The Chimney Sweeper Pair of poems is part of a series by Blake which present dichotomous descriptions of the same subject matter, i.e., a cynical perspective versus a more innocent, victimized one. This pair comprises a caustic social criticism of the conditions in 18th century London. The first of the two features the point of view of an unnamed chimney sweep, and is consequently less theoretical in its approach to the chimney sweep's injustice. Poem two is far more direct, and does not hesitate to censure the iniquities of the system, whether they be societal, political, or religious. Thus the pair are similar in their syntactic approach—they both consist of quatrains, mostly with rhyming couplets. They differ in the voice of the speaker & the explicitness of their condemnation.

These two poems are comparable stylistically as they both deal quite directly with chimney sweeps. They both appeal to our sense of justice & sentimentality, particularly in the unabashedly sentimental "weep! "weep! "weep! "weep!" line, which occurs in both within the 1st three lines. There is a compact AABB rhyme scheme throughout all of poem 1. This persists into stanza 1 of poem 2, which segues into a similar ABAB rhyme pattern for the last two stanzas. There is also an imperfect iambic pentameter, which averages in at around 10 syllables per line. Both poems make use of dialogue, such as in lines 7-8 of poem 1, with "Hush
Tom I never mind it..." & lines 3-4 of poem
2 with "Where are thy father & mother? Say?"
There is also an aboundsense of the ampearsand (&)
symbol throughout each poem. This likely serves
to diminish the pretense of the medium, & to
show readers that he has working class sensibilities,
in contrast to the aristocratic tastes of many of
his contemporaries. And, significantly, though the
voice of the two poems may differ, the fundamental
point of view does not.

There are a great deal of differences between
these two poems. Most noticeable is the difference
in tone. Poem 1 has a single youthful protagonist
whose perspective is reflected throughout. This protagonist
introduces us to the plight of his fellow
chimney sweep Tom Dare, who objects to having
his head shaved. This protagonist introduces us to
the figurative language of the "coffin at black"
(line 12) & "Angel who had a bright leg" (line 13)
which metaphorically illustrate the anguish of these
underage workers. Of course, the dream ends in
a comforting thought - frolicking on a pure plain in the
sun, & the two could continue w/ their unpleasant tasks.
The second poem could be no more direct. Blake
does not pull any punches here, & instead tells us the
truth as he sees it, w/ very little in the way of
poetic conceit. In a short 3 stanzas,
Blake criticizes the church, which attempts to
hide such conditions, & the political establishment,
which takes money, & reinvests none of it into the working class. Blake has here constructed a potent, though contrasting, set of criticisms of the social standards of his day, almost directly encouraging his readers to attempt to change them.
Throughout the history of literature, poetry has served as a means of expressing discontent of these feelings.

social injustice and cruelty. Fueled by the poor conditions of eighteenth century chimney sweeps, usually young children, William Blake was such a poet who wrote about these social tragedies of his time. In two of his poems, both named "The Chimney Sweeper," he uses several different poetic techniques, including aspects of diction and syntax, as well as opposing ideas about God and religion to show the mistreatment of these young chimney sweeps.

Throughout both poems, diction is used to express the poet's bewilderment over the circumstance's society has allowed these young chimney sweeps to fall into. In both, an informal tone establishes a connection between the reader and the probably uneducated chimney sweeps. In both poems, moreover, the connotations associated between light and dark and black and white are used extensively. In the first poem, this can be seen in the line, "You know that the soot cannot spoil your white hair." This, in itself, is used perhaps to reflect the innocence of the boy's "white hair" and his effort to not allow it to be tarnished by the dark-colored "soot." Further along in the first poem, the phrase "cutting of black" enhances the idea of that these children are being afflicted and may establish a metaphor to the black chimney.
Write in the box the number of the question you are answering on this page as it is designated in the examination.

children must crawl into. Thus, their everyday job of entering chimneys may be seen as a metaphor for their own death. Even further within the first poem, the phrases "shine in the sun" and "naked & white" help to enforce the concept of their innocence through their color connotation. This is in contrast to the phrase we rose in the dark used later in the poem. Similarly, the second poem uses this same idea. The first line, "A little black thing among the snow," also helps to establish the "blackening" or corrupting of the child, brought out by the snow. Altogether, these poems use this diction technique to further the idea of the suffering of the children.

