



GCE English Literature

Paper 1: Poetry

Section B: Specified Poetry Pre- or Post-1900

Summer 2017

Exemplars – Responses

Question 6 - Script 6

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 3 ☒ Question 4 ☒ Question 5 ☒
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Chaucer presents marriage in lines 35-58 as ~~some~~ an example of the Church's hypocrisy; ~~as~~ he gives the wife of Bath a voice so that she can criticise the way ~~most~~ ~~at~~ men in medieval society interpreted the Bible falsely for their own gain. The wife is presented as a dominant figure, as demonstrated in the general prologue of the Canterbury tales which utilises lexis from the semantic field of ^{the} military, with words such as, 'baker' and 'sparsharpe'. These suggest she will be a dominant wife, which is shown by her dominance of all five of her husbands. However, the fact the wife does not always succeed makes her more vividly human; many therefore often make the mistake of her being real and not Chaucer's construct.

Firstly, in these lines, Alison makes the point that in the Bible, religious men had hundreds of wives; 'The wise king, dauid Salomon' elevates him as a religious man and shows

she is careful to not criticise the Church itself. The colloquialism 'Lo' fronts the sentence and adds to the conversational tone. She is on a pilgrimage and wants to convey her strong opinion to the surrounding males.

The dynamic verb 'refreshed' is a euphemism and is humorous, suggesting she wishes to have ~~more husbands~~ half as many new partners as he had. This diminishes her re-marriages as unimportant, the exclamation mark conveys this in the phrase, 'I have wedded five!'. Here she uses the male tactic of the time in quoting from the Bible in order to support their misogynistic views, as St Jerome did at the time. He was a large figure in the church who often criticised women as temptresses, and asserted that sexual appetite must be condemned. The wife is transgressive in the way she mentions him by name in her prologue, as opposed to shying away from his cruel philosophy. She is bawdy in her language, using euphemisms such as, 'quente' and 'bel chose' in reference to her genitals, and using vulgar phrases such as 'pissed' on a wall. This reflects her unapologetic, lecherous nature which would have been condemned by the Church.

~~The phrase 'Welcome the sixte' is humorous and effective in showing her confidence.~~ Although she says her experience makes her opinions more valuable, she uses the male tactic of showing using 'authorities' or the Bible in order to

make her point. This shows that in order to succeed as a woman in society or a wife, she must take on characteristics of a male. Moreover, the fact she is a man's (Chaucer's) construct lessens her as a feminist character because it reflects the gender inequalities of the time and shows a lack of female power. This is largely due to the dominance of anti-feminist texts written at the time, which her fifth husband needs to antagonise her; moreover the Church's implicit belief that women caused the 'Fall of man' due to Eve being tempted in the Garden of Eden. Due to this, Chaucer makes the wife bawdy, ~~and~~ fast talking and humorous so that she may be transgressive but also not unapproachable. She is a comical character due to Chaucer's satirical style of writing; he wishes to mock pretentious religious men such as Friars, who thought themselves superior in terms of following Catholicism.

The phrase 'welcome the sike' is humorous and effective because she shows her want to remarry; this contributes to the idea her motive for going on pilgrims is social rather than religious. Alison uses further religious arguments, ~~such as~~ ^{such} as ~~for~~ saying when her husband dies, God says she may marry another Christian man. This proves she anticipates criticism from listeners, but ~~is~~ ~~is~~ firmly believes her marriages are real in the eyes of God. She says, 'He seith that to be wedded is no synne.' Chaucer gives her

the power of rhetoric which only Oxbridge male scholars would have had, in order to show her intelligence and construct an unconventional female character whom rejects medieval stereotypes of women:

Alison uses further examples of holy men Abraham and Jacob, '... Each of hem hadde wives more than two', which shows her ability to parry in religious conversation and prove her immense knowledge of the Bible. This would have impressed Chaucer's audience due to lack of people being literate; especially women due to a lack of opportunity.

~~St Paul Marriage debate~~
~~Marriage is further presented in the Wife's tale, in lines 1219 - 1241, where the knight is married to the old hag~~

The Wife also defends marriage, showing the example of St Paul who said it is best to be celibate than married, but better to be married than promiscuous. This shows religious men saw virginity as the ideal, but accepted marriage sometimes due to the need for procreation so that the human race continues.

Chaucer explores the marriage debate throughout the Canterbury Tales; May in the Merchant's tale is celebrated by Chaucer for having a brilliant mind, which points to Chaucer being a proto-feminist and wanting to show intelligent

women as an example to cynical religious men who held sexist views. Chaucer also constructed ~~Griselda~~ 'patient' ~~Griselda~~ Griselda, in the Clerk's tale, who was abused and ordered around by her husband. Chaucer did this to create an opposite to Alison, whilst pointing out the ludicrous inequality between men and women in marriage.

Chaucer also presents women as not finding love in marriage; due to its purpose often being for financial and status reasons as opposed to for love. This makes Alison a sad figure, as she only loved one of her five husbands.

