

Quotes for Exam

[O] “he as loving his own pride/purpose” | “I fetch my life/being from men of royal siege, parts/title/perfect soul manifest me rightly” (fate challenged, tricolon spiritual nobleness, status back home) | “My ancient; man of honesty/trust. (link to asses quote) Honest Iago, I know thou art full of love and honesty, weighst thy words, stops of thine frighten me” (Ironic, AppVsReal) | “Fair warrior, dear Othello, souls joy” (prescribes military tone) | “Tis soldier’s life, balmy slumbers walked with strife” (inevitability, lives defined by strife, whims of fate, passing phrase inseparability of P&P) | “Let her speak of me before her father” | “Blood begins my safer guides to rule” (violent compass) | “Tis the plague of great ones tis unshunnable like death” (inclusivity, no one immune to tragedy) | “Think my wife be honest. Think not” (mounting evidence hard to ignore) | “Whip me ye devils, roast me in sulphur, liquid fire” (Divine retribution, eternal damnation) | “I will kill thee, love thee after, lest she betray more men” (Honour killing) | “Cuckold me! The justice of it!” (fragile masculinity hubristic) | “Are we turned Turk, for Christian shame” (exonerates correct value) | “Let her live, damn her minx” %farewell tranquil mind reputation big wars occupation gone Arise, **black vengeance, from thy hollow cell**

Iago operates on hearsay, Desdemona encapsulates Martyrdom, Othello’s honour killing

To play devils advocate – *Conclude essay in this style,*

Iago is awarded the epithet honest - *yet abuses his position and title*

Examine line lineation, (who dominates conversation)

Nobody I myself

Demand me nothing what you know you know from this time forth I never will speak word

A red herring in literature is a piece of false information designed to mislead the reader

O these men these men

Ah balmy breath, that dost almost persuade justice to break her sword

[D+E]

“Unkindness may defeat life, never taint my love” | “Why gnaw nether lip” | “Thy solicitor rather die, than cause given away” | “Hearts subdued, hitherto your daughter, here’s husband” | “beshrew me, wrong for whole world”

“All but stomachs, we food, hungerly they eat, full, belch us” (disposable) | “husband cuckold, monarch”

Shakespeare builds upon fear of female insubordination

[B+X]

“Look to house, daughters, bags, abused, stolen, corrupted” (tricolon grouping, transactional, parallelism suggest status =) “for if such actions passage free” (natural order + threat to social order) | “My Lord, scan this thing no farther, leave it to time” – Othello fails to “not believed in Venice”, absent of proper venetian advice | “Old black ram tups white ewe” (bestial predatory, infantilization)

[I] “men in rage strike those best” | “How am I a villain?” (goads audience) | “By Janus” (identifies to audience, duplicity) | “The thought whereof doth like a poisonous mineral gnaw my inwards, a jealousy so strong judgement cannot cure” | “With little web, snare fly Cassio” | “Conjunctive in our revenge against him” (inexorable) | “My sick fool Roderigo” (Possessive, power dynamics) | “If consequence do but approve my dream, boat sails freely” (inevitability) | “Generals wife is now general” | “He had most favorable and happy speed” | “For my sport and profit, partly led to diet revenge” | “Deceived her father marrying you, observe well” | “Reputation3x, Lost my reputation, immortal part of myself, remains bestial” “what you know you know!” I hate the moor Iago quote

“i fear cassio with my nightcap too”. “whats he say I play the villain” righteous indignation Iago is the vice figure, inexplicable,

know my price, I am worth no worse a place., leapt into my seat

"When devils will the blackest sins put on,/They do suggest at first with heavenly shows"

"I will wear my heart upon my sleeve/For daws to peck at"

Ask ai is love a destructive force in othello Anticipation and aggression is ultimately transferred

Hell and night bring this monstrous birth Yet I for mere suspicion (diminutive) Iago is paranoid, Othello led tenderly by the nose just because he thinks men are honest, It speaks against her with other It speaks against her with the other proofs.

If that thou be'st a devil, I cannot kill thee.