Syntax is also used to enhance Blake's plea for the young chimney sweep. While the first poem uses an "AABB" rhyme scheme throughout the piece, the second poem diverges into an "ABAB" rhyme scheme for the second and third stanzas. This flow and rhyme in both poems helps to move along the reader to understand the lives of those suffering. This difference in syntax helps to also reflect a difference shown by the poet in his interpretation or interpretation of religion.

In each poem, God is shown to have
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God is a different relationship to the young chimney sweeps. While God can be seen as a protector over the children in the first poem, with the line, "So if all do their duty they need not fear harm," in contrast, the second poem exhibits God as the creator of their suffering and, thus, creates a much different tone. While their parents have "gone up to the church to pray," it is clear that it is "God & his Priest & King" that create "misery" for the children. Overall, these two different viewpoints make each poem unique.

Through diction, syntax, and Godly imagery, William Blake creates a feeling of empathy between the reader and the chimney sweeps. With other poets such as Blake expressing their disapproval of these conditions, many politicians took notice and different laws were established to help fight child labor. Today, society must see the importance of such activism in poetry and other forms of art in order to make the twenty-first century life better and void of the many problems society faces today.
The two poems by William Blake entitled "The chimney sweeper," may seem very much alike at first glance, but in truth the tone of the poet is different. Each poem begins in a similar way with the small child, the chimney sweeper, crying "weep, weep." This phrase, while meant to show that the child has a risp, are clearly strategically placed by the poet to indicate the words that the chimney sweeper really would like to say. The poems are different, finally, because of the hopeful tone at the end of the first, and the hopeless tone at the end of the second.

Both poems' focus is God. In the first poem the chimney sweeper has a dream of going to heaven, and is told that he will be allowed into heaven "... if he'd be a good boy." (19) This then inspires the boy to live the way of God, and he is no longer unhappy in life because he has the promise of a better life if he lives the way of God.

In the second poem, God also plays a central role, but with a much darker context. The poem says that while the chimney sweeper works his parents are off praying at church. The purpose of this poem is to highlight the hypocrisy of the boy's parent's actions. The parents are away at church, living the way of God on the surface, but they have sold their son off to work at a likely fatal job.
Although God is the common theme of the two poems, the context is very different for each. In the first poem God gives the boy hope and inspires him to carry on. In the second, the boy’s parents worshipping God as their son slaves away at his work is used to show the hypocrisy of those parents who sell their children off to be chimney sweepers. Both poems are written in iambic pentameter, but each has a unique tone. The first is the hope which God provides, the second is the hopelessness that the boy’s parents have taken away.
"The Birthday Party" by Katherine Brush gives a brief insightful description of one nameless couple’s celebratory dinner date. Though on the surface the story may seem ordinary and typical, through Brush’s use of good diction, imagery, abrupt syntax, and third-person objectivity, she achieves a very grim, dark atmosphere and overall somber mood.

As the story begins, the mood is not very obvious because the speaker is simply straightforward and openly assertive in her observations. Brush achieves objectivity by employing pronouns, "he" and "she," in the place of names, for the man and the woman. This, in effect, this prohibits the reader from feeling any further attachment to either person than the speaker, herself.

Brush is somewhat deceiving in her opening paragraph, for she uses delightful imagery to symbolize the outwardly happy and content appearance of the couple. The man is described as "sound, [having] a self-satisfied face" and the woman is "pretty, in a big hat." The big hat is of course, actually symbolic of gaily amongst the couple, additionally the big hat is in contrast to the rest of Brush’s description.

"There was nothing conspicuous about them, nothing particularly noticeable," the ostentatious hat symbolizes the woman’s attempt to appear fabulous or at the least more than just ordinary. Brush closes the first paragraph by introducing the purpose behind her speaker’s story: that is, the speaker’s concern with a certain event which Brush capitalized as an “Occasion..."
This tactic of capitalization heightens the shock to mood as well as atmosphere, and additionally stimulates curiosity in the reader.

In the second paragraph, Bush utilizes good syntax when he says, "it arrived, in the form of a small but glossy birthday cake." It clearly refers to the woman's "little surprise" for her husband's birthday, but by the nature of its syntax the reader gets the implication that what is to be displayed is something more than a birthday surprise. Bush gives a good illustration of the cake and its symbolic nature through her imagery: "...[a] glossy birthday cake, with one pink candle burning in the center. The simplicity of the cake symbolizes..." and reaffirms the "simplesness" of the couple. Bush uses descriptive action of the wife's "dry" praise over her "little surprise" to emphasize the inconspicuousness of this every day couple. Oral imagery is utilized as the speaker describes the "patterning of applause, implying that even at this point in time, the speaker seems to be the only interested observer of these two nameless people.