Chaucer also explores marriage in lines 796-821, where he depicts Alison and husband Jankyn's violent fight.

Jankyn is a student who went to Oxford; books at the time would have been very expensive. He reads from an anti-feminist text as he sees it as Alison's weakness. The use of intertextuality here would have been accessible to Chaucer's audience, as Greek philosopher 'Theophrastus' and 'Saint Jerome' were dominant religious figures and known for their misogynistic views; Theophrastus complained about women's constant nagging to their husbands. In this extract, Alison has ripped out a page of this sexist book; Jankyn hits her so hard she becomes partially 'deaf' as mentioned in the prologue. This is effective as it evokes sadness from the reader and it makes her more human and relatable.

However, the wife reacts by 'playing dead', she says 'Er I be deed yet wol I kisse thee.' This had a comical effect on ~~some~~ Chaucer's audience; modern feminist readers however would have been shocked at this terrible act of violence. Despite this, the wife asserts her dominance ~~by~~ by having previously pushed him in the fire.

Her attempt at gaining 'maistrie' is successful, as Janekyn fears she is in fact dead and places 'gouvernance of hous and lond, and of his ~~dear~~ tongue...' which shows he hands his property to her. This is shocking because when married, the wife's property automatically became the husband's. However in this case, Alison's dominance and quick wit means she gains dominance, and burns Janekyn's secret book.

Her use of legal language when discussing marriage proves how people sought to gain what they could through marriage; it also shows Alison's intelligence. Janekyn's final line in his retract 'keep thyn honor, and keep eek myn estat' shows his complicity in accepting this. It is unusual because the wife is now middle aged and Janekyn is twenty years younger; he may be materialistic which implies a role reversal because she once used men for his money. This is evocative because now she is rich like her old husbands due to acquiring their wealth;

she is now vulnerable and Januyn could take advantage of her. This contributes to the theme of ageing; Alison is now very insecure; her tale is therefore like her fantasy and this justifies the morally repulsive conclusion of the rapist knight marrying a beautiful woman. She wished to transform like the old hag and find another Januyn which is why she ~~is~~ embarks upon these pilgrimages. The tale is therefore a sad parody and we sympathise for the wife.

Overall, Chaucer presents marriage in medieval society as something done for monetary and status gain, which he implies criticism towards. ~~This~~ He also challenges the Church's ideals by pointing out the Bible's hypocrisy; women cannot have other husbands, but men can. Alison's 4th husband kept a mistress, further demonstrating the double standards between the sexes. However, Alison acts as a liberating force who defies social expectation and uses marriage to her advantage in order to gain 'maistrie'. This shows that although men were seen as domineering husbands at the time due to the patriarchal society, this was not always the case and Alison exemplifies this. This provides hope for an egalitarian society in the future, where women are not condemned for their sexuality; the wife's cruelty and euphemisms is comical but also shows

women desire sex. She says that wine makes her aroused and she enjoys sex; she also says she feels freedom within marriage. Her husband cannot control both her property and her body, which is in a way liberating because she stands up to the Church's authority on marriage," pointing out its hypocrisy when it comes to how many husbands or wives a person is allowed to have. By doing this she renders herself blameless, which makes her a feminist as she is unwilling to be condemned by religious men.

Question 9 - Script 7

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 ☒.

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Plan

~~Point 1: Through an intellectual argument, shows his intense emotions "a bitter love for me" "that art the best of me" "But we by a love so much agreed"~~

~~Point 2: Use of conceits, comparison of learning to death, self to sun, comparison to compass, shows how he uses an intellectual argument to demonstrate his intense emotion~~

~~Point 3: Their love is intellectual, which heightens emotional and physical love~~

Question:

Explore the ways in which John Donne's poetry combines intellect and emotion, by referring to A Valediction Forbidding Mourning and one other poem. You must relate your answer to relevant contextual factors.

As a metaphysical poet, John Donne's poetry is given a combination of ideas and images that are philosophically challenging, and subvert conventional ideas of poetry in the Jacobean society, in particular the dramatically emotional style of poetry, Petrarchan poetry. Instead, in many of his poems, Donne combines intellect with emotions, in many ways intensifying it, through its spiritual, and sometimes physical, presentation. In both, 'A Valediction: Forbidding Mourning' and 'Song' ('Sweetest love, I do not go'), Donne combines intellect and emotion, as in a theatre of poetry, and uses this combination to develop his metaphysical argument to his lover.

Both poems are written as a dramatic monologue to his lover, with 'A Valediction: Forbidding Mourning' addressing mainly him talking directly to her as ~~the~~ the reader pictures him regarding her "eyes, lips and hands", and in 'Song' he begins the poem with a metaphysical bold opening with direct address of, "Sweetest love" to his love. This gives the poems a sense of intimacy, and therefore heightened emotions through the intimate moment between the two, as well as demonstrate the intellect of the poem, as ~~it~~ ^{they} are involved as a persuasive argument to his lover. The use of an argument is a metaphysical feature, and the intellect used to form it proves, in both,

his intense emotions for his love.

