

GCE English Literature

Exemplar responses

Unit 3 – 6ET03 - June
2013

Chosen question number:

Question 1 Question 2

When first introduced to the title of this poem 'I go back to May 1937', it immediately gives the reader a general idea of what the poem will say to the reader. The title shows that the poem is taken from someone's perspective now, going back in time to 1937. The specific date in the title also allows readers to understand that something significant will have happened then, and perhaps something related to the persona of the poem.

The structure of the poem consists of no stanzas, as though the poem is one continuous trail of thought. The first 9 sentences are descriptions about the persona's mother and father, and the persona goes on to list all the milestones that will occur in their lives, as though these are mistakes. The first 12 lines are continuous, broken up only with the use of caesuras until the twelfth line when there is an abrupt full stop. This is where the tone of the poem changes, and the persona continues to list and forewarn the parents of the future. Again, these few lines are broken up only with the use of caesuras, until the line 'You are going to want to die?' This draws attention to the harsh, extreme language, and again makes a point in the poem in which the tone changes. The persona goes on to describe her mother and father bodies as 'beautifus' and 'untouched', as though wanting them to stay this

way. Here, the structure of the poem changes again, and we are drawn to the line 'I want to live'. It is the only simple sentence within the poem, and draws attention to itself. It is also contrasted with the line 'you are going to want to die', showing the difference between the emotions the persona and the parents feel.

There are lots of examples of enjambment within the poem, as each line carries on to the next sentence. This gives evidence to the continuous train of thought the persona is having, and perhaps the different emotions the persona is experiencing at the time. The persona also uses repetition within the poem, as the beginning of the first line is repeated, 'I see', along with 'they are' and 'you are going'. This again morphs the repetition of the poem into a list, as though the persona is hurried. The rhythm of the poem gradually speeds up until it gets to the full stops which suddenly cause the poem to break off. This rhythm is repeated throughout the rest of the poem, again giving evidence of the continuous thought train, as though the persona is getting new ideas or new points.

The language that is used within the poem can also be seen as highlighting the persona's timid emotions. The persona describes her father standing under an arch, 'the red ties grinning like bent plates of blood behind his head'. The description of the ties as plates of blood is harsh, and can be seen as a forewarning.

of the suffering the persona describes in the future. There is also onomatopoeia as 'bark' and 'blood', not only creating a harsh sound when spoken, but again highlighting the vicious description. The persona goes on to describe the wrought iron gate with its 'sword-tips black in the May air'. This image may in parallel to the persona's own harsh emotions, and shows the contrast between the black and the 'late May sunlight'.

The persona describes the parents' eyes as 'black' and 'blind' and their bodies as 'pitiful'. This could imply that the persona feels sympathy for them, and also highlights how they are ignorant to what is to come. The persona describes them as 'paper dross' and wants to 'bang them together at the hips' to 'strike sparks from them'. This could imply that the persona wants to bang them together to knock sense into them, and the sparks could represent the sparks in the relationship between the mother and father, the persona wants to reignite them.

As well as the contrast in the structure of the poem, there is also a contrast within the descriptions. Before the first full stop, the persona describes the parents' innocence and how they would 'never hurt anybody'. The time of the poem then moves forward, and after the full stop the persona describes what they will do, 'You will do bad things to children', 'You are going to do things you cannot imagine you would ever do'. This shows the contrast between the happier past, and the

upsetting future. The line 'You are going to do bad things to children' may represent the pain felt by the persona when they were young, giving reasons for the deep regret she feels now over their parents' marriage.

There is, however, a sense of irony within the poem, as the persona will not have witnessed this day back in 1937. These may be memories the persona has seen in pictures or through stories, and the persona may now be imagining going back to that time and telling them to 'stop, don't do it'. The descriptions of the persona's parents' faces are not kind ones. They are described as 'hungry' and 'strange' as though the persona has a hatred for the both of them.

Throughout the poem the persona gives the reader a strong sense of regret. Regret over the marriage and what they have done. At the end of the poem however, the persona goes on to say 'but I don't do it. I want to live'. The next few sentences describe the persona's frustration over the anger and pain the parents have inflicted, and the final line sums up the poem. 'Do what you are going to do, and I will tell about it'. Although the persona can't go back and change the past, they settle for talking about it. What is done is done. There is contrast with the ^{persona's emotions} ~~emotions~~ ^{feelings} here, because although they dislike what their parents have done, they are glad because it means that they are alive.