Interestingly, in the third and final paragraph, Bush employs the word "you" instead of "I", in order to call attention to the reader that this couple has in fact caught one's attention. His repeated use of the word "you" accelerates the shift in mood by placing the reader in a state of increasing distress and deepening curiosity to hear the outcome of the story, which had at first
aimed so boring and usual. Brush quickens the pace of the story by using the word "and" after every phrase. Again, Brush is consistent with her simplistic action of the "little" care, implying that although the couple has now struck the nerves of both the speaker and the reader, the couple still remains inconspicuous and plain to everyone in the restaurant. Brush uses alliteration of harsh sounds, "quick and curt and unfurled" to emphasize the harsh nature of the man’s chauvinism towards the woman. Brush’s best example of good syntax is when she states, "long after one long palliative about waiting to look up at the hurt woman, "Not long enough, though" This abrupt, syntactical strategy emphasizes the hard air of the story and makes a sense of pity and compassion from the reader. Finally, Brush ends the story by describing the woman as crying "quietly and heartbrokenly and hopelessly, all to herself, under the gay big brim of his hat."

The description of the hat as being "gay" and "big" contrasts with the emotions that the woman is unusually feeling, and while the image of the hat summed action of detestation seem, in actually, the hat represents the secret of the couple’s trouble that is presenting itself in the guise of inconspicuously and plainness. Through these writing strategies, Brush fulfills the purpose of giving the reader insight into one "ordinary, every-day" couple’s lives and pointing out the depressing nature of Man’s lack of interest in every-day, ordinary people.
Sometimes surprises are unwanted, for example, one would normally like to have without the surprise that the hot water has run out while in the middle of a shower. However, other surprises can be good and eventually welcomed, as birthday surprises normally are. However, in "Birthday Party" by Katherine Brush, the scene is depicted in which a man is less than happy about a surprise birthday event created by his wife. The author uses irony and emotional dialogue to give the reader a feel for the relationship between the man and the woman and rejected kindness.

Irony is present throughout the passage when it is anything regarding the birthday is mentioned. When the author first notices what the wife has in store for her husband, she calls it a "little surprise." The irony that is present here is in the fact that it is just a little thing that the wife is doing for her husband, yet it is still too big for the husband's liking. The "little" thing is actually much larger than is given credit for, possibly due to the relationship that the man and woman share. This emphasizes the author's purpose of the passage by showing how even the little things she tries to do for him are rejected, leaving her feeling heartbroken and hopeless by the end of the event. He got angry at his wife for "embarrassing him" (13) by her "little surprise." The irony continues when the author describes the hat worn by the woman as being "gay big man" (21). The irony present here is in that her happy that oversized hat is still not enough to
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hide her from the grim reality of her current relationship with her husband. The author's point of purpose is fulfilled here because the reader has a feeling that through this oversized bed that the couple's relationship is a hurtful one to the wife because she is trying to hide under this oversized, good-natured but from the outside feelings her husband gives her at even the smallest of surprises. The reader truly gets a feel for the relationship the two share.

In the second paragraph of the passage, informal diction is used to have the reader feel the yearning of the relationship between the married couple on a more personal level. Because of the author's sudden use of "you" in paragraph two, the reader feels the same pain the speaker does for the woman at her rejected love toward her husband. The simple switch in diction from a more formal diction to a more informal diction makes the reader feel present at the event and makes the reader feel similarly go through the event as a spectator just as the speaker did. This gives the reader a good feel for the relationship and helps the author achieve her purpose.

Because of the author's use of irony and informal diction, the reader feels the pain of the woman in the relationship between shared by the married couple. The simplicity of the surprise is ironic because of the extreme reaction by the husband, and the improper formal syntax makes the reader feel emotions similar to the speaker and more like a spectator at the event.
In Katharine Kirsch's short story, it is the author's purpose to create sympathy for the woman. Kirsch uses a sympathetic outside narrator and touching details to evoke this sympathy from the reader. The narrator of the passage is someone else at the restaurant observing the couple and his or her thoughts and actions influence the reader because it is the only view he or she is offered. The narrator describes the woman with sympathetic terms such as "fadingly pretty" and "shy pride." These descriptions cast a positive light on the woman as just trying to surprise her husband in a loving manner. Many readers will be able to sympathize with such attempts to surprise a loved one and feel sympathy for the woman. Other details the sympathetic narrator includes to evoke sympathy for the woman are in the last paragraph. The narrator says, "He told the portrait of the woman's husband. The narrator says he is "indignant at his wife."
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For embarrassing him (13), and also, "You looked at him... and you thought "Oh now, don't be like that!" (14)