In 'A valentine for bidding Mourners', he begins the poem with a hushed tone, on the intensely emotional theme of death, as "virtuous men pass mildly away", and the gentle verb of "whisper" demonstrates this hushed, intimate tone. The "virtuous" adjective ~~to~~ conveys Donne's intensity of love and the immense richness and superiority of their love, as he is comparing their passing through the concept of the deaths of the finest men. The argument goes on to subvert Petrarchan ideas, by asking her to "make all noise" and the conventional, "tear-floods" and "sigh tempests" of Petrarchan love, demonstrating he believes their love to be of higher intellect and worthy of more mutual respect and understanding, and the comparisons show the formation of his argument, and how he is developing it intellectually to convey his true emotions. From this, he goes on to ~~contrast~~ contrast their love to "dull ordinary loves", love which incorporates ideas of Proterus, the then-rejected theories on astronomy, and therefore intellectually challenges the contemporary ideas to develop his emotional argument. The next stanza begins with, "But", adopting the ~~te~~ ~~te~~ ~~te~~ iambic tetrameter and places the stress of the syllable at the start, marking and emphasising the reversal and the

immense contrast between them and the lover, therefore intellectually proving through his argument his intense emotions for her, and therefore persuading her to do as he asks and not be admonished.

Similarly, in 'Song', Donne uses a metaphysical argument to express his emotions and to appeal to her emotions to gain her trust and agreement. It is persuasive, as it is addressed directly to his "sweetest love", and contrasts by the use of "but", similar to 'A Valediction Forbidding Mourning'. ~~that~~ what she thinks against what he says is true, in that he does not leave for "weariness", and it is not for lack of love for her. In the argument, he shows how there is not "a pteer love" for him, demonstrating through the intellectual presentation that their love is the epitome of true love, ~~similar to~~ similar to the comparison to the "elemented" love of in 'A Valediction Forbidding Mourning'. Donne uses rhetorical questions in 'Song', ~~subtext~~ in order to persuade the lover of his emotions, asking her questions about "good fortune", and using it to persuade her not to dwell on "bad chance", therefore intellectually demonstrating his emotions by using a range of persuasive techniques. Similar to 'A Valediction Forbidding Mourning', Donne ~~incorporates Petrarchan ideas~~ incorporates Petrarchan ideas of "sighs" and "weeping", and subverts them

by telling her it is not the "wind" she is affecting, but rather ~~donne~~ himself, therefore intellectually adopting contemporary conventions to instead argue his own intense but hushed emotion.

Both poems use the metaphysical convention of conceits to intellectually show through extended metaphor the unique intensity of the his emotions for his lover. In 'Song', the conceit is less bold, and instead Donne uses two conceits as a way to gently persuade his lover of his emotions. The conceit of comparing his parting to a "death" in "jeer", shows how he understands the emotion she feels of his parting, as it feels to him as intense as dying, however, at the same time he uses this to comfort her through the end of the poem showing their parting to instead be like "sleep", which continues the conceit as "sleep" is presented as mimicking death, and he therefore persuades her to not be sad, as ~~it~~ his parting does not reduce his emotions for her in any way. The second conceit is that the speaker compares himself to the "sun", and makes it seem inferior to him, as it "hath no desire nor sense". and However, this increases his argument as he tells her that despite this the sun always returns, as will he, and through the inferior language for it, he shows how he will be even better

than the sun by having "speedier journey," and therefore return quicker to her ~~own~~ because of the "wings" and motivation her deep love gives him, therefore demonstrating his intense emotions through the intellectual argument of the conceit.

In 'A Valediction Forbidding Mourning', the conceit is far more bold and daring, while being more intellectually challenging, as he compares the pair to being like a "my two compasses". This is seen as basic mathematical equipment, many ideas of intellect as Donne himself was fascinated in scientific and mathematical discoveries of the century, and also heightens the emotion as he succeeds in his argument about something as simple as compasses. The conceit shows how the are connected, and that her soul is the "fixed foot", and is the "centre" of the circle, while he is the other leg of the compass that moves around it. He uses this to show her how despite him moving as further away, they are "hearkens" after him still, and that distance will create an "expansion", only making their perfect circle, more eternal and complete last, only larger, and that she is needed to make his "circle just", and therefore crucial to his love and happiness, therefore demonstrating intense emotions through an intellectual

discussion.

Both poems combine intellect and emotion by presenting their love as ~~be~~ spiritual love, as opposed to physical love, making theirs superior to others. In 'Sonnet', he shows how their love is spiritual as he tells her "That art the best game", ~~great~~ presenting their love as an intense meeting of the minds and that they better each other intellectually, rather than having love based on lust. The ~~is~~ 'Sonnet' concludes by showing how as long as each other "keep alive", then "ne'er parted be", showing how it is not the distance between them and the physical side of love that keeps them together, but instead the spiritual and intellectual love, therefore intensifying the emotions ~~also~~ unrefined, thus combining intellect and emotion ~~to~~ metaphysically in this poem.

