place, untouched by man." While other folks might flock to "seaside" towns filled with souvenir shops, the speaker sleeps "in a local farmer's van" miles from other people. Again, the juxtaposition between these trips is meant to separate the speaker from other tourists; the speaker wants to seem unique.

The final stanza has some of the clearest juxtaposition of all, as

the speaker declares that their friends are "wine connoisseurs, not drunks," and, finally

> I'm not a British tourist in the sea;
> I am an anthropologist in trunks.

The speaker's attempts to juxtapose these things—wine connoisseurs vs. drinks, a swimming tourist vs. an anthropologist in a bathing suit, ironically highlights just how little separates the speaker from their fellow travelers. The speaker, like other tourists, likes drinking and being by the water; the only real difference here is the language the speaker uses to describe themselves.

Where Juxtaposition appears in the poem:

- Lines 2-6
- Lines 9-12
- Lines 14-16

ALLITERATION

"Postcard from a Travel Snob" uses alliteration here and there. The device, along with broader consonance, helps to establish the speaker's bitter, snooty tone.

Take line 4, where the alliteration of "tourist types" evokes the speaker *tsking* in disgust. The sharp consonance throughout the stanza adds to the effect, the speaker crisply enunciating their issues. Just listen to all the /s/, /t/, and /k/ sounds in lines 3-4:

> with karaoke nights and pints of beer
> for drunken tourist types—perish the thought.

The assonance of "nights," "pints," and "types" makes the speaker's language more forceful still. Readers get a clear sense of just how much the speaker loathes these kinds of tourists.

There's more alliteration in line 9, when the speaker describes their vacation destination for the first time. It is a "peaceful place," the speaker says, that alliteration making the phrase stand out more clearly in the poem. The speaker wants readers to pay attention to just how wonderful the spot they've found is.

The alliteration in lines 8-9 works similarly:

> it's great. There's not a guest house or hotel
> within a hundred miles. [...]

The bold /g/ alliteration might make it sound like the speaker is trying to convince themselves of just how "great" this spot is, while the airy /h/ sounds convey a kind of breathless excitement.

Finally, the speaker uses alliteration in lines 11 and 12 while scathingly criticizing a specific kind of tourist:

> I'm not your sun-and-sangria-two-weeks
> small-minded-package-philistine-abroad).

There's broader sibilance here too, with "weeks" and "philistine." The hissing sounds make the speaker seem even angrier in their takedown of other vacationers.

Where Alliteration appears in the poem:

- **Line 4:** "tourist types"
- **Line 5:** "peaceful place"
- **Line 8:** "great," "guest," "house," "hotel"
- **Line 9:** "hundred"
- **Line 11:** "sun," "sangria"
- **Line 12:** "small"

VOCABULARY

Perish the thought (Line 4) - An exclamatory phrase meaning that an idea is utterly ridiculous—the mere "thought" should "perish," or die.

Consumer-hell (Line 6) - A consumer is someone who buys things. The speaker is using the term to deride touristy beach towns that encourage materialism, shopping, etc. rather than more cultural pursuits.

Two-weeks small-minded-package (Lines 11-12) - The speaker is criticizing those people who take pre-packaged vacations (the kinds one might take at an all-inclusive resort or on a cruise ship) as ignorant and boring.

philistine (Line 12) - Someone who's indifferent to or disdainful of art and culture.

connoisseurs (Line 14) - People with expert tastes.

Anthropologist (Line 16) - A scientist who studies people and cultures.

Trunks (Line 16) - Swimming shorts.

FORM, METER, & RHYME

FORM

"Postcard from a Travel Snob" consists of four quatrains (four-line stanzas). These stanzas follow a steady iambic meter and an alternating ABAB rhyme scheme. Iambs, quatrains, and alternating rhyme are all classics in English-language poetry. Though the poem might sound a bit stodgy and stiff to modern ears more used to free verse, its steady, predictable form reflects the fact that its speaker wants to sound cultured and sophisticated.

Note, too, that the poem is an example of satire: the poet is poking fun at overly serious travel snobs who look down on regular tourists.

METER

"Postcard from a Travel Snob" is written in iambic pentameter for the most part. This means that lines that consist of five iambs, poetic feet that follow an unstressed-stressed syllable pattern, as in lines 1-2:

> I do | not wish | that a- | nyone | were here.
> This place | is not | a ho- | liday | resort

Some might hear a spondee (two stressed beats in a row) in the second foot of line 1, making the speaker sound more emphatic: "not wish." Broadly, though, the meter is pretty regular, and this makes the poem sound quite formal. Most contemporary poetry is written in free verse. Also, this is supposed to be a "postcard"—a casual missive to a friend or loved one. The use of an old-fashioned meter, famously linked with the likes of William Shakespeare, aligns with the speaker's desire to seem high-class and sophisticated.