O: Possesses domineering attitude (inherited?), reprimands soldierly fashion, machinations, convinces himself of own idea.

I: Premediates,

C: Lothario, W: Disposable, power dynamics.

Abusive language, noisy clamor, link Iago's improvisations with carnivalesque disturbance, Charivari are an organized protest against marriage of play's central Characters.

Tautology: "Ha! I like not that, nothing my lord or if I know not what, Cassio my lord, no sure I cannot think it, that he would steal away so guilt like, seeing you coming" (master of rhetoric)

Some arguments hold less weight, POSITS

Righteous indignation

Lines of pentameter are split, truncated lines,

insofar as it posits

"O damned Iago, O Inhuman dog" "she must die, else she'll betray more men" "nobody buy myself, commend me to my kind lord" "villainy" "demand me nothing, what you know you know, I will never speak word"

"one not easily jealous, loved not wisely, but too well"

In works of tragedy, dramatic irony always fore points anagnorisis "under Othello's nose" - builds tension,

- High or low points in tragic downfall
- Whether or not this facilitates, mitigates, catalyses or mitigates the tragic outcome
- Lexis, aggressive, calm lexis
- Foreshadowing anticipates this
- Talk about the first and last lines of question a
- Vitriolic meaning filled with malice, motive hunting of the motiveless malignity
- Righteous indignation
- The last and first lines
- Although Emilia is outspoken she doesn't tell Desdemona about handkerchief
- Iago reconstructs the narrative, fabricating evidence, making others view things how he wants
- State what is going on, Iago's meddling is inexorable, Othello's paroxysms, Othello's view of justice is hubristic,
- What happens in extract a will facilitate what happens next
- Analyse the prose/verse and syntax, is the sentence fragmented is initiation a big play

Dead dream stubborn,

negative capability dwells in anxiety.

Motive hunting of the motiveless – Iago – said by Coleridge

Aural, gustatory, olfactory, tactile, necrotic – types of imagery

GATSBY

Backdrop: Irish who escaped potato famine, TGG is written against the backdrop of, “I

So dumb don’t know he’s alive

Wilson’s veil of dust - foul dust

Pale as death – Wilson’s pale hair

Homilies were given in parishes stating a king even evil must explicitly be obeyed, the consequences not doing so are severe

Richard wrote during King James VI,

Richard seemingly brags to Mowbray how “lions tame leopards” presumable through the kingly authority he possesses, yet this is met by Mowbray’s quick reply “ay but not change their spots”

Each day an immortal title is added to your crown, fairer the sky is uglier the clouds are
Richard is so deluded, as he lapses between hubris and grief he says “awake thou wretched card, majesty, is the king not 20000 names”

So close to grabbing light it was already behind him

Didactic in the sense that the 1920s audience would feel disgusted as the American dream unravels,

“Her life violently extinguished... mingled her thick dark blood with dust” (hints towards original mistreatment, broken nose, strung along, epitomizes a figurative and physical reclamation of the Valley of Ashes, life (blood) fuses with place that is arguable a metonymy for the struggle of lower classes, inability to escape origin of class after death). % “Paid a high price for having lived a single dream for too long” (

Daisy - “stood there for a minute and then turned out the light” (extinguishing for Gatsby’s life)

“spiritless, anaemic”

GATSBY: “Car crash” (recklessness of elite) % “*Literally glowed, ecstatic patron of recurrent light*” (emanates light, larger-than-life presence, distinguishes him, patron=benefactor, generosity, recurrent=repeated recapturing, light=hope of American dream, aura of grandeur, mythic proportions) % “Reaching for the light, believed in the green light, outstretched arm” (unattainable, intangible, artificial light=empty image) “His

dream must have seemed so close that he could hardly fail to grasp it, he did not know that it was already behind him" (arm's reach, delusion, tragic irony, hubris, lack of self-awareness, American dream), "he's a bootlegger, kaiser" "why of course you can" (universal comment, on how mistakes of history), "show friendship", "they're rotten crowd" "you're worth whole damn bunch put together" % "shapeless shiftless" % "unutterable depression" % "Of course I'll say I was driving" killed a man once

BUCHANAN: "Cried like baby, dog biscuits, god it was awful" "Cheerful georgian colonial mansion" (generations of privilege, racism) % "Careless people, smashed things/creatures, then retreat back into money, vast carelessness that kept them together, other people cleaned their mess" % "The best thing a girl, beautiful little fool"

Victims of wolfsheims illicit operations, casualties of irish wars?