Comparatively, in 'A Valediction Forbidding Mourning', Donne shows how their love is "innocent" as, unlike "All worldly lovers love" theirs is made up by the "spheres", the celestial love shown by Ptolemy's theory which is above the vulgar, and therefore more heavenly and superior. This comparison shows how their love is not "elemented" but pure, which, ultimately, was thought to be a superior love.

particularly before marriage due to religious beliefs against premarital sex. By not being physical, Donne shows that "absence" will not "remove" aspects of their love, and as it is purely intellectual and spiritual, despite the hint at physical with the mention of his physical body of "lips and hands" as well as the pen of "erect", however Donne does show in this poem the overpowered aspect of their spiritual and intellectual love, creating intense emotion, ~~that~~ thus change how both poems combine the emotions and intellect.

In conclusion, ~~Donne's~~ although Donne's poetry is a wide mix of ~~spiritual and physical~~ spiritual and physical presentations of love, in these two poems Donne creates a speaker who is adamant on the intellectual and spiritual love between him and his love. On the basis of Parry, it has been argued that both these poems are directed at his wife, Anne More, before we went travelling overseas, and therefore ~~highlighting~~ the truth of his intellectual discussion of the intense emotion he has for his love, and he combines them metaphysically and in a way that unites both intellect and emotion completely.

Question 12 - Script 8

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 ☒.

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Question 24 ☒ **Question 25** ☒ **Question 26** ☒

The Romantic movement marked a time in the literary period, when a number of poets who named themselves the 'Romantics' constructed their poetry based on sensuous appeal and the ^{concept of the} natural world, which were ^{often explored} themes that were not expressed during 'the Age of Enlightenment'.

In the poems 'R. Alcona to J. Brenzaida' by Emily Brönte, and ~~180~~ 'So We'll Go no more A Roving', by Lord Byron, the poets reflect on the past and how it differs from the future of their literary careers.

Brönte's poetry often envisioned features of the imaginary land of 'Angora' in her reflections on the past childhood of ~~her~~ ^{herself} and her sisters. In the poem 'R. Alcona to F. Brenzaida', Brönte attempts to find comfort in her fantasy world of "Angora's shore", whereby she tries to reflect upon past experiences: "Now, when alone, do my thoughts no longer hover / Over the mountains on Angora's shore." The melancholic tone of this line as expressed by Brönte, suggests that fantasy was a past memory, which no longer holds a place in her future as a

writer. Ultimately, Brönte wishes to relive the moments of her childish past which contributed to the poem's element of time, as emphasised by the speaker's strong feeling of nostalgia. Adding on to this point, the elegiac form of the poem's narrative highlights the destructiveness of time, allowing the speaker to now re-imagine these experiences ^{those} as being held back in the past.

Much to a similar extent as Brönte in her poem, Byron reflects upon the memories he has made as now being part of the past, and not the future. Interestingly, his poem 'So We'll Go No More A Roving' was attached to a letter ^{given} ~~going~~ to Robert Southey, saying that he now feels old. There is a strong element of time in this poem, as emphasised by the speaker's frustration in the anaphora of 'So'. The speaker is frustrated that he must now reflect upon his experiences as being of the past which he feels he cannot relive: "And love itself have rest". Byron was known for his many sexual encounters, and this poem almost marks an end to his sexualised nature, deeming him unable to re-visit moments which are now in the past.

Both poets have crafted their poems in ^{the form of} a fixed quatrain structure which draws an emphasis upon their planned futures which have removed their freedom of expression, almost marking an end to their ~~past~~, famous literary careers. However, for both of these poets, the memory of the past is so strong that the fixed narrative structure is often disrupted. In her poem 'R. Alcorn to F. Brenzaida', the

forced rhythmic structure is often disrupted by the rhetorical statements in the final lines of stanzas 1, 2 and 8. This exemplifies the overall contemplative tone of the poem, when she asks herself: "How could I seek the empty world again?" Brönte's fondness of the past as that which reflects an experience, poses unanswered questions for the future as she questions whether she will ever be able to return back to the past. Similar to this, Byron interrupts the forced quatrain structure of his poem through the use of enjambment. The playfulness of his past is reflected through the enjambment, which shows that he is desperately trying to make his past experiences a feature of his future as a literary 'Romantic'. Furthermore, the enjambment of "So, we'll go no more a roving / So late into the night" mirrors the origin of the song of the 'Idly Beggar', from which this poem was based on, alluding to his past fierce and passionate experiences.

