

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: Wuthering Heights

Text 2: The New Penguin Book of Romantic Poetry

Plan (people, places, phenomena associated with the past)

- | WH | Poetry |
|---|--|
| <ul style="list-style-type: none">- Ben Nelly recounting tale of H's arrival- Cathy + Heathcliff regretting her dying - reflecting on past ^{actions}- Nelly recounting H's death | <ul style="list-style-type: none">- <u>To the South Downs</u> - reflecting on when child was alive- <u>The Rime of Ancient Mariner</u> - telling story of experience with nature- <u>Maid of Athens</u> - love love of child |



In 'Wuthering Heights', Emily Brontë - who originally published under the pseudonym Ellis Bell - presents encounters with people associated with the past by delving into the past of Heathcliff, having the diegetic narrator Nelly recount the story of his arrival to the ^{in chapter 4, volume 1} extra-diegetic narrator, Lockwood. Similarly, as Romantic poets generally reflect on relics of the past, be they memories or ruins, Charlotte Smith reflects on the time she spent with her child, who is now dead, and expresses her inability to continue living without him.

Firstly, in Wuthering Heights, Nelly recounts the childhood of Heathcliff, using zoomorphism "it's a cuckoo's" to imply that he was a destructive introduction to the Earnshaw family. She creates a triadic structure: "where he was born, and who were his parents, and how he got his money" to emphasise the mystery surrounding his birth and upbringing, as well as the later mystery around how he suddenly becomes wealthy. The simile "Hareton has been cast out like an unpledged curstuck" shows how he took from the Earnshaw family what was rightfully ~~there~~ theirs - in this instance the properties that their late heir, Hareton, should have inherited. The pre-modifier "unpledged" denotes weakness, implying an inability to stop Heathcliff's destructive force.

Similarly, in ^{TO} 'The South Downs', an apostrophe addressing the hills where she used to spend time with her deceased child, Smith recounts her son's childhood, only this time in a more positive light, as Romanticism typically linked childhood to innocence and an appreciation of nature. She uses euphemism "Oh! Hills beloved!" to show how

She associates the South down with positive memories, the pre-modifier "beloved", implying they are greatly cherished. The discourse marker "one" shows how this time of happiness has now gone along with her "happy child" - the ameliorative adjective sharing his innocence in childhood. She also creates a semantic field of nature "beechen shades" "big" "flowers" to show how sharing this nature with her child brought her immense happiness and contentment.

Additionally, in 'Wuthering Heights', Brontë presents the Earnshaw family's first encounter with Heathcliff by showing how he was immediately viewed as an outsider. The pejorative vocative "gypsy brat" implies otherness and shows the lack of acceptance of people seen as foreigners in Victorian society. She uses jocular alliteration "to feed, and fend for?" to show the irony Mrs Earnshaw felt at having ^{the imperative questioning how her husband dare bring a foreigner into this family home.} an outsider such as Heathcliff brought into her house, Heathcliff being presented immediately as an outsider fits with the concept of Wuthering Heights being a Gothic novel, as outcasts of society were prevalent in such works.

On the other hand, in her Elegiac sonnet, a form of poetry inspired by Smith to express the conflicted emotions she was experiencing at this time, she shows how she is constantly surrounded by hopelessness after her encounter with death. The abstract noun "peace" implies a desire to feel a respite from the suffering she endured, and the transferred epithet "sad breast" implies that the sadness and melancholy has consumed her entirely, probably owing to her husband also, who was leading the family towards financial ruin. She then uses juxtaposes peace



alliteration "poor moment" with sibilant "sooth the seer of pain" implying she would give anything for a momentary release from her suffering.

Furthermore, Brontë presents the negative encounter between the Earnshaws and Heathcliff by using the impersonal pronoun "it" to show how they dehumanised him and saw him as abhuman due to being different. The triadic structure of dynamic verbs ^{in a syntactic list} "wash it, and give it clean things, and let it sleep with the children" implied that Mr Earnshaw tried hard to integrate Heathcliff into the household, but because of his poor background he was not accepted. Child orphans and beggars were a common social problem in the Victorian era, but it would have been unlikely that they were accepted into middle or upper class society.

In contrast to this, Smith pleads with the personified River Lethe to grant her the ability to forget the sorrows of her past: "Can you one kind Lethean cup bestow?" The allusion to the River Lethe, a river that was said to ~~grant~~ make you forget everything if you drank from it, shows how she cannot see any hope for a happy future if she can still remember her tragic past. The pre-modifier "kind" connotes benevolence and implies that the only thing that would be right to do would be to take the memory of her son from her, so she can never remember having lost him.