Richard II

Should use: Fatal error enables people to form negative opinions of him, culminate in conspiring, Beyond reproach, lapsing from hubris to self-pity, luxuriates in self grief, martyrdom in deposition, maladjusted to being subject, cannot overstate how mortifying it must be

"plume plucked, public coronation, mirror scene" - loss of honour

"Not all water in rough rude sea, can wash balm off from anointed king", "My large kingdom for little little grave, an obscure grave". "Sometimes am I king, then treason make me wish myself a beggar, so I am, thus play I in one person many people" "Let us tell sad stories of the death of kings, how some have been deposed, slain, poisoned."

"Methinks I am a prophet?"

"judas did to christ"

"Mistaking all this while, bread, grief, friends"

Find section where both daisy and tom have the habit of leaning into people, exerting status?

Richard who should be wise "basely led by flatterers" turned England into a "pelting farm" of which he is "landlord", Shakespeare leaves no doubt in audience mind he is an ignoble monarch, implicated in death of Gloucester, callous in treatment, illegally seizes "plate, coin, revenue and moveables" fails to assume responsibilities, even the gardeners point out country has "grown to be full of weeds" -> political commentary

Richard secure as "god's substitute, not all water in rough rude sea wash balm of anointed king" -> reputation sick, a thousand flatters sit within his crown.

Carlisle states that to usurp him is a crime that is "heinous, black, obscene" and that to do so makes Bolingbroke "a foul traitor". York also says that any action against the King is "gross rebellion and detested treason". Carlisle prophesies that "The blood of English shall manure the ground/And future ages groan for this foul act", a prophecy that seems to be played out in the civil unrest and insurrection seen in *Henry IV Parts 1 and 2*. Bolingbroke himself is deeply troubled by his actions and fearful of their consequences and when *Henry IV Part 1* opens he is preparing to journey to the Holy Land to atone for his sin. The act of his deposition of Richard haunts Henry throughout his reign and even cast a shadow over his son in *Henry V*.

The blood of English s
hall manure the ground,
And future ages groan for this foul act,
Peace shall go sleep with Turks and infidels,
And, in this seat of peace, tumultuous wars
Shall kin with kin, and kind with kind, confound.

Groan = deep guttural expression, vocalisation of physical and emotional lamentation – pervasive sense of grief resonating through history ultimately symbolising the weight of the nations history and burden of collective memory – actualised in history – human cost

In the end, both must face the consequences of their actions and both are capable of inspiring feelings of pity and fear in those who witness their fates.

Subterfuge

Mount, mount, my soul! Thy seat is up on high; Whilst my gross flesh sinks downward, here to die"

"Mine eyes are full of tears, my heart of grief" - WAILS, literally "falls upon deaf ears"

Conversely, it is more plausible to argue that victims suffer more as their suffering is referenced continuously. Victims, such as Wilson are first referred to as "spiritless" and "anaemic". At face-value, suffering can only be deduced by the sickly and mundane description provided by Nick. However, a Marxist reading infers that his "anaemic" description is a telltale sign of sickness induced by poor working conditions, a typical

experience of the working classes in 1920s N.America. Moreover, the superlative adjective “spiritless” perhaps reveals the monotony of Wilson’s line of work, he neither experiences the lavish lifestyles of the Buchannan's or Gatsby yet works long hours yet works long manual hours. Moreover, although not mentioned continuously and to the same extent, characters such as Mowbray, suffer greatly – having to forgo “the language learnt from 40 years” and having made his “tongue [no longer useful] to [him] no more”. Mowbray, claims his physical banishment from England, is banishment from his language, which essentially strips him of freedom, he can no longer communicate with his countrymen. "Mine innocence and Saint George to thrive!"