Brönte's poem is a reconstruction of her past, suggesting that it remains to be a recurrent element of her life, reflecting the poet's overall sad ^{mood} ~~tone~~. In stanza 5 of her poem, the anaphora in "No other" and "All my life's bliss" reflects upon the past feelings of the poem and her childhood past whilst living in an imaginary world. Much to the same extent as the speaker in Byron's poem, the speaker of this poem reflects upon the dullness of the future and memories of the past. Further advancing to this point, the oxymoron in 'rapturous pain' highlights the positive and vivid memories that she is trying to hold on to, but also the pain in losing these memories.

Byron in his poem 'So We'll Go no more a-roving' also sees him making connections to the theme of ageing which is prevalent in most of his final literary works. Byron does not only feel this as a sudden end to an era, but he also links past memories to youth and his present memories to his ageing: "For the sword outwears its sheath, And the soul wears out the breast". The metaphorical concept of 'wearing out' emphasises the destructiveness of time, and how memories begin to 'wear out' with experience. Ultimately, Byron is weakened by his memories, and almost portrays the past as a 'living memory'.

Brönte, like Byron, also links the past to the theme of ageing in her poem, but she does this through her re-interpretation of the natural world and the destructiveness of nature: "Severed at last by Time's all-wearing wave". The harsh sounding verb "severed", not only highlights nature's potential to cause the destruction of memories, but it is also a metaphor for Brönte removing her connections with the past. The overall tone of this statement is defeated, highlighting her inability to face the reality which is her future, whilst forgetting the past.

To conclude, the way in which the theme of the past is explored in 'R-Alona to F. Brenzaida' suggests an overall tone of melancholy and frustration, as both speakers are being separated from these 'living memories'.

Question 13 - Script 9

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:

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Keats' preoccupation with emotional pain is pervaded throughout his poetry. In his most ~~the~~ prolific year, 1819, Keats witnesses his first sign that he had ~~that~~ tuberculosis - he coughed blood. As a medically trained student, he was aware that death was the only outcome: "I know the colour of that blood." Furthermore, his father died ~~at~~ when Keats was ~~at~~ 9 years old and his mother died ~~for~~ 5 years later. Therefore he was an ~~an~~ orphan by the age of 14 and financially unstable, hence why he had to practice a career that he ~~wasn't~~ wasn't ~~passionate~~ passionate about at the beginning. Understandably, this emotional pain is permeated through poems such as "Ode ~~to~~ on Melancholy" and "Ode to a Nightingale".

In "Ode to a Nightingale" (OTAN) Keats encapsulates his state of depression in the first stanza. The Georgian era's biggest killer was tuberculosis which had killed his brother Tom the year before he wrote this poem. Therefore the poem is imbued with depressive and suicidal imagery to convey his inability to cope with the emotional burden of being alone. This is clearly evident through:

"My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk."

The ~~use~~ simile here conveys a somnifereous feeling almost as if he ~~not~~ wishes for an inability to feel any emotional pain. The reference to "hemlock" captures the idea that the first and second generation Romantic used ~~also~~ narcotics in order to enhance their imagination and ~~was~~ write longlasting poetry which Keats yearned for. The painful imagery of an aching heart exploits his inability to ~~person~~ pursue his love for Fanny Brawne as he was not a man of means; there were ~~for~~ many barriers that prevented him from his happiness, hence why he has

emotional pain. This is clearly evident in one of his letters to Fanny Brawne:

"My two luxuries are your loveliness and the hour of my death."

Essentially, Keats yearned to ~~ex~~ escape his emotional pain. ~~This~~ This is also clearly evident in "Ode to a Melancholy" OOM as Keats writes an apotheosis to his emotional pain. As in "Nightingale", in stanza 1 of OOM Keats portrays his yearn for ~~liber~~ liberation through ideal death. However, Rousseau writing in "The Social Contract" states that "man is born free but everywhere he is in chain". This idea was the main purpose of the Romantics hence why they liberated and emancipated themselves through nature and beauty. Keats' need for liberation is clearly captured in OOM through:

"Or if thy mistress some rich anger shows,
Emprison her. ~~set~~ soft hand, let her rave,
And feed deep, deep upon her peerless eyes."

The alliteration use captures a volta in Keats thoughts. Essentially, his poem ~~are~~ are a form of therapy as he ~~can~~ drives himself out of the depressive state by but makes it seem as if he is referring to the reader ("thy"). The use of assonants

"faed deep deep" creates a plosive sound that urges the reader to pronounce every words, almost a porcoful solution to his depression. The only solution to his emotional pain is captured when Keats state "ghut thy sorrow on a mourning rose". The

interesting use of ghut is plosive and suggest a bingeput imagery that one must binge on "beauty" until it makes them sick as

"beauty must die". Here Keats captures negative capability, the term he coined himself, to suggest that one must revel in emotional pain so that they can appreciate a time of goodness when it comes. This is a metatextual reference to Dante's Inferno. He would have read this as he was inspired by many writers such as Shakespeare, Chapman,

Spenser etc. Thus, Keats emotional pain is overwhelming ~~but~~, that's all he has ever known from a young age but ~~chooses~~ chooses to embrace it.