RHYME SCHEME

The poem follows a steady, alternating rhyme scheme in each stanza: ABAB CDCD EFEF and so on. Many of these rhymes are exact (as with "here" and "beer" in lines 1 and 3), but some are slant ("resort" and "thought" in lines 2 and 4).

The occasional inclusion of slant rhyme makes the poem a bit more conversational; despite the speaker's pretensions, the poem is still supposed to read like a note written across the back of a postcard. Still, the speaker largely sticks with their formal rhyme scheme in an attempt to appear classy and intelligent.

SPEAKER

The poem's speaker is the "travel snob" mentioned in the title. Despite seeing themselves as "multi-cultural," daring, and sophisticated, the speaker comes across as pretentious, narrow-minded, and judgmental. They dismiss other travelers for partaking in things like "karaoke nights" or prepackaged trips, and they rejoice in finding a vacation spot "untouched by man."

Readers can assume that the speaker is British, given that they are desperate to distinguish themselves from other British vacationers. The speaker also likely belongs to a higher socioeconomic class than the people they mock. Alternatively, they might be trying to differentiate themselves from their *peers*. Either way, classism informs their prejudice, as the activities and destinations they deride—holiday resorts and crowded seaside towns—are linked more with middle- and lower-class tourism than luxury travel.

The speaker undergoes very little change over the course of the poem; their sense of superiority remains constant from start to finish. Yet as the poem goes on, the speaker's hypocrisy becomes eminently clear to readers. The speaker has significantly more in common with a typical tourist than they think, and they are hardly the brilliant "anthropologist" they believe themselves to be.

SETTING

The poem takes place in some unnamed remote destination. The speaker describes this as a "peaceful place, untouched by man," where there are no hotels "within a hundred miles" and no one else speaks English. Given that the speaker spends their time "in trunks," this spot must be somewhere near water.

The speaker makes it clear that this place is not a conventional vacation destination; it's nothing like "a holiday resort" or a tourist-ridden beach town. The setting is a point of pride for the speaker, who believes that selecting such a unique location makes them original and creative. They even seem to believe they're morally superior for "sleeping in a local farmer's van" rather than staying in a "guest house or hotel." Really, though, it doesn't sound like much of a vacation destination at all; the speaker seems to be intruding on some random rural community.

CONTEXT

LITERARY CONTEXT

British novelist and poet Sophie Hannah included "Postcard from a Travel Snob" in her second poetry collection, *Hotels Like Houses*, published in 1996. Hannah's poetry is known for its sharp wit and wry humor, and her work often playfully mocks the upper class. She has published five collections of poetry and was shortlisted for the prestigious T. S. Eliot Award. Hannah is also a bestselling crime novelist known for her Hercule Poirot novels, written with the blessing of the Agatha Christie estate. Hannah's poems are often more narrative than lyrical, telling the story of a specific character and reflecting her background in fiction.

The use of regular meter and rhyme in "Postcard from a Travel Snob" make the poem sound somewhat old-fashioned. Most contemporary poetry uses free verse; Hannah's poem, however, turns to iambic pentameter, a classic English meter perhaps most famously associated with William Shakespeare. Its use here helps to make the poem's speaker seem all the more snooty.

While Hannah uses traditional poetic *forms*, the *content* of her poetry is generally quite modern, featuring insightful

commentary on contemporary issues such as British classism. Her novels, like her poetry, also blend the old with the new, providing fresh takes on classic forms such as the murder mystery and the detective novel.

HISTORICAL CONTEXT

"Postcard from a Travel Snob" was written in 1996. While flights remained expensive for everyday folks in the 1990s, leisure travel had nevertheless become more accessible than ever before. The speaker of Hannah's poem clearly laments this fact, dismissing popular vacation destinations as overly consumerist and lowbrow. In this way, the speaker reflects old-fashioned classism.

British society was built on a hierarchical class system, the effects of which linger in modern life. While growing multiculturalism and educational opportunities have helped reduce class disparities in recent decades, there remain deeply-entrenched prejudices against members of the lower and working classes. In rejecting "holiday resort[s]," touristy beach towns, and pre-packaged vacations, the speaker of Hannah's poem is revealing their desire to seem aristocratic and sophisticated.

MORE RESOURCES

EXTERNAL RESOURCES

- A Q&A with Sophie Hannah — The poet answers questions about her writing career. (https://www.youtube.com/watch?v=r8wNlusVzxw)
- An Interview with the Poet — An interview with Sophie Hannah in the New York Times about her literary influences. (https://www.nytimes.com/2018/08/02/books/review/sophie-hannah-by-the-book.html)
- About the Poet — A short biography of Sophie Hannah from the poet's website. (https://sophiehannah.com/about-sophie/)

HOW TO CITE

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