Scapegoat?

I believe Robbie is irresponsible in the sense that,

he crudely fashions a letter, potential evidence for sexual insanity and carelessly sends it off without checking

makes no clarification between him and Briony to what she witnesses

chooses to "straighten his tie" (library scene), doesn't explain himself while in the act

This allows Briony to develop a particular perception of Robbie.

In my essay where I cited these points you ticked them but also commented below "Are you not victim blaming a little?"

My confusion lies in not knowing whether my argument is valid from an examiner's perspective or is too biased and speculative which leads the examiner to believe I am shifting a disproportionate amount of blame onto Robbie. Any clarification on this matter would be heavily appreciated.

"Take the girl out of Essex not Essex out the girl" - predetermined

Collective frustrations materialize in the abuse targeted towards RAF man, he becomes help-manifest,

"everyone suffered and now someone was going to pay he was answerable for..."

Learn the forthwith quote

The man serves as a placeholder, Briony literally invents a man

ATONEMENT

E.Tallis

Fails to set aside class judgements likewise Leon and Cecelia fail to recognise telltale signs of domestic abuse

This leads to a misreading of criminal and victim, she is hyper fixated on him being a good suitor despite him having a cruel over populated face she applies no rigorous scrutinous background check on him, nor does she apply the same level of prejudice as she has towards Robbie, harken back to the prelude Northanger Abbey, this ultimately leads to her goading Briony to framing Robbie

Robbie -> "it doesn't look too bad"

E.Tallis -> "How on earth did they do that" fail to pick up on cues,

Lola "I don't know"s

Either you do violence or you sentimentalise it, you've got to show it in all its horrors

Robbie literally connects the guilt of participating in the war with the guilt of the person whom he considers the most guilty Briony "well sleep it off" -> 261

288 -> "The war might compound her crime"

"he had lost weight"

"Another varnished life

"A dead civilisation

misconstrue

Criminals feel **isolated** from society, a view expressed by: **Shepphard, Briony** and the **Mariner**.

- "It should have ended there (find p.g. no.) -> rosary -> no closure
- *Framed narrative* – within Briony's **final draft** and Shepphards **manuscript** (Poirot's failure)
- "Her sister's confirmation of her crime was terrible to hear (bildungsroman?)"
- "Perception of her as a liar was unfamiliar to her"

e quote also suggests that Briony may have held a certain self-image or moral identity prior to the incident, one that didn't align with being labeled as a liar. This discrepancy adds depth to her character development, as she confronts the consequences of her actions and undergoes a transformation throughout the course of the novel.

- Briony has **tunnel-vision** link to Marxism, psycho-analytical etc
- Research metafiction in *Atonement*
- Bathos vs Pathos
- "less said more understood"
- Analyse liniation between characters – Cecilia short clipped "less said more understood",
- "She had never thought of herself as a liar 336" **CRUCIAL** "SHE HADNT INTENDED TO MISLEAD" 342 equally useful
- "There was our crime fellow criminals" 369 370
- Verisimilitude, Briony breaks trust with reder

Crime: false accusation, perjury, manslaughter,

Coming-of-age, committing a crime makes someone self-aware, puts you into perspective of mind of criminal.

Themes: Determinism (small choices, chance encounters large consequences, predetermined, inevitable)

Setting: tallis estate, is subverted Eden, no signifiers of moral authority, briony roams the estate on cusp between innocence and adult knowledge, hot weather loose morals, Some critics say Robbie's apparition is Christ-like, him carrying a child harkens to him being like Jesus.

Noblesse oblige

Briony carries debilitating guilt,

Robbie, vehicle social mobility, success materializes, intellect transgression, social strata, societal strcutre prevents robbie from defending

Briony and war entwined into one

No background check

. McEwan perhaps harkens this to the epigraph where he quotes from N.Abbey, "What have you been judging from, consult your own observation".