In OTAN Keats's emotional pain is evident through the dark & Gothic imagery he presents & such as "purple-stained mouth". During the Georgian era, the Gothic genre was starting to emerge, hence why it's even evident when he yearns to portray his more darker thoughts. Ultimately, throughout his poems there is a recurring idea of suicide, this was because he was ~~an~~ a Pagan: didn't believe in God. He lived ~~at~~ in the aftermath of the French Revolution and ~~the~~ witness the Napoleonic war, so the country was in a confused and ~~that~~ ~~transit~~ tumultuous state, ~~seeing~~ seeing many people die made it hard to have faith in God. ~~the~~ ~~lost~~ In OTAN, he searches for a remedy of death. This is evident through:

"Dance, and Provencal song, and sunburnt mirth!
Oe for a beaker full of the warm South!"

The beautiful imagery of light refers to the Doctor's belief that if someone with tuberculosis moved to a warmer climate, they would get better. However, his brother Tom didn't have the means to travel hence why

the poetic voice is imbued with a facade of jubilation but with an undertone of guilt. The reference to the "warm South" captures the idea that Keats was unable to travel, he would only write about the British landscape whereas Lord Byron would write about the landscape of Italy. This also triggers one of Keats' central conflict which is Thanatophobia - the fear of being forgotten. Keats rationalises with himself and states that:

"That I might drink, and leave the world unseen
And with thee fade away into the pre-dim"

The fear of being forgotten is echoed through the use of "leave the world unseen"; as he states in one of his letters "but I being poor have only my dreams". The use of assonants elongates the words as if he doesn't want to ~~abandon~~ abandon the earth "where beauty cannot keep her lustrous eyes". This personification of nature as a female highlights Keats' inability to consummate their relationship due to the Georgian ~~et~~ etiquette as they had to be ~~offer~~ officially married first.

Throughout the poem, Keats reaches the sublime: "I will fly to thee". The imagery of flying away is ^{form of} ~~an~~ escapism ~~to~~ from the emotional pain Keats experiences instead of dying. Keats reaches the sublime as he ~~reels~~ rejects "Bacchus and his pards" - the God of wine in mythology - and accept that he would be remembered through poetry ~~if~~ as he will fly away "on the viewless wings of ~~poet~~ Poesy". Furthermore, just as in "Ode to Melancholy", Keats captures negative capability as he states "I have been ~~but~~ half in love with easeful death." The use of "half" conveys that he ~~has~~ ~~are~~ wants to embrace his outcome ~~not~~ instead of worrying about it. He didn't believe in eternal life, therefore he had to ~~e~~ ~~ing~~ enjoy life ~~now~~ on ~~or~~ Earth. Alternatively, the use of "half" also captures his realisation that when he dies, he won't hear "music" of the nightingale even though "now more than ever seems it rich to die." Therefore the only that "thou wast not born for death, immortal Bird!" captures his yearn to be ~~known~~ as immortal and transcendent.

thus no longer wishes to escape his emotional pain.

In conclusion, Keats wasn't accepted by other poets due to his friendship with Leigh Hunt - the publisher for the Examiner - that labelled him a "Cockney poet". Therefore, Keats experience emotional pain from all aspects of his life hence why he chose an ~~emotional~~ emotionally painful ~~and~~ ~~go~~ quote for his grave:

"Here lies one whose name was writ on water."

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 3 ☒ Question 4 ☒ Question 5 ☒
Question 6 ☒ Question 7 ☒ Question 8 ☒
Question 9 ☒ Question 10 ☒ Question 11 ☒
Question 12 ☒ Question 13 ☒ Question 14 ☒
Question 15 ☒ Question 16 ☒ Question 17 ☒
Question 18 ☒ Question 19 ☒ Question 20 ☒
Question 21 ☒ Question 22 ☒ Question 23 ☒
Question 24 ☒ Question 25 ☒ Question 26 ☒

Context: Pre-rachadite brown hood, wanted to rid ~~men~~ ^{men & sea} of work to Victorian industrialisation.

Moral of the story, lampic ^{for mother} Transcendental/angel - christianism, no pope.

She worked with fallen women in London

The natural world is a constant theme used by Christina Rossetti in her poetry and is visible in almost all her poetry. This is no different in 'An Apple-Gathering' and 'Goblin Market' two of her most famous poems.

'An Apple-Gathering' as I am sure you can tell features not a name, ^{so explicitly} ~~as~~ apples.

She uses the fruit in many different ways. Most notably she compares her love to an apple. "Was my love less worth Than apples with their green leaves piled above?" While this does seem odd, Rossetti held nature very close to her. Her and her brothers were a part of the Pre-Raphaelites, a group who wanted to rid art of mechanisation and focus on the natural sides of art. In short they opposed the Victorian Industrialisation in fear of it ruining art work and replacing art's natural sources. Rossetti opposed the industrialisation by through the use of the natural world in her works.