Chosen question number:

Question 1 Question 2

In the poem 'I go back to May 1937,' the reader appears to see the persona looking back into the past, ~~where~~ ^{so when} ~~her~~ ^{her} mother and father met, and the relationship between them before the birth of the persona. From early on, ~~it~~ there are ominous underbones which are ^{indicative} ~~indications~~ of the destructive nature of love and the pain it causes. ^{in the future} The simile, 'the red tiles glistening like bent plates of blood behind his head,' suggests the relationship with the persona's mother is doomed and will cause suffering. There ~~is~~ ^{are} detailed descriptions, ~~of the man when in the begu~~ 'ochre sandstone arch' and 'wrought-iron gate,' creating a vivid setting, reflecting upon the persona's personal attachment. However, there is also a sense of distance, coinciding with the idea that the persona is watching from afar.

There is a build up in pace: as the ~~write~~ ^{poem} ~~list~~ continues and the use of commas in a list effect highlights this, 'they are kids, they are dumb...' This pace reflects the persona's ~~deeper~~ attempt to justify the nature

of ~~their~~ the parent's relationship. ^{However} the use of a capital letter in 'Stop,' ~~however, it~~ reinforces the persona's desperation to end the relationship, ~~and~~ Furthermore, ~~the persona~~ this is expressed in the persona's direct, 'don't do it,' beseeching them to stop. The persona states, 'You are going to do bad things to children,' possibly referring to herself. This repetition of 'You' heightens the persona's growing bitterness, building up to 'You are going to want to die.' The ~~extreme emotion~~ ^{extremity of} emotion ~~in this line is followed~~ to reflect the persona's pain and certainty of the future.

After this point of heightened emotion a caesura is used to slow the ~~pace~~ ^{pace} ~~righting~~ ^{bringing} down. There is a shift in tone, which appears calmer coinciding with the slower change in pace. The reader sees a sadness in the persona's description of the parents, 'pitiful' and 'blank' highlighting their ~~now~~ uncertainty of their future. The poignant line, 'I want to live,' conveys the idea that she wouldn't be born if she were to ~~tell~~ to disrupt their future. ~~Then~~ ^{then} ~~frag~~ reflecting the sadness of the ~~low~~ persona's predicament - being helpless. The simile 'paper dolls' ~~den~~ reinforces the fragility of her parents and the persona's sense of bitterness is

expressed through violent words, 'bang' denoting the persona's unwillingness to let them be together.

When looking at the poem's structure, there is a lack of order and irregularity, emphasising the persona's lack of control or inability to prevent her parent's relationship and marriage. The continuous enjambement is effective when the writer is expressing moments of high ^{emotional} intensity, and builds up speed in the poem's pace. Similarly this increase in pace reflects the persona's growing bitterness and desperation to stop the relationship.

Examiner marks:

AO1 - 6
AO2 - 15

Total 21

Chosen question number:

Question 1 Question 2

The first sentence of the excerpt is constructed with the use of sibilance such as 'marvellous stillness', 'stars', 'serenity', 'seemed', 'shed', 'assurance' and 'security'. The alliterative 's' sound mimics the silence and serenity created by ~~the~~ ^{nature}. The moon is personified as 'young' and Conrad utilizes a simile to compare it to 'a slender shaving thrown up from a bar of gold'. The youth of the moon is echoed by the description of it being 'slender' and creates a feeling of refreshment. The moon is compared to 'a bar of gold', which paints an image of the brightness and the ^{luminous} shade of yellow of the moon; whilst the comparison of the moon to 'a slender shaving' echoes the moon's action of being 'recurved'. Another simile is embedded in the same sentence's later clauses, 'the Arabian Sea, smooth and cool to the eye like a sheet of ice'. This simile excites two of the readers' senses at once — the visual smoothness of the ~~sheet of ice~~ ^{sheet of ice} allows us to see the calm surface of the sea whilst the coolness of the ice allows us to feel the sea breezes from the Arabian Sea. Moreover, the slight-

blue colour of ice conjures up the blueness of the Arabian Sea. In the next clause, the adjective 'perfect' is repeated twice. The repetition demonstrates the natural progression of nature, as no other artificial words constructed by humans can encapsulate the perfectness of the movement of the Arabian Sea.