It doesn't look to bad", "How on earth did they do that" Lola whispers, "I don't know"

"It might not have been him" - (challenge determinis, falibility memory, circumstantial evidence) | "only required to remain silent about the truth, banish it, forget it entirely" (victim of pressure, accomplice, colateral victim, agency stripped, sidelining of) | "cleaning ladies son" (class foremount to identity) | "liars, vanished into whiteness" (accusations virtually erase lower class frustration materiase psychological toll, subvert traditional connotations of whiteness which represents innocence or a BLANK SL

ATE -> subverted such that obfuscation of truth and justice, justice is elusive and difficult to attain, obscured) | "She looked to Briony for help, but Briony knew only one thing, which was that Lola must not tell the truth" | "Paul Marshall, always friendly to police" | "Lola weak submissive voice, yes it was him" (prompted) | "Did he believe he could conceal his crime behind an apparent kindness, behind the show of being the good shepherd" (misreads, apparition Christ-like) | "To seal the crime, frame it with the victim's curse, close his fate with the magic of naming"

The phrase "To seal the crime, frame it with the victim's curse, close his fate with the magic of naming" suggests the use of language and narrative to solidify and perpetuate the consequences of a crime. Let's break it down:

1. "To seal the crime": This phrase implies that the act of sealing the crime involves finalizing or solidifying its existence. It suggests that there may be a deliberate effort to ensure that the crime remains hidden or that its true nature is obscured. Imperative transitive verb, embalm the crime, make it a closed system...
2. "Frame it with the victim's curse": Here, framing refers to the act of constructing a narrative or a false account around the crime. By attributing the victim's curse or blame to someone else, the true perpetrator attempts to shift the focus away from themselves and manipulate the narrative.
3. "Close his fate with the magic of naming": This phrase highlights the power of naming or assigning blame. By identifying someone as the perpetrator, their fate is sealed or predetermined in the eyes of others. The use of the word "magic" suggests that naming has a potent effect, influencing how others perceive and judge the individual involved.

In essence, this phrase encapsulates the idea that language and storytelling can be used to shape perceptions, assign blame, and perpetuate the consequences of a crime. It underscores the theme of the manipulation of truth and the power dynamics at play when it comes to controlling narratives and determining culpability. Additionally, the idea of locks can be seen as a metaphor for concealing or restricting access. In the context of the novel, it could be interpreted as symbolic of the family's attempts to control and restrict the truth, locking away or hiding their own secrets and maintaining a façade of respectability.

While these connections are speculative and subject to interpretation, they provide potential thematic links between the family's lock business and the manipulation of truth and perception explored in the novel. Ultimately, the significance of Briony's family's lock business may vary depending on the broader themes and motifs within the story as a whole. MORE HOLISTIC READING, ENTAILS

(pure determinism) | "rosary fingered lifetime" | "she was entering an arena of adult emotions, savage thoughtless curiosity prompted her to rip the letter, essential for [Briony] to know everything" (double standards, commits crime to reveal crime) | "A maniac, the word had refinement, weight of medical diagnosis" | "her immediate understanding was that she had interrupted an attack, a hand-to-hand fight. The scene was so entirely a realisation of her worst fears" | "this torture punishment, breaking ridiculous vase"

The mother READS the CRIMINAL wrong – sees him as WEDDING SUITOR MATERIAL

Briony:

The nurse conditions midly replicate the ense of prison and enlisting, she tries to be more empathetic towards what Robbie experiences,

Page 284 –285

"She would never undo the damage, she was unforgivable, briony was more than implicated in this union she had made it possible

Briony tries

"felt her familiar guilt pursue her" -> mimiced in mariner, criminal record

Lolas passivity allowed briony 2 commit crimes

The debt was paid the verdict stood

Reality of war lessens the distinction between classes

ACKROYD

k

In tying in with the Marxist interpretation, it can be said Sheppards status and reputation as the archtypical middle-class doctor portrays him as DeFacto morally righteous, avoids detection

- Ineffective bulmbing police
- Red herrings, solution which provides resolution?
- Serious transgression of moral boundaries