~~She also takes or using the blossoms of the apple tree +~~ She also uses the nature as a source of temptation, best seen in 'Goblin Market'. She describes the fruits ~~that attracts to persuade~~ ~~as "Sweet to tongue or sour to eye"~~ as "Sweet to tongue or sour to eye" among other descriptions equally as delightful, in an attempt to persuade women to buy from the goblins. ~~Thus~~ Here she is displaying nature as dangerous, a source of temptation, proving there are multiple ways to ^{tempt} ~~tempt~~ nature.

Rossetti also explores the use of nature to provide a message to the audience, this is seen in the first stanza of her 'An Apple-Gathering'. Rossetti explains how ~~the~~ ^{the speaker} "plucked ~~the~~ pink blossoms from ~~my~~ apple tree" but when the apples were supposed to have grown "I found no apples there." She has utilized nature to provide us the readers with a life lesson, to not force beauty onto our selves or we could suffer the consequences.

Rossetti uses nature as a way of exploring the conflict between Good and Evil in 'Goblin Market'. This conflict is shown between the Goblins and the maids and nature plays a large part. In the poem, the fruit is used as a way of giving temptation in physical form. Rossetti conveys to the idea that good always wins however this is not before putting Laura through a rough situation "she sucked until her legs were sore" she was viciously beaten by the goblins so much nearly died so while a good won, it wasn't an easy conflict and could have gone either way.

In conclusion I feel that Rossetti is able to utilize the theme of the natural world in many different ways to push her poetry. As it is such a wide topic it can cover many different parts or aspects of life, such as love

- often, the struggle between good and evil, the hidden messages/advice and love. ~~These~~ and she proves that these and more can be covered by using name as a focal point. It also helped that name is something she held so close to her, I believe this would have enabled her to better her work as she has a better grasp on it.

Question 26 - Script 11

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 3 ☒ Question 4 ☒ Question 5 ☒
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 Question 18 ☒ Question 19 ☒ Question 20 ☒
 Question 21 ☒ Question 22 ☒ Question 23 ☒
 Question 24 ☒ Question 25 ☒ Question 26 ☒

Conclusion: "less
deserved!"

Poetry of Departures - about escaping the cycle of 1950's England.

theme of escapism

At Grass Toads

Structure - Both use progressive arguments.

- Also about escaping.

Toads

P of Depart.

- Argues it is a good

sketch. - Progressive
argument. ceasura.

- long argu. were.

thing. perhaps through ageing.

thought. short.

"and as - poet"

Whereas - Poetry of Departures he

class divide.

religious + violent.

is not "deserved" by the fact that

Voice - humor.

* - ones varying outcomes through judging other "folk" whereas
"Poetry of Departures" is a thoughtful argument Larkin writes himself

Both "Poetry of Departures" and "Toads" by Philip Larkin use voice to express
and illustrate Larkin's arguments. Arguably both of these poems hold a threaded
ideology argument about the idea of escaping the social conventions placed upon Larkin

in 1940's and 1950's post-war Britain. It could be suggested that both poems
conclude the same answer, that through the structure of a progressive argument
the idea of rebelling and breaking the cycle is, after ^{much} deliberation not as easy or
as good of an idea as one may have hoped. However through Toads he expl-
Both "Toads" and "Poetry of Departures" hold a common structure to

That¹³ of Philip Larkin's poetry in "The Less Deceived" collection. This structure could be seen as ^{the voice, being Larkin himself} an essentially three-part argument in order to conclude, however ^{the quest} the final argument, and final line is usually cryptic and thought-provoking. For instance, through "Poetry of Departures" we learn ^{the proposal he sets} himself in the beginning from the "epitaph" in stanza one that "He chucked ^{is at first positive} up everything and just cleared off." Larkin argues at this point that it will be viewed as an "elemental" move. The argument then progresses further to suggest Larkin's agreement with this man's decision; ~~however~~ However, as we reach the end of the argument we come to understand that this "elemental move" was perhaps a "deliberate step backwards" suggesting that such a planned rebellion really isn't what he doesn't reach the initial intention. This thought-like process and argument ~~is not~~ is illustrated through his lack of ~~a~~ finished sentences and large use of commas as well as the questioning to himself, "surely I can, if he did?" ^(Next page) These elements ~~to~~ suggest insight into Larkin's ~~thoughts and~~ honest thoughts on the idea of escaping the cyclical social conventions of Britain. This holds weight of interest because a large ^{number} ~~quantity~~ of poems from this collection ~~but~~ have similar arguments. It ~~also could~~ ^{is} the ~~cause~~ of confusion, and progressive argument could also contextually exemplify why Larkin had difficulties in his personal life. It could be argued that Larkin attempted to abide with the social conventions ^{that} he is talking about "chucking off" in his poem when he ~~is~~ ^{was} in love with Winifred Holtby, and when he held a usual job at the University of Hull. However, this split in personality, which presents itself in "Poetry of Departures" is also highlighted in his personal life through intense sexual gaze and encounters and disagreement to ^{and} marriage being a "silly institution," making Larkin somewhat individual for his time.