In addition to this, Emily Brontë presents encounters with people associated with the past by preserving one ^{unexpected} ~~unexpected~~ dying of Cathy and her and Heathcliff's assertions that they killed one another by not



in Chapter 1, Volume 2

being together and her choosing Edgar over him. Similarly, in 'The Rime of the Ancient Mariner' Coleridge presents encounters with the past by telling the story of how he killed an Albatross and was punished by nature for his sin. This poem was published in 'Lyrical Ballads' by Coleridge and Wordsworth, the book seen to have launched Romanticism.

Firstly, Brontë presents encounters with the past by sharing Cathy's desire to rescue Heathcliff and ^{his} ~~her~~ separation by having them die together. She introduces the concept of libetost "I wish I could hold you... till we were both dead" to show how the themes of death and desire are intrinsically linked - such passion and intense emotion is typical of Romanticism and implies that Brontë's novel could also be seen as Romantic. The modal verb "I shouldn't care", followed by the creative verb "suffered" implies that, selfishly, Cathy wants to resolve their relationship in her own interest, caring little for her supernatural roommate as she did in Volume 1, Chapter 9.

Similarly, in 'The Rime of the Ancient Mariner', Coleridge shows how the Mariner is cursed to tell the tale of his past errors to different people by sharing his supernatural presence "he holds him with his glittering eye", the adverb "glittering" implying otherness. This poem is reminiscent of biblical writing - Coleridge could have been influenced by the non-canonical legend of the Wandering Jew, forced like the Mariner to wander the earth as punishment. The simile "looks like a three years' child" implies that his story is impossible to ignore, very much like the actions of the Mariner's past, and the tight meter of iambic tetrameter implies he is being forced by some ~~other~~ supernatural force to stop others from making the same mistakes as he did in his past.

Also, Brontë shows how Heathcliff is wounded by Cathy breaking both



their hearts and ending their relationship by choosing Edgar Linton over him, ~~by~~ using polyptoton "in breaking it, you have broken mine", implying ^{and her wrong-doing has caused his} that they are spiritually linked to share each other's pain. He also uses a triadic structure of destruction and suffering "misery, and degradation, and death" to show how the very worst elements of life could never have separated them, and biblical allusion "God or Satan could inspire" to cast all the blame for their present suffering on Cathy's actions in the ^{stronger than any religious force} past. This blame for her death could be inspired by the stubborn nature of Brontë herself, who refused to be treated by a doctor even when later dying of TB, thus, like Cathy, potentially causing her own death.

Similarly, in his poem, Coleridge shows how the Mariner was the cause of his own suffering in killing the Albatross. The antithetical terms "old and young" implies that everyone understood his wrong-doing and the internal rhyme "instead of the cross, the Albatross" creates visual religious imagery as, like Jesus, he was punished for the sins of humanity. This imagery could be inspired by Coleridge's upbringing with his father as the Vicar of the Parish and the use of medical caesura connects nature with Religion, a common feature of Romantic poetry as they were often portrayed as a connected, united force.

Finally, Emily Brontë presents encounters with ^{the} past by showing how Heathcliff can forgive Cathy's actions against him in the past with the ~~modal verb~~ "I can" statitive verb "I love" and the first person possessive pronoun "my murderer", implying that his love for her is stronger than his regret for the past they lost together. The biblical repetition in "my murderer" still implies anger, however, at what they could have shared.



together, had they been married. The second person possessive pronoun "yours" emphasises the fact that he cannot forgive her for the present suffering she is inflicting on him, such melancholy being a strong theme in Gothic literature.

On the other hand, Coleridge shows how the past sins of the Mariner have been forgiven now that he has learnt to respect nature. The archaisms "He prayeth well, who loveth well" give the poem a sense of history as a moral tale and show how a respect for nature and religion can lead to redemption from the past. The syndetic list "both man and bird and beast" with polysyndeton shows how all beings are equal in the eyes of God, a message the Mariner learnt from the error in his past, achieving the didactic purposes of this lyrical ballad to show the wonders of nature as a reaction against industrialisation and The Enlightenment.

To conclude, Brontë, Smith and Coleridge present encounters with people and phenomena associated with the past by showing how reflecting on childhood and looking into redemption and forgiveness from past mistakes, all using a range of linguistic and literary devices to show how the past is intrinsically linked with the present, but one can ^{lead to} be the redemption of the other.