Thompson argues Dr Sheppard does not mislead but 'merely elides' - Sheppard doesn't tell untruth but omits and implies, guiding our own inferences and judgements, jii

Caroline Sheppard - "series of theories" based on wild conjecture and change with each new fact she learns -> lacking Poirots ability to logically order the facts -> when presented with two new pieces of information she visibly wavered much as a roulette ball might cowlly hover between two numbers'

A feminist reading might argue that Carolines gender prevents her from having any active role in the investigation itself. And perhaps in society in general she relies constantly on others especially her brother for information, constantly portrayed as waited within the confines of her house – often watching at the window

Ackroyd:

Christie violates Knox's command – murderer can't be narrator

Poirot uses powers of observation to uncover truth, not a typical hard-boiled detective, cerebral whereas police rely on traditional policing, circumstantial evidence, fail to pursue other lines of inquiry, less thorough, follows strict procedures, however Poirots unconventional methods eventually solve the case, helps showcase Poirot, ULTIMATELY REVEALS how traditional methods are insufficient to solve complex cases, often leaves true VICTIMS in the fault, red herrings act as a barricade to police, throw them off the trail, SUBTERFUGE, complex web of motives.

Police outdated methods, classist, cutting-edge,

Process of detection is a commentary on flaws of, thus provokes readers into considering new more effective?

Police are bumbling, we are **predisposed** to trust Sheppard,

"Every one of you in this room is concealing something from me" (sums personal belief, ordinary-seeming people, right circumstances, compel to kill) | "little grey cells" | "that inspector must be perfect fool, completely unimportant, that is why it is so interesting, each of you has something to hide" | Let us take a man – a very ordinary man. A man with no idea of murder in his heart. There is in him somewhere a strain of weakness – deep down. It has so far never been called into play. Perhaps it never will be – and if so, he will go to his grave honored and respected by everyone. But let us suppose that something occurs." | "not much escaped Poirot" (Sheppard cannot escape, crime will be uncovered) "i always like to employ the expert" = affirms Caroline as detective The novel affirms the existence of thieves and cheaters, silverware, wedding rings

Poirot: contrasts sloppy bumbling style of policing, incentive to conclude quickly, Poirot uses gossip, as a tool of detection, idiosyncratic Belgian

Sheppard: mahjong (perfect hand, crime -> unconscious need to spill secrets)

Young people think crime is a romantic profession. It is not. It is a dirty, disgusting, tiring, and dangerous business." - Hercule Poirot – realism

The novel affirms the existence of thieves and cheaters, silverware, wedding rings

Parker also blackmails

chekhovs gun

Who are the victims

Restoration of order: suicide

<https://filestore.aqa.org.uk/resources/english/AQA-7717-TO-ACKROYD.PDF>

Christie uses the framing device of shepherd personal account to allow him to manipulate events and clues he is the focaliser we receive all information from his perspective,

Crime (detection)

Omniscient narrators are extradiegetic

Intradiegetic means we only know as much as characters within a story,

Dialects are influenced by where characters grow up -> could reveal socio-economic position

Some criminals change register, "code switching"

Diction "choice of words", makes you undermine them, clumsily constructed English, although this portrayal might present his triumph as all the more significant

Insight into original readership?

Register can be formal, informal and intimate

Motive of criminals may be derived from more complex situations, confrontational language, criminals can also be read as victims they are often presented in isolated circumstances, essentially wrong place wrong time, or they can also be victims of racism, there are also different critical readings how can a Marxist reading feminist post-colonial allow us to see criminals as victim,

Anticipation and aggression is ultimately transferred

Yet I for mere suspicion Iago is paranoid, Othello led tenderly by the nose just because he thinks men are honest,

It speaks against her with others ~~It speaks against her with the other proofs.~~

Research what societal ills are, agents of crime

Settings represent the absence of god, "god himself scarcely seemed there to be" -> isolative nature of punishment, however given Coleridge's personal belief in pantheism

The effects of dehydration extend to the crew

, his ancientness is literally his ongoing punishment Mariner, is full of liminal state imagery which literally is a manifestation of ongoing punishment