Similarly to "Poetry of Departures," "Toads" also presents itself with a proposal, counter-proposal and final conclusion. Although unlike "Poetry of Departures" we gain further visuals through shorter stanzas with an arguably wicked 'Eccentric' undertone. Yet again, in the first few stanzas, why hear Larkin's argument, "Why should I let a toad ^{work} squat on my life?" suggesting the amount of work is "out of proportion." However, the argument progresses to viewing of "lots of folk" and how they live, represented in an arguably negative light. We then reach the latter part of the poem in Larkin's sad admittance that "something sufficiently toad-like squats in me, too" suggesting that however much Larkin wishes to escape the truth of society at his point, this is something ^{preventing} stopping him from pushing forward. Alternatively, the extended metaphor of the toad could not only be seen as something squating inside of Larkin like a depression but as society itself.

Further structural elements of "Toads" also make use of Larkin's voice in suggesting an argument for escape. For example, the poem holds a repeated use of caesura allowing us to infer that this is Larkin's thought-process, much like "Poetry of Departures." We also gain strong emotion with use of exclamation marks and potential dialogue, such as "Shift your position!" This arguably colloquial tone and use of language not only reminds us of Larkin's past but reminds us of the "movement" that took place among British and British poets in the 1950's, which attempted to make poetry relatable and for everyone. It could also be suggested that the voice of the poem is purposefully using large quantities of mono-syllabic words to create a sense of anger and rhythm. This division through words to words flow is also represented through short stanzas perhaps represent class-divide and Larkin's confusion with the ~~pro~~ common common proposal for escape.

The voice that portrays itself in "Poetry of Departures" is one deeply personal to Larkin, arguably Larkin himself, and uses nostalgia, ~~se~~ religious imagery and perhaps violent imagery to create his argument. By stating an "epitaph" at the beginning we learn that Larkin is wary and hostile of the people's views and likes, ~~feels~~ ~~feeling~~ making an interest in understanding how their decisions are planned out. To suggest this ~~character~~ escape as "audacious, purifying / Elemental move." Illustrates Larkin's admiration for his man ^{by} perhaps aligning him with religious - God-like imagery. Additionally, these specific chosen characteristics hold ~~for~~ more syllables than any words prior in that stanza, holding them in the speaker's mind and provoking emphasis. Contextually, Larkin was an atheist therefore this use of religious imagery adds a further dimension of interest ~~because~~ because it suggests that, at this point, that ~~a~~ having the courage and boldness to escape is the qualities one must have to be seen as "God." Additionally, this superfluous characteristic could ultimately be read as ironic or sarcastic when he ~~is~~ eventually argues that it "such a deliberate step backwards."

Larkin further uses his voice in a nostalgic, sentimental sense when in the second stanza he speaks of "home", ~~and~~ his "books" and his "bed." This depiction of sentimentality and nostalgia to present an argument was not done ~~primarily~~ through poetry prior to World War One and Two ~~at~~ and was brought about in a movement in the 50's. Larkin uses his voice nostalgically very often throughout "The less devious" particularly in poems around Winifred Knott such as "Maiden Lane" and "Lines on a Young Ladies Photograph Album." By using this method we gain a sense of honesty in what Larkin is suggesting whatever he undertakes may be. Specifically in "Poetry of Departures" the nostalgic tone is used bitterly, "We all hate home" and "I detest my

room" and "junk." These ~~are~~ mono-syllabic phrases hold harshness and brutality when, if spoken aloud you would not be able to hear the sharp effect of the tongue. He goes on to argue that his "good book" and "good bed" are in "perfect order" and how this creates unease.

However, conversely, the voice in "Toads" is somewhat fuelled by dark humor. This ~~image~~ adds weight to the poem's importance as it creates an atmosphere that not only people enjoy, but can relate to, despite its truthful and serious underlying argument. For example, the first obvious, perhaps humorous image that Larkin chooses is the extended metaphor of the "Toad" itself. It at first seems arguably silly to have a toad make you work, and as later explained prevent you from having teenage to break the cycle. This dark humor could also represent itself as the "Toad" being an image for bosses and people further up the social hierarchy controlling their lives and money.

Moreover, some of the similes that Larkin uses could also be seen as darkly - ~~humorous~~ humorous and perhaps misogynistic, for example "Their unspeakable wives / Are skinny as whippets." By aligning women so closely with the image of a skinny dog, the reader gains an arguably gruesome terrifying image that this is actually how people live, however Larkin's bittersweet jokes in response " - and yet / No one actually starves."

In conclusion both "Poetry of Departures" and "Toads" use voices through Larkin's insight, to suggest the idea of escaping the social conventions of 1940's and 50's Britain. They both suggest that Larkin is "less decided" by the idea that escaping is great in theory, but through speculation and hindsight can only realistically stay as a dream.