

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 ☒.

Chosen question number: Question 5 ☒ Question 6 ☒

Question 7 ☒ Question 8 ☒

Please write the name of your two studied texts below:

Text 1: Wide Sargasso Sea, Jean Rhys

Text 2: North, Seamus Heaney

~~evaluate the effectiveness of methods used by the writers to show the suffering that occurs when boundaries are crossed~~

Heaney conveys suffering in 'Funeral Rites' as he talks in section 11 about funerals of those from Ireland/^{England} killed in the IRA bombings, describing 'somnambulant women, left behind' and focusing on the widows ^{and family} of those killed in violence. 'Somnambulant' is used as a way to show the grief they feel and their remorse after those were killed due to conflict in crossing boundaries between Northern Ireland and England, and is a main inspiration ^{for Heaney as he is Irish.}

Rhys also portrays suffering when boundaries are crossed, as in Part One. Antoinette suffers after she crosses the boundary between the white's and black's and becomes friends with Tia, but is then betrayed as she ^{poth} stones her. Rhys using ~~the phrase~~ a lexical choice of 'blood on my face, tears on hers', so the reader can use this imagery to picture the physical suffering of Antoinette as she suffers from this violent act by one of her 'friends'. This is used by Rhys



to portray Antoinette's consequence of crossing boundaries as she 'saw Tim' and 'ran to her' ~~only to~~ for safety or comfort during the fire as she felt like she was friends with her, and was instead met by punishment for being a different race and crossing the boundary between these two different social classes of this ~~era~~ post-colonial era, despite it being set after the emancipation act was passed.

As Heaney ~~was~~ published his collection of poems in 1975 and Rhys was published in 1966, both ~~books~~ were around ten years apart, however, Rhys set the novel in the 1840's meaning ~~the~~ issues to do with race were very prominent as slavery was still recent, contrasting to Heaney's poetry which concentrated on the division between Protestant Southern Ireland and Catholic Northern Ireland, and the conflict between the IRA and England. Therefore, both writers use of conveying crossing boundaries is very different.

The punishment shown by Rhys in scene one where Antoinette Cosway's house is set on fire could be seen as similar to Heaney's poem 'Punishment', as he is describing the violence experienced by a bog body that was found.

The semantic field of 'drowned', 'noose', and 'punished' ^{conveys} ~~shows~~ the violent experience ~~by~~ this young girl had to go through due to her adultery. She is clearly objectified by Heaney as he describes the 'nipples' on her dead body, almost disrespectful as he is sexualising the



body. As the body is female it brings an element of sexism due to the vulnerability of the body described.

This is not dissimilar to Rhys' way of using Rochester to show the disrespect he has for Antoinette as he changes her name to Bertha in scene two as he is 'particularly fond of' the name, taking away Antoinette's control and leaving her vulnerable as they are now married and in this era it left the man in control. This poses similarities to Heaney as he shows control over the body, calling himself 'the artful voyeur' as he objectifies the dead body. Both extracts using the role of opposite sexes to show how crossing boundaries in relationships can change power.

In Part Three of WSS, Rhys conveys Antoinette's insanity as she has a nightmare about her hometown Coulibri after she moves to England with her husband Rochester.

The cohesion between part one and three is then also shown as her nightmare is about a fire which is similar to part one and the house fire. Her insanity could be due to her moving away from home, and therefore longing for the past as she uses a semantic field of colour on page 123 of 'green', 'red', and 'gold' as she thinks so highly of where she used to live and Rhys makes the reader ~~empathy~~ sympathize as we can clearly see her upset.

Heaney also portrays his longing for the past as he wrote 'sunlight' in North. This surrounds his family and uses a positive semantic field of baking 'floury apron'



'reddening stone', and 'bakeboard' as he is retrospective in his writing. As he has grown up he has crossed boundaries after losing his innocence and seeing so much conflict, he may just be longing for the past for when he didn't have such a serious opinion or have to worry about anything. His mention of 'love' shows the fond memory he has towards his family and home, and helps us to understand his life more as reader's and the boundaries he has experienced.