In the next sentence (third) of the first paragraph, the Arabian Sea is metaphorically referred to as 'the unwrinkled shimmer'. This can be seen as an extension of the previous simile of 'a sheet of ice', as an icy sheet is both shimmering and smooth, unwrinkled. The noun phrase of 'a few white swirls of foam' creates a quantified image. The foam's action of 'bursting in a low hiss' is oxymoronic as 'bursting' has a connotation of being loud, yet Conrad describes the sounds made from the burst as 'a low hiss', which is more silent than would be expected. The following three clauses feature the tricolon repetition of 'a few', each followed by nouns that represent ^{minute} objects, such as 'wavelets' is used, instead of 'waves'. This repetition suggests that the disturbances caused to

the surface of the Arabian Sea are insignificant. Sibilance is once again used, this time at the end of the first paragraph. 'the surface of the sea', 'passage', 'ship', 'subsided splashing' and 'stillness' appear closely after one another, this mirrors the agitation caused by the ~~Patna~~ ^{Patna} to the surface of the Arabian Sea.

~~In the second paragraph the parallel structure is employed again by Conrad in the phrases of an exacting faith, who are all equal. Both 'sleep' and 'death' are personified in the last sentence of the second paragraph. 'Sleep' is often used metaphorically in literature to mean death, such as the title of Raymond Chandler's work 'The Big Sleep' and the ending to Robert Frost's poem 'Snowy Evening', 'and miles to go before I~~

Towards the end of the second paragraph, the variety of people who have boarded the Patna is conveyed by the use of collective nouns to describe them - 'the old with the young, the decrepit with the lusty'. The use of collective nouns to describe the different types of people emphasises the fact that they are all 'pilgrims of an exacting faith', who are 'all equal'. Both 'sleep' and 'death' are personified in the last sentence of the second paragraph. 'Sleep' is often used metaphorically in literature to mean death, such as the title of Raymond Chandler's work 'The Big Sleep' and the ending to Robert Frost's poem 'Snowy Evening', 'and miles to go before I

sleep'. Conrad also connects sleep to death by calling sleep 'death's brother'. The intimate relationship of brotherhood reflects the similar natures of both sleep and death. Moreover, the personification of death may be an allusion to Donne's 'Death Be Not Proud', in which death is also personified.

The third paragraph begins with an alliteration 'fanned from forward'. This alliteration of the 'f' sound evokes the sounds of fanning and may therefore be seen as slightly onomatopoeic. The descriptions of 'the well-to-do' and 'the poor' create a juxtaposition, because the well-to-do's belongings - 'heavy boxes' and 'dusty mats' are both in the plural form; yet the poor have only 'all they had on earth tied up in a rag', the rag is in the singular form, the difference in the form of the nouns subtly shows the difference between the rich and the poor.

Another juxtaposition is found in 'a woman covered from head to foot, with a piece of white sheeting, had a naked child'. The woman is described as having her whole body covered by a white sheet, yet the

children in her embrace is completely naked. This juxtaposition is similar to the aforementioned one about the rich and the poor, as one party has abundance and the other deprivation.

Towards the end of the third paragraph, a rich amount of onomatopoeias can be found 'the harsh scrape of a shovel', the ~~the~~ strong and rough sounds of '-sh' and '-sc' are used, and they bring out the harshness of the shovel's scrape; 'the violent slam of a furnace-door', the use of the noun 'slam' is onomatopoeic in that it does sound like the action it represents.

The end of the third paragraph contains echoes from the previous two paragraphs. The notions of 'serenity' and 'the scheme of a safe universe' in the first paragraph, ~~the~~ 'unbounded safety and peace' and 'the silent aspect of nature' all concern the ~~the~~ silence and safety ~~of~~ of nature, and is echoed by the last four words of the final paragraph ~~the~~ 'serenity of the sky'. The hull also appears ~~at~~ towards the endings of both the first and last paragraphs, bringing a cyclical structure to the excerpt.

Good war literature always reveals the truths about war and tells its readers what war really is about.

One of the many truths about war is the sacrifice of young men in war. Owen expresses this sentiment in 'Futility' through the use of a broken sonnet format — a fourteen-line sonnet is divided into two seven-line stanzas. This broken format is not only symbolic of the soldier's life, which is half-lived, but also conveys Owen's loss of hope in humanity, as even the format of love poetry is torn apart by war. The futility of trying to revive the soldier's life is ~~demonstrated~~ by the eye-rhyme of 'snow', 'now', and 'know'; 'now' does not rhyme with the others and hence reflects the futility of doing anything now. The mention of France in the fourth line is significant as most of the First World War was fought on French soil, ~~at this~~. Towards the end of the second stanza, Owen progresses from

criticising the futility of war to doubting the purpose of the world, as he questions 'O what made fathers sunbeams trail / To break earth's sleep at all?'; this poignant question calls for people to re-consider about the ~~the~~ necessity of war.