Ineffable

Doesn't approve of her speculating, Dr Sheppard

Who is Dr Sheppard based on

When discussing crime look at the narrative lens

Crime significance

Moral judgements perspective hints at the fact motions towards the idea

Does not directly indicate towards the construction of clues within a crime scene alluding to the crime allows readers to theorise leaving them to their own conclusion

The nonchalant language suggests regular occurrence

Lor

Most crime texts will be middlebrow

The crime text purpose is either didactic or thrill of the chase, define if the crime is legal or moral

Crime approaches

- Different temporal and spatial dimension
- One-dimensional perspective?
- Portrays, while simultaneously discussing nature/type of punishment...
- Cumulatively builds up towards climatic moment.... revelation that a...
- Traditional crime usually spotlights a clear cut criminal/victim division (dichotomy of male aggressor female victim)
- Arguably, subverts? Disproportional relation with respective punishment and crime?
- Blurs criminal-victim boundary, portraying criminals as victims?
- Stark antithesis of opinions
- Subtleties
- Punishment being disproportional for convicted crime, however this depends if we approach crime texts from a contemporary lens
- Begs the question... what are the underlying economic conditions which propel criminals to commit crimes,
- Callous nature is stressed from casual tones
- Metaphorical implication
- Higher legal and social stratum forces readers to think that
- The 'ewe sheep' takes on a symbolic resonance of necessity, as it provides the essential for survival. One interpretation is that the subtle implication of the phrase 'stealing one ewe sheep' suggests that the convict was in a difficult financial situation. Nuances in the dramaturgy suggest that, in this instance, such a transgression is not as a result of nature, but
- Sanitised language
- Eliciting an atmosphere of
- The author uses setting as a medium to explore the repercussions of
- Intertextual allusions
- Edenic setting

Mariner

Rime holds a dual meaning. It is an icy realm, perhaps land of mist and snow is a key setting,

The poem is written as a ballad, typically features repetition which makes it more memorable typically used for adventure is an ancient poetic form

Quatrains with a regular rhyme scheme. H

What is the epigraph, greater sense of scholarship as it is in latin, the poem is the tale within a tale

Internal rhyme sets to serve as a rhythmic drive forward evokes a sense of urgency

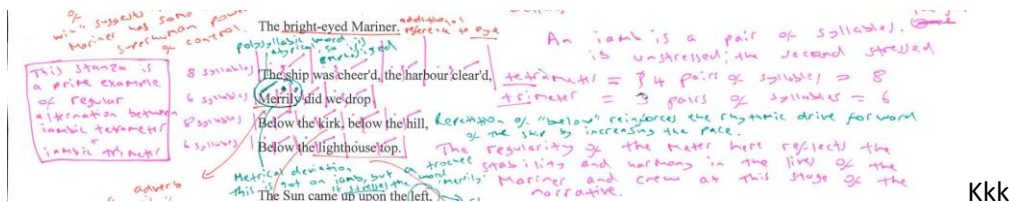
Supernatural in the sense that he mesmerises the guest with his glittering eye rather than physical force yd.

Critics compare the ancient mariner to the wanderin jew who taunted christ

The wedding guest listens like “a three years child” -> childlike fascination

Terse phrasing of “the mariner hath his will” suggests he has some superhuman power

“he cannot choose but hear “ enforced listener, w.g is a victim



The adverb merrily establishes the cheerful optimism of the crew at the start of their voyage

Context in the age of exploration, explorers were undertaking travel in uncharted territory, however some christians viewed these as transgressive in the sense that they were rooted in the desire to learn more about the world contradicts the theological notion of sola scriptura

Search george shelrocke's voyage

“dynamic bers” are predatory imply the menacing threat of the “storm blast” ->

Coleridge deviates from standard quatrain form mirrors disorder created by powerful force

Compound adjective pathetic fallacy

Double negative stresses i.e. “nor nor”

Treachery against benefactor – dantes divine comedy

Albatross can be interpreted as a benign messenger of nature sent to rescue the ship from alien territory

