

**Answer ONE question on your chosen text. Begin your answer on page 25.**

**You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on page 9.**

### **The Romantics**

Prescribed text

*English Romantic Verse*, editor David Wright

#### **EITHER**

- 11** Explore the ways in which human nature is presented in *Songs of Experience: Holy Thursday* ('Is this a holy thing to see...?') by Blake and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 11 = 30 marks)**

#### **OR**

- 12** Explore the ways in which personal reflection is presented in *Sonnet on the Sea* by Keats and in **one** other poem. You must relate your discussion to relevant contextual factors.



**(Total for Question 12 = 30 marks)**



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

22<sup>secB</sup>

Chosen question number: Question 3 <input checked="" type="checkbox"/>	Question 4 <input checked="" type="checkbox"/>	Question 5 <input checked="" type="checkbox"/>
Question 6 <input checked="" type="checkbox"/>	Question 7 <input checked="" type="checkbox"/>	Question 8 <input checked="" type="checkbox"/>
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## personal reflection

Sonnet

Power of nature

103 Edward 1859

- eternal  
whisperings  
personified

Plentitude and  
multitude

'Clubs twice ten

103 'O for a life of sensations

'Smallest shell'

'Shadowy sound'

'gentle murmuring'

Silence

Turn - Petrarchan sonnet

→ Solace and comfort in nature  
103 Introspective

increase pace

Interjection and exclamation - high  
state of emotion

typical love - personal reflection on  
nature.

'least' after

## R. A. L. A.

Grief

gondolas time

'lighted up heaven' / dark  
jux

All my = repetition surrounding  
sense of emotion

Romantic escape from mundane

1 BAB - rigidity, formality of scene  
of grief

Defying Victorian ideals of  
remembering man forever

forgive if I forget thee

weaned my young soul  
from yearning

103 Eliza Bell

lexical cluster of water.



P 5 6 4 4 8 A 0 2 5 3 6

In both Keats' 'Sonnet on the Sea' and Brontë's 'A Ticon to Brenzardo' personal reflection is set within the backdrop of the natural world. While Keats observes how personal reflection on the natural world can offer solace and comfort, Brontë's personal reflection rebels against ~~the~~ the typical ~~constraints~~ constraints of grief and gives her fictional character freedom.

Keats ~~ref~~ personal reflection muses on the power of nature. He describes how the 'eternal whisperings' of the sea surround the desolate shores. Immediately Keats personification of the sea and use of a slight onomatopoeia gives the reader an almost pervasive presence of ~~transported~~ the sea's power. Like many other Romantic poets, Keats saw the wondrous power of nature. In 1757 Edmund Burke concluded the sublime was the feeling of wonder, terror and awe. In this poem, Keats uses the typical Romantic notion of the sublime to reflect on the grace and power of the sea. Keats gives a sense of plenitude as he describes how the 'mighty swell' of the sea would 'glut twice ten thousand caves'. Once again, Keats muses



the power of nature with a hyperbolic statement of the multitude of water. However, Keats also dwells on the 'gentle temper' of the sea which will 'scarcely' move the 'very smallest shell'.

The use of simile creates a sensuous reality of the sea. Keats wrote in a letter in 1818 exclaiming, 'Oh for a life of sensations rather than thoughts!'. The reflection on the unapproachable synthesis of power and grace of the sea conforms to Romantic notions of the sublime as Keats encourages readers to admire both contrasting states of the sea.

Furthermore, Keats not only encourages the admiration of nature but also displays how it can offer solace and comfort. Keats uses the structure of a Petrarchan sonnet, an Italian poem 14 line poem which often is centred around love. Keats uses the structure and the turn of the sonnet to increase the pace and the subject matter of the poem. Keats exclaims 'Oh yes ye!' at the beginning of the turn. This sudden interjection and exclamation symbolise a high state of personal emotion as Keats displays to his readers how if their 'eyeballs' were 'ver'd and tir'd' they



should 'feast them upon the wideness of the sea'. One again Keats resorts back to the imagery of surplus to offer a personal reflection that nature can offer an antidote to an overwhelming society. Keats writes to 'sit near some old cavern's mouth' the imperative order of 'sit' implies a direction for our own emotional state. Unlike many previous poets who focussed on the political or social events occurring, the Romantics (particularly Keats) turned inwards in an our own personal emotion for literary inspiration. Keats' personal reflection concludes the wonderful power ~~and~~ and grace of nature, but also the ~~various~~ idea that nature can soothe us if we 'breathe' and submit ourselves to the power of nature.

While similarly set within a natural backdrop, Brontë ~~person~~ ~~person~~ contrastingly inhabits ~~a~~ the persona of R. Hilda in ~~the~~ fictional world of Gondal, and instead reflects on the nature of grief. As R. Hilda grieves for her dead lover J. Brontë there is an overwhelming sense of emotion as Hilda describes how 'No other Sun has lightened up my heaven' the image of Sun and the



positive connotations of heaven are juxtaposed with the opening lines of Brontë's 'God in the earth' in the 'dramatic grave'. This mounting sense of grief is exemplified by the repetition of 'All my' as the persona proceeds to list her loss now that her lover is dead. Brontë's ability to so aptly place herself as R. Altona signifies the Romantic rebellion against mundane reality. Brontë herself lived an isolated life, never experiencing the said relationship. Her ability to personally reflect on the thoughts, feelings and emotions of ~~Brontë~~ Altona ~~was~~ signifies a sort of escapism.

However, Brontë does not limit herself to the personal reflection of on grief. In contrast she defies Victorian patriarchal conventions that a woman should dedicate her life to remembering her deceased husband as Brontë boldly declares, 'Sweet home of youth, forgive if I forget thee'. Brontë's personal reflection lies in the fact she won't be inhibited by 'despair'. Instead, Brontë's persona describes how she ~~will~~ 'weaned my young soul from yearning after thee'. The verb 'weaned' has particular connotations of the dependence



felt between a mother and a child. This metaphor is crucial as Brontë's reflection that she shall forget a past lover is not easy, but she simultaneously will not be limited by 'tears of useless passion'.

The structure of the poem, which follows a ~~ser~~ fairly constant ABAB rhyme scheme and four line stanzas is interesting as while Brontë conforms to a conventional poetic structure, her personal reflection is far from conventional as ~~Brontë~~ the poem seems to ~~rich~~ argue against patriarchal constraints.

In conclusion both poets set their personal reflection within the backdrop of the natural world. However, while Keats contemplates emotional solace found through meditation on nature, Brontë contrastingly breaks free from typical reflections on mourning, refusing to be restricted by grief.