Another sacrifice of a young man is written by Owen in 'The Parable of the Old Man and the Young', in which he encapsulates nouns such as 'belts and straps' and 'trenches' into a re-invented biblical story taken from Genesis 22. The aforementioned nouns are all drawn from the semantic field of warfare, and 'trenches' in particular, sets the poem in the First World War. The sacrifice of the son is described as 'the old man... slew his son, / And half the seed of Europe, one by one'. The rhyme of 'son' and 'one' emphasises the uniqueness of the sons to their parents and also the fact that Isaac is Abram's only son.

A similar sacrifice of a son by a father is described by Hosseini in his Bildungsroman The Kite Runner (TKR). Hassan, Baba's ~~that~~ illegitimate son, is executed by the Taliban, who 'shot him

in the back of the head, whilst Baba's legitimate son Amir is safe from the Taliban as he has escaped to America. A critic writing for the San Francisco Chronicle, Kipen argues that TKR is only successful because of the Americans' involvement in the war in Afghanistan, which is not true, as Baba's sacrifice is an allusion to both the original biblical story about Abram and Isaac and Owen's re-invented version of it. Hence, there is more to TKR than the mere connection between America and Afghanistan.

Another revelation of war is about the violence in war. Both Douglas and Harsent adopt the voice of cold-blooded killers in their poems 'How To Kill' and 'Sniper' respectively. The speaker in 'How To Kill' confesses: 'I am amused/ to see the centre of love diffused'. The chilling tone of this confession is emphasised by the rhyme of 'amused' and 'diffused', as it suggests the speaker of the poem ~~is~~ enjoys his sadistic pleasure of killing. Douglas employs the technique of puns in the first two lines of the second paragraph - 'dial' and 'die'. These two words sound alike to each other, yet the dial allows the killer to aim for the man, who will soon die. The sniper in Harsent's

'Sniper' also confesses 'They go in fear. They go in / fear / of me. And where they go they go by my good grace. The repetition of 'they go' conjures up the urgency felt by the people who would like to escape from the sniper, whilst 'fear' is made a line of its own, this ~~brings out~~ the raw human condition that is made explicit in times of war. The sniper usurps the role of God as he thinks he has mercy on the people, that is his 'good grace'. The alliterative 'g' connects the sniper to God.

Violence in God's name is depicted in IKR through the episode of stoning at the Ghazi Stadium, in which the Taliban also usurps God's role and declare 'WE SHALL THROW THE STONES BACK!'. The capitalised declaration stands out from the page and mimics the power and volume with which this line is delivered at the Ghazi Stadium. Hosseini's economical description can be seen in 'The man in the hole was now a mangled mess of blood and shredded rags'. This one matter-of-fact ~~line~~^{sentence} objectifies the victim as 'a mangled mess of blood and shredded rags', which evokes a very gruesome and bloodied image.

The alliteration of 'man' and 'mangled mass' emphasises the state of the victim after the stunning atrocity.

The Taliban control of Afghanistan is foreshadowed in the fourth chapter of *IKR*, in Amir's own words: 'I was a Pashtun and he (Hassan) was a Hazara, I was Sunni and he was Shi'a'. The social divide that facilitated the Taliban's rule ~~is~~ allows a possible Marxist reading.

One more truth about war is betrayal that takes place between even the closest relations. Auden in his dramatic dialogue 'O What Is That Sound' explores ~~the~~ betrayal during wartime. The questions asked by the first speaker always have repeated ending such as 'drumming, drumming?' and 'deceiving, deceiving!'. The repetition not only suggest the loudness of warfare which makes it necessary for the speaker to repeat his/her questions but also gives importance to the questions as he/she seems to be asking for ~~a~~ well-considered answers. The act of betrayal is brilliantly captured in the penultimate stanza, with the second speaker replying 'No, I promised to love you, dear, / But I must be leaving.' the verb 'promise' is used in the simple past tense,

contrasted with 'leaving', which is in the present continuous tense. This subtle change in tense brings out the breaking of a promise in times of war.

An incident of betrayal is also found in TKR, in which Amir 'bit on my fist. Shut my eyes,' as he watches Hassan get raped. Amir confesses "I watched Hassan get raped," I said to no one.', even in his confession, Amir is not standing up for Hassan as he does not specify the people who have committed the crime. This incident of rape is in fact an analogy of the Western powers by-standing and not intervening when Afghanistan was suffering, as explained by Hosseini in an interview about his book being censored in his home country. Hence, ^{the rape} subtly brings out the betrayal by one's own country as well.

War literature such as TKR and various war poetry does reveal to its readers the uncomfortable truths of war such as the sacrifice of young men, extreme violence in the name of God and betrayal.