“as if it had been a christian soul” - skepticism

The albatross is hailed as a sign from god it is trusting in the sense that it eats food it never had eaten. This exemplifies the act of betrayal

The albatross arrival coincides with the ships ability to leave the terrifying land of mist and snow

And I had done an hellish thing, admission of guilt leads to damnation the mariner is aware of sinful nature

Coleridge establishes a strong sense of community on the ship when the albatross was there, semantic field from "eat, pray and pray" jzzzz

According to pantheism gods' nature and man are inextricably linked thus a crime against nature is essentially a crime against God, the crew justify an act against God a proxy act on the basis of selfish motives "twas right"

The sun is no longer a representative of the glory of god it is blood in a sky that is hard and unrelenting the oppressive heat of the sun, foreshadows the unrelenting punishment of the mariner, the environment literally takes on the hellish aspects of the mariners' cry "hot, copper sky, bloody sun" -> no bigger than the moon?

Day after day, never ending

Absence of god

Chat gpt why does the mariner suck his blood

Proverbial ?

Coleridge, creates this expectation that the mariners' outburst of gratitude and mercy, their suffering will come to an end, they were then allowed to drink

The mariner invokes the virgin mary, pleading for grace, salvation, at this point, his pleas are inspired by self-centred desire to be saved from dying of thirst

Coleridge uses an inverted blazon, ask sir to explain this

My life-blood seem'd to sip, fear is literally overwhelming in which it drains the life from him

I fear thy skinny hand

This body dropt not down,

"alone alone" repetition combined with assonance creates a lyrical cadence, heightens the mariner's evocation of his solitary despair

A Freudian reading of this text could view the rotting sea as an external manifestation of the mariner's rotten soul that it contaminated by guilt

The mariner tried to pray, half-hearted or he is prevented from reaching God, punitive?

In superstition an orphan's curse is the most terrible, thus the comparison suggests the mariner experiences unparalleled and unprecedented horror so that it has a physical effect

The mariner could not die -> "and yet I could not die" -> his suffering is greater than that of the crew - denied escape through death

When the mariner starts with "O happy living things" the context is that - much of Coleridge's poetry depicted nature and as proof of God's abundant goodness, core of pantheism -> man, nature, God are all manifestations of God equally holy

"Frost at Midnight" Coleridge wrote "nature is that eternal language which thy God expresses himself"

The exclamatory outburst of O happy living things = genuine outpouring of emotions, unconsciously blesses the watersnakes his appreciation of nature is instinctive (*unaware" and genuine godliness of nature is appreciated without selfish nature

Predicated on

'O sleep - the apostrophe indicates relief, sleep in literature is a sign of restorative healing

She sent the gentle sleep -> sibilance has a soporific effect (sleep-like)_

By grace of the holy mother - directs the reader to view the mariner's relief as divinely ordained (the marginal gloss)

In Christianity water signifies baptism the rain here represents the mariner's purification and admission into the Christian faith

What is a dynamic verb and double negative

I dreamt that they were filled with dew

And when I awoke it rained

-> here talk about how he is rewarded for his new-found adoration for the environment

Bloodless noetic sacrifice

The Mariner, in his unconscious state, hears two spirit voices, who are discussing his situation. Coleridge clearly intended for the reader to view these as the voices of actual spirits, but modern Mariner's psychoanalytic critics often view them as projections of the Mariner's actions taken by the guilty conscience, that come to light when he is in an unconscious state. He may be absolved of an unconscious state, reconciled with God rather than a.

Villainy is underlined by the personification of cruel bow

Second Voice: "Still as a slave before his lord,
The Ocean hath no blast;
His great bright eye most silently
Up to the Moon is cast—

Like one that on a lonesome road
Doth walk in fear and dread,
And having once turn'd round, walks on
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread.

The poem expresses how society views him, "The devil knows how to row, the pilot shriek'd [when the mariner spoke]jj

"I stood on the firm land" -> restoration of order? Stark antithesis

"A. Mariner earnestly entreateth" -> genuine desire to atone?

"Penance of life falls on him"

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