Such details about the man seem to indicate that the man is acting horribly to this poor, shy woman who is only trying to please him. There may be another reason why the man is displeased, but the reader only has one point of view to judge from, and so will feel the same sympathy that the narrator feels for the woman.

Thus, Kraus's sympathetic narrator and use of details achieves her purpose to make the readers feel sorry for the woman in her attempt to surprise her husband.
The individual's conflict with society is a central theme in Nathaniel Hawthorne's *The Scarlet Letter*. While the theme of the puritan era society demands righteousness and propriety, various characters, however, encounter great conflict over the question of conforming. The character of Arthur Dimmesdale, the minister, is viewed as conforming initially by society, is forced to grapple with the question of his own sin, humanly. Dimmesdale's tension between outward conforming and inward questioning tend to the novel's message that although one might appear guiltless, humanity must contend its inevitable sins or be driven insane by them.

In the beginning, scaffold scene, Dimmesdale fails to stand out as a sinner. He plays the role of a revered community member, and the focus is truly on Hester's shame. However, while the community's pointing glances of blame are directed towards Hester, Dimmesdale is obviously struggling with his own shame in the sm. The central inward conflict of Dimmesdale is thus, although he is hailed as the paragon of righteousness and faith since he is a minister, the admission of sin would shatter the solitary purity of God and Dimmesdale is the town's should
suspect that their mouthpiece from God has sinned.
Initially, Arthur chooses to conform. Although he is perfectly aware of his inner shame, he asks the true sinner to identify himself within the crowd. He therefore is unwilling to accept the community's scorn and blame where blame is due.

Inside, though, Dimmesdale writhes with pain over his dilemma. Since he cannot bottle up his shame any longer, Dimmesdale decides upon self-nutrition as an external manifestation of his inner turmoil. However, the 'A' upon his chest remains hidden from the public, and Dimmesdale continues to conform within society to his role as religious exemplar.

When Chillingsworth discovers the nursing though, Hester now establishes that inner guilt cannot remain secret and shame cannot be bottled up inside without societal cognizance.

Under the cover of both night and the forest, though, Dimmesdale is able to accept his role as sinner. When Hester and Pearl encounter Dimmesdale upon the scaffold at night, Dimmesdale is demonstrated lowering his own humility, yet accepting his position as outcast. Dimmesdale has chosen to ostracize himself from the community through the symbol of the scaffold, but only during the night since he is still unwilling to announce his guilt. The scaffold represents non-conforming and sin.
so it is significant that this night meeting of 
the shared trio should occur at this setting. The 
meteors that appear as an ‘A’ across the sky further 
foreshadow Dimmesdale's public announcement of his own 
sin. The scene closes with the 
three creating an ‘electric chain! This image signifies 
their strength comes from unity and in sharing and 
burdens. The forest another symbol of non-community 
and social ostracism, Dimmesdale seems 
to resolve his sin. He desires to free his shame and 
accept life by escaping with Hester, thereby freeing 
his inevitable scorn. He recognizes his darker 
side by descending into the forest, representative of 
error and lust. However, when Pearl visits Dimmesdale 
shows that he will not recognize Pearl as his illegitimate 
child in public, he shuns from self-acceptance and 
chooses the safety of conformity over 
the harshness of reality.

Dimmesdale viewed as an angel on the earth, 
evertheless cannot contain his shame. 
In the second scaffold scene, the 
minister recognizes his own conformity due 
to his overpowering sin. This time in full daylight, 
the once 'electric trio' is now subjected to public 
scrutiny. The intense and painful struggle which 
Dimmesdale has encountered conveys the message that 
humanity's ultimately flawed nature causes its members 
strife, but our undeniable desires and humanity can be 
conquered. Dimmesdale in collapsing on the scaffold,
resolves his inner conflict. He exposes his true name, shares the blame with Hester, and ceases his struggling. Only after recognizing publicly his sexual transgression is Dimmesdale able to die peacefully, and he dies appropriately in Hester's arms.