Examiner marks:

AO1 - 9

AO2 - 9

AO3 - 18

AO4 - 17

Total 53

essay plan - psychological + emotional growth
in relationships

① idolisation - growth of intensity

Tess → Angel = perfect man - psychological elevated speech

↳ Alec → Tess = obsessional love

= rapture - 'you' → 'obsessional treasure'

② ~~violence~~ violence - to intense in obsession

- Tess → Alec - hits him

- 'row' rapture

- Tom Punch Myrtle

③ subjugation - growth of idolisation

- Tess → Angel - kill Alec ^{threaten moral fibre}

- 'forest'

- Satby - material position

④ Memories

- cause Tess shame

- turn bitter in
rapture.

⑤ enchanting - mesmerised by lover

- Tess → Angel - seduction by music - 'how'

Psychological
Pain

Thomas Hardy's novel 'Tess of the D'Urbervilles' follows the doomed life of a young country maid, Tess. Hardy examines Tess's relationships with men, ^{presenting} ~~and presents~~ to the reader how the growth of these relationships shape her character and decide her fate.

'Tess of the D'Urbervilles' was published in 1891 after two previous attempts. It was initially turned down by publishers due to their unease about how a Victorian reader would react to the 'immoral' behaviour in the novel. After editing the novel was finally released in serial form in contemporary periodicals. This can be seen in Hardy's writing style as each of the seven phases ends on a climax.

'Rapture', written by Carol Ann Duffy, is an anthology consisting of fifty-two poems that chronologically follows the ~~over~~ 21st century love affair of two females. Duffy conveys the growth of the relationship through the person's intense emotions. These emotions are reflected in the anthology's sensual text and Duffy's use of natural imagery.

'The Great Gatsby', written by F. Scott Fitzgerald, explores the emotional and psychological growth of ~~many~~ three main relationships through one

eyes of the narrator Nick Carraway. 'The Great Gatsby' was published in 1925 and is considered by many authors to be the 'defining work of the 1920's'.

The authors of these three texts explore the growth of the relationships through their characters' emotions. ~~and~~ ^{they} convey the ^{effects} ~~emotions~~ that these emotions have on their characters in dramatic events ~~in the text~~ that happen in the texts. The authors also examine the different strengths of love that can be felt, and what effect this has on their characters psychologically.

Both Hardy and Duffy present idolisation of love in their relationships. This is viewed both positively and negatively through the characters Tess and the persona.

In 'Tess of the D'Urbervilles' Hardy presents idolisation in the relationship between Tess and Angel. It is clear to the reader that both Tess and Angel view each other highly when they first meet at Talbothams, the dairy. When Angel first sees Tess he remarks, 'what a genuine child of nature'. As their relationship evolves it becomes clear that Tess views Angel as the 'perfect man'. ~~Tess~~

Similarly, it is clear from the start of the anthology

that the persona considers her lover to be so perfect that she is almost surreal. Duffy conveys the persona's idolisation of the lover in the poem 'You'. This is the first poem in the anthology, and the persona is consumed with thoughts of the lover. Duffy presents the persona as not only being emotionally affected by the lover, but also physically, 'dreaming you hard, hard,'

Tess is also physically altered due to her idolisation of Angel, who is an educated middle class man. Tess's country dialect evolves to a more elevated style when she is with Angel. This factor of their relationship conveys Angel's dominance over Tess and his ability to mould her.

In 'Rapture' the lover is also the dominant character in the relationship. Duffy conveys this in 'You', when the persona describes the lover as sprawling 'in my gaze', 'staring back from anyone's face'. The persona once again conveys the overwhelming quality the lover has over her, Duffy's use of the verb sprawled suggests confidence and dominance.

However, idolisation of love is also presented negatively in 'Tess of the D'Urbervilles' and 'Rapture' as for both the persona and Alec

D'urberville idolisation leads to obsession

Shortly after Alec meets Tess he develops an obsession for her that is conveyed throughout the book. He develops an overwhelming desire for Tess as he is mesmerised by her beauty. The strength of this desire is reflected in Alec's immoral ~~behaviour~~ treatment of Tess in the Chase, 'the oldest wood in England', when Hardy describes Tess as being in the 'hands of the spoiler'. Alec's treatment of Tess causes her to be shunned by society as she is considered a 'fallen woman'. Alec also reflects Victorian society when he, an upper class man, takes advantage of Tess, a lower class farm girl, when she is most vulnerable.

Although the persona's obsessional love for the persona does not lead her to partake in immoral behaviour, it foreshadows the destruction of their relationship. Duffy conveys the persona's obsession with the lover in 'Treasure'. The poem is constructed of a list of metaphors that highlight the lover's value to the persona. She compares the lover's 'heart' to a 'warm ruby' and her 'veins' to 'dim turquoise'. However, this psychological element of the relationship is ominous, as reflected in the last line of the

Poem. After the person highlights the beauty of the lover she says, 'even the sparkling ^{she covers} gold of your ^{eyes}'. This line is ominous as it indicates that the lover is deceiving, like the character Alec, and foreshadows the end of the relationship.

The effects of intense obsession ~~felt by~~ ^{and idolisation} ~~the character in all three~~ and idolisation felt by characters in all three texts ^{often} leads to violence. In both 'The Great Gatsby' and 'Tess of the D'Urbervilles' some characters exert physical violence on each other. In contrast Duffy presents violence in 'Rapport' through the personification and sounds of a poem. Duffy's portrayal of violence is more conventional, as it reflects ^{the} 21st century society's morals.

Hardy presents Tess as being overwhelmed by Alec's ^{obsessive} love for her. She feels she can only express her psychological pain through violence. When Tess is taunted by Alec she is described as 'passionately swinging the glove by the gauntlet' and striking Alec in the ~~at~~ face with it. This act of violence foreshadows her later murder of Alec, and would be ~~greatly~~ ^{greatly} frowned

upon by Victorian society. The ~~The~~ Independent said that 'Tess threatened the moral fibre of young readers', as her actions were not well received by Victorian readership.

Fitzgerald conveys the wildness of the 1920's through Tom Buchanan's need to ~~show~~ express his control over others by creating drama. He does this by punching Myrtle, his mistress, 'making a non-left movement, Tom Buchanan broke her nose with his open hand'. Similarly to Alec's mistreatment of Tess, Tom's act of violence displays the position of women in society in the 1920's as men were dominant and more powerful.

Duffy conveys the effect of violence ~~on~~ between the persona and lover through the persona's emotions in 'LW'. The use of the personification of the air, 'the air hurt and purpled like a bruise'; and the trees, 'the trees wept and threw away their leaves' reflect the persona's psychological distress. The poem 'LW' also highlights the transient nature of love and foreshadows the end of their relationship.

However, in both Tess of the D'Urbervilles' and 'Rapture' idealisation of love ~~also~~ can also develop into the subjugation of the lovers.

Although subjugation of wife can be ominous, as it hints at an imbalance in the relationship, it also displays the positive growth of a relationship.

The subjugation of Tess to Angel would be viewed positively by a Victorian readership as a woman's subordination to her husband was expected. However, the subjugation of the persona to the lover in 'Rapture', as seen in 'Forest', may not be viewed positively by a modern reader as equality in relationships is expected.

The persona's subjugation to her lover ~~is~~ is displayed in 'Forest', 'I see you rise again and go deeper into the woods and follow you still'. The Duffy's use of light imagery in the line, 'my childhood swam to a glow-worm of light', symbolises the persona's past fading and her fixation of her future with the lover.

Hardy conveys Tess's subjugation in a letter to Angel after he has left to Brazil, 'I would be content, ay, glad to be your servant'. This letter, that contrasts to the means of communication in 'Rapture' with the modern phone in 'Text', conveys Tess's psychological pain when he is away from Angel.

In 'The Great Gatsby' Gatsby's subterfuge and deep love for Daisy is displayed in his excessive amount of material possessions which he acquired to capture her attention and symbolize his wealth. Fitzgerald also conveys the overwhelming decadence of the 1920's in Gatsby and Daisy's craving for material objects.

Both Hardy and Duffy's examination of memories in their characters' relationships symbolises the growth of the relationship.

Both Tess and the persona's memories of their lovers sustain them. Tess's memories of Angel sustain her during her time at Flintcomb Ash. Similarly, the persona's memories of her lover sustain her during times of separation as seen in 'Rain'. The persona is overwhelmed by her desire for her lover which clouds her memory, 'got bits of your body wrong, bits of it right'.

However in 'Tess of the D'Urbervilles' Tess's memories of Alec cause her shame, the memories are reflected in Hardy's use of red colour symbolism, the red bricks of Tantridge, Alec's blood and Lince's blood which all reflect Tess's inescapable fate. 5

In 'Rapture' the personas memories turn bitter towards the end of the relationship, nature reflects this bitterness in 'unloving'. The air that once used to grace the lover is now described as 'stale' 'unloving all the spaces where you were'. The shame and bitterness that Tess and the persona's memories cause them psychologically reflects the deterioration of their relationship; oppose to the growth.