Dimmesdale's tragic story relates The Scarlet Letter's meaning that conformity is secondary to self-justification. Hester comments that even the most virtuous are blamed by nature, and it is useless to attempt to deny this fact. Dimmesdale's tension subsides with his death, and the minister answers the question of his own nature that he cannot escape the past.
"A Doll's House" by Ibsen shows the developing tension within Nora between her conformity to cultural expectations and her own inner questioning about the need for an individual identity. On one hand, Nora wants to be the perfect wife, submissive to the authority of her husband. On the other, she wants independent thought and action, self-actualization and awareness, and an identity separate from her husband. She is torn between the security of conformity and the freedom of individuality.

Nora acts the role of her husband's little doll in her actions, showing conformity. She is entirely submissive as she accepts the degrading pet names and insinuations of childish stupidity. She dress up for him and dances his dance that he would find her pretty. She acts compliant. She is happy to depend on him that way. She recognizes the dangers and implications toward the family of the forgery on the loan, but she wants and expects Torvald to take responsibility for it and to protect her. She willingly conforms because she feels safe and protected.

However, internally, Nora wants more independence. She eats her macaroons even though Torvald forbids it. When her husband is sick, she takes out a loan so that they can take a trip, and he can regain his health. She is proud of this even though the actions are socially unacceptable.
She continually asserts that she had a right to act to protect those she loved. The climax of the story occurs as Nora's inward struggle between her right to be her own person and her obligation to be what her husband and society expect of her culminates in the decision to leave.

Ibsen's purpose was to show candidly the position of women of his era. The outward conformity is criticized in the name of Doll's House. He criticizes the false sense of society by creating a character who realizes she must be true to herself. The tension between outward conformity and inward questioning contrasts the cultural norm, the status quo, with a higher ideal. It showed the need for change within society. He criticized the current society by pointing out the flaws in her system of conformity. Ibsen was successful in helping to bring about women's rights movements and suffragette voices because he showed the internal questioning that many women were feeling and pointed to another path than conformity. Nora's vacillation between outward to inward submission and inward desire to be her own person allowed Ibsen to show that that same tension existed in the minds of many women, and that conformity was not the only option.
In Kate Chopin's *The Awakening*, protagonist Edna Pontellier is said to possess "that inward existence which conforms, the inward life which questions." This is also true of the protagonist in the novel. Their eyes were watching God. Although she was a strong woman, Jane was forced to conform to the ideals of her society. During the time of the novel, women had very few rights and were thought to be homemakers and very little else. Even worse, being a black woman in that time period was allowed for even fewer rights. She found herself in a deplorable predicament. Although she was an intelligent and independent woman, the entire life she was tortured by having to conform with society.

As a young girl, Jane resided with her grandmother. As soon as she was old enough, her grandmother arranged a marriage with a somewhat successful young man. Jane did not love the man and desperately wanted to find true love. But her grandmother forced her to marry for security. Jane complied and lived on the farm with her new husband. However, not after long, he began treating her more like a slave than a wife. He forced her to work on the farm all day and showed no affection. Jane knew that she could do better. Soon enough, her opportunity was found. One day while working, a handsome man walked by and began to pursue her. He offered her everything she desired: love, happiness, and a better life.

Jane decided to change her destiny and run away with her savior. However, although her new husband was successful and showed her a much more comfortable way of life, she again...
Write in the box the number of the question you are answering on this page as it is designated in the examination.

 began questioning her decision. Her new husband 
shocked her from having my independent ideas and 
wavering them. She was not allowed to socialize or 
even let her beautiful hair out of a constraining 
bun. She obeyed these outlandish rules but never 
agreed with them. She always knew that she 
would not be happy until she could become her 
own person. Thankfully, after several years, her 
husband became sick and died, leaving her with 
a great fortune.

Now, Janie was free from the 
constraints of her former husbands and could 
become independent. However, even still, she 
found herself unhappy once again. She still 
was desperate to end that love. She finally found 
her real love in the form of a young man known as Tea Cake. 
The two fell in love at first sight and remained 
happy until his unfortunate demise many years 
later.

Janie Starks in the novel Their Eyes 
were Watching God is an excellent example of a 
character who is constantly questioning her identity. 
Like Edna Pontellier in the Awakening, Janie possesses 
"that inward existence which conforms, the inward life 
which questions." Janie was forever questioning her 
role in the world until she was finally allowed 
to both live and think independently.