I agree that in each of the three texts the best writing about relationships is in the exploration of these characters' psychological and emotional growth. These relationships create drama in the novels and the realistic emotions create depth in the characters, evoking an emotional response from the reader as well as enabling them to relate to the characters.

Examiner marks:

A01 - 8

A02 - 7

A03 - 15

A04 - 13

Total 43

Chosen question number: **Question 3(a)** **Question 3(b)**
Question 4(a) **Question 4(b)**
Question 5(a) **Question 5(b)**
Question 6(a) **Question 6(b)**

The suggestion that within literature, the confrontation of conflict and the internal battle of characters is necessary to create a sense of self is one that holds a substantial amount of truth. Evidence for this can be seen in "The Wife of Bath's Prologue and Tale" taken from Geoffrey Chaucer's "The Canterbury Tales", "Behind the Scenes at the Museum" by Kate Atkinson and "The Fat Black Woman's poems" by Grace Nichols. The three texts use some similar and opposing techniques to create this "sense of self", however it is a certainty that a unifying factor within the three texts is their ability to confront inner turmoil and contradictions as a method of achieving the sense of self.

It is a certainty that in both "The Wife of Bath's Tale" and "Behind the

Scenes at the Museum" the central characters only achieve their complete sense of self by addressing their inner turmoils, the knight's ~~turn~~ turmoil being his respect for women whilst ~~the~~ Ruby's turmoil is her ability to remember Pearl. In "the wife of Bath's Tale", it is only through the knight confronting his turmoil of the position of women after "he rahte hire maidenhod" that he is allowed to live. The knight in the tale is one of King Arthur's men and, traditionally, King Arthur's knights were in their position for the role of protecting the innocence. Through the knight's rape of an unsuspecting woman, he goes against what is expected of him as one of King Arthur's men. When the decision falls on the knight's fate, Chaucer places, "The queene hirself sittinge as a justise", allowing the power to fall to a woman, meaning that the knight is instantly faced with his turmoil. This means that his fate would be placed in the hands of a woman: a concept that was not entirely accepted in the thirteenth

century, thus forcing readers of the Middle Ages to ~~be more shocked by~~ ~~the~~ focus more on the knight's conflict as his fate lies in the hands of those that he showed disrespect for. It is only when he discovers that "women desire to have sovereignty" that he is granted "mercy" from the queen. Furthermore, in the continuation of the tale, after stating "I put me in your wise governance" when questioned if he would ~~to~~ prefer a "foul and old", yet faithful wife as opposed to a beautiful unfaithful wife, he gains his happy ending. Through Chaucer's use of the personal pronoun "I", he ~~places the~~ ~~control in the~~ ~~he~~ allows the knight to have full control over the situation, emphasising to the reader that he has made the decision to give "governance" to the hag. The fact that only after this does he gain his happiness at the end suggests that it was only through the confrontation of his inner turmoil regarding women that he was able to achieve a sense of self and

gain his happy life.

Similarly, it is only through Ruby confronting the turmoil of her ability to remember Pearl does she begin to achieve a sense of self. Whereas the Knight in "the Wife of Bath's Tale" confronts an inner turmoil that is of social origins, Ruby's inner turmoil is something that is very personal to her.

Throughout the novel, Atkinson often places suggestions and clues regarding Pearl's existence in the eyes of Ruby, and Ruby's character is very curious and questioning of these. An example of this is through Atkinson's use of symbols and motifs, particularly of water. The protagonist describes how, "a curious feeling rises up inside me, a feeling of something long forgotten" when she hears the lock. These references to her ~~feel~~ concern regarding water continue throughout as she states that the river "reminds me of something, but what?" Atkinson's use of rhetoric in this context provides a reader with the sense

of the unknown. Throughout the ~~story~~ novel, the reader has been aware of all of the information in Ruby's head and yet is here questioned, creating a feeling of isolation - emphasizing the fact that Ruby does not possess a "sense of self" before she becomes aware of Pearl. Atkinson sees Ruby reference Latin text "The History of Rome" before her conversation with Mr Belling. This text involves the story of a mother who is forced to push her children into a river to save them from her husband - loosely relating to Gillian's made-up story of Pearl's death, with the intertextuality and use of another language here showing the isolation of this event, suggesting Ruby's lack of self here.

Atkinson suggests that Ruby gains her sense of self through use of two extended metaphors - Ruby's "Lost Property Cupboard" theory and the "bottom drawer". Before Ruby learns of Pearl's death, her emphasis is placed on this "Lost Property Cupboard", suggesting that things from the past are stored

here to be discovered at a later date, much like Ruby's memories of Pearl. In contrast, after Ruby learns of Pearl she speaks of how she ~~would~~ would "put my sisters" in her bottom drawer, rather than the "sharp objects" that she had previously suggested. The "bottom drawer" suggests a more optimistic view of the characters saving her most important things for the future. This suggests the progression of Ruby's character and her achieving a sense of self through confronting the turmoil of her "embryonic ghost" as she achieves an optimistic, caring idea of herself and her sisters.

Although "The Wife of Bath" and "Behind the Scenes" address conflict that is central to their characters in order to achieve a sense of self, Nichols sees the Fat Black woman addressing wider conflicts and confrontations to achieve this feeling. Nichols addresses ideas of politics: a topic that was rife in the 1980s, whilst she wrote this during the time

of Thatcher's government. Nichols uses the fat black woman to suggest her disdain for politics in that she "sees through politicians". She asks broad questions such as "will I like Eve/ be tempted once again / if I survive". The use of religious imagery here relates ~~to~~ to Chaucer's use of biblical language to create a strength of argument. Nichols' enjambment and lack of punctuation suggests that these questions go unanswered, yet as these conflicts become resolved she will "emerge" and "stake her claim again".

Further evidence for the argument that confronting contradictions is an inevitable part of achieving a sense of self is seen through Bunty confronting her role as a wife and mother in "Behind the scenes at the museum", in a similar way to Chaucer confronting the position of women in "The Wife of Bath's prologue". Bunty's "autistic" mothering skills are often questioned through the narrative of the story, when Ruby is still attached

in Bunty's womb and able to hear her thoughts, Ruby notes that Bunty, "(... is wondering what it would be like if her entire family was wiped out and she could start again)". Atkinson's use of parenthesis here creates an aside in Ruby's thoughts with her post-modern use of black humor emphasizing the lack of maternal instinct that Bunty possesses. Bunty's role is questioned at its highest point when she leaves home. Atkinson chooses to place Bunty's decision to leave in the form of a letter, allowing a change in narrative which forces the reader to assess a new perspective. The letter is signed, "Don't worry about me. As if you would, Bunty." The lack of affection, sarcastic tone and fragmented sentences through use of punctuation further suggests her lack of maternal instinct and her questioning of her role. The novel itself seems to revolve around Bunty and ends when Bunty's

funeral is planned. Bunty's mental health begins to deteriorate when she begins to lose her children, suggesting that her "sense of self" came from being a mother and it was only through confronting her role as a mother that she realised this.

In a similar way to Atkinson, Chaucer achieves a sense of self in "the Wife of Bath's prologue" by having his wyf question the turmoil regarding her role as a woman - much like Nichols does in her poetry. Whereas Nichols often focuses on the physicalities of being a woman regarding appearance in "beauties" and "slim after slim" women, Chaucer shows focus on the position of women in 13th century society, allowing his view to be presented in one of his many arguments in "the Canterbury tales". Chaucer uses irony, suggesting that, "Decoite, weping, spinning God hath yivel to wommen kindly." Chaucer

allows the wyf to reference God in her argument to make it appear more valid to a 13th century reader who would allow religion to be at the focal point of their life - something that is not common in our increasingly secular society. The wyf possesses a strong and dominant argument, suggesting that passion and a sense of self comes across when she confronts this turmoil. Her views on sex and the promiscuity of women are further unheard of in the 13th century as she is placed in a dominant role by Chaucer as her. "houbonde shal it have both eue and morwe, / when that him list come forth and paye his dette". Chaucer's use of trade imagery in the word "dette" suggests that sex is some sort of deal that she now control over. The conviction of her argument seemingly emphasises the fact that she possesses a self-awareness and is pleased with her actions, only through

her confrontation and discussion of this turmoil does the reader see this.

Much like Chaucer, Nichols contemplates the role of women, suggesting that her protagonist "ain't no Jemima"; in reference to Aunt Jemima, who looked after the children of others. She thrives on her "steatopygous sky/ steatopygous sea/ steatopygous waves/ steatopygous me", with the phrase being repeated to emphasize the sense of self worth that the ~~wife~~ wife of Bath also feels. Nichols suggests that there are "mountains/ in her miter", with the alliteration being used to convey the confident tone that the Fat Black Woman has in herself. Both Chaucer and Nichols use of commanding, dominant tone to emphasize the sense of self that their characters have, particularly in regards to their role of women. Chaucer, unusually makes his prologue longer than his tale, the prologue

itself being much longer than
the other tales.

Examiner marks:

AO1 - 9

AO2 - 9

AO3 - 18

AO4 - 18

Total 54