

The Chaser by John Collier

Alan Austin is in love with Diana, but she does not return his affection. He goes to a chemist for some help. The chemist first shows Alan a poison which he calls a “glove cleaner,” but Alan is not interested.

“So,” said Alan, “you really do sell love potions?”

“If I did not sell love potions,” said the old man, reaching for another bottle, “I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential.”

“And these potions,” said Alan. “They are not just—just—er. . .”

“Oh, no,” said the old man. “Their effects are permanent, and extend far beyond casual impulse. But they include it. Bountifully, insistently. Everlastingly.”

“Dear me!” said Alan, attempting a look of scientific detachment. “How very interesting!”

“But consider the spiritual side,” said the old man.

“I do, indeed,” said Alan.

“For indifference,” said the old man, “they substitute devotion. For scorn, adoration. Give one tiny measure of this to the young lady—its flavor is imperceptible in orange juice, soup, or cocktails—and however gay and giddy she is, she will change altogether. She will want nothing but solitude, and you.”

“I can hardly believe it,” said Alan. “She is so fond of parties.”

“She will not like them any more,” said the old man. “She will be afraid of the pretty girls you may meet.”

“She will actually be jealous?” cried Alan in rapture. “Of me?”

“Yes, she will want to be everything to you.”

“She is, already. Only she doesn’t care about it.”

“She will, when she has taken this. She will care intensely. You will be her sole interest in life.”

“Wonderful,” cried Alan.

“She will want to know all you do,” said the old man. “All that has happened to you during the day. Every word of it. She will want to know what you are thinking about, why you smile suddenly, why you are looking sad.”

"That is love!" cried Alan.

"Yes," said the old man. "How carefully she will look after you! She will never allow you to be tired, to sit in a draught, to neglect your food. If you are an hour late, she will be terrified. She will think you are killed, or that some siren has caught you."

"I can hardly imagine Diana like that," cried Alan, overwhelmed with joy.

"You will not have to use your imagination," said the old man. "And by the way, since there are always sirens, if by chance you *should*, later on, slip a little, you need not worry. She will forgive you, in the end. She will be terribly hurt, of course, but she will forgive you—in the end."

"That will not happen," said Alan fervently.

"Of course not," said the old man. "But, if it did, you need not worry. She would never divorce you. Oh, no! And, of course, she herself will never give you the least, rounds for—uneasiness."

"And how much," said Alan, "is this wonderful mixture?"

"It is not as dear," said the old man, "as the glove-cleaner, as I sometimes call it. That is five thousand dollars, never a penny less. One has to be older than you are to indulge in that sort of thing. One has to save up for it."

"But the love potion?" said Alan.

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. "That is just a dollar."

"I can't tell you how grateful I am," said Alan, watching him fill it.

"I like to oblige," said the old man. "Then customers come back, later in life, when they are rather better off, and want more expensive things. Here you are. You will find it very effective."

"Thank you again," said Alan. "Good-bye."

"*Au revoir*," said the old man.

Questions

Three types of questions to ask of literature:

Level One Questions:

These questions can be answered explicitly by facts contained in the text or by information accessible in other resources.

Level Two Questions:

These questions are textually implicit, requiring analysis and interpretation of specific parts of the text.

Level Three Questions:

These questions are more open-ended and go beyond the text. They are intended to provoke a discussion of an abstract idea or issue.

Theme

PLOT	SUBJECTS	THEMES
<i>A summary of the "plot" or events of a poem (or short story or novel) is written in paragraph form.</i>	<i>Subjects of the poem (or short story or novel) are listed as words or phrases</i>	<i>After combining subjects where appropriate, students write a complete sentence identifying what idea the author is conveying about each subject.</i>
In "Janet Waking," Janet awakens and runs to greet her pet chicken only to discover that a bee had stung and killed the bird. The discovery desolates Janet to such a degree that her father cannot comfort her.	(1) a child's first experience with death (2) loss of a pet (3) innocence	(1) Children become aware of the inevitability of death and are transformed by the knowledge. (2) The death of innocence is inevitable.

*Taken from *The AP Vertical Team Guidebook for English*, page 100 in the TP-CASTT section.

Poetry Analysis—TP-CASTT

T	TITLE	Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem <i>might</i> be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about.
P	PARAPHRASE	Before you begin thinking about meaning or trying to analyze the poem, don't overlook the literal meaning of the poem. One of the biggest problems that students often make in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. When you paraphrase a poem, write in your own words exactly what happens in the poem. Look at the number of sentences in the poem—your paraphrase should have exactly the same number. This technique is especially helpful for poems written in the 17 th and 19 th centuries. Sometimes your teacher may allow you to <i>summarize</i> what happens in the poem. Make sure that you understand the difference between a <i>paraphrase</i> and a <i>summary</i> .
C	CONNOTATION	Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the poem.
A	ATTITUDE	Having examined the poem's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. You may refer to the list of words on <i>Tone</i> that will help you. Remember that usually the tone or attitude cannot be named with a single word. Think <u><i>complexity</i></u> .
S	SHIFTS	Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts: <ul style="list-style-type: none"> • key words, (but, yet, however, although) • punctuation (dashes, periods, colons, ellipsis) • stanza divisions • changes in line or stanza length or both • irony • changes in sound that may indicate changes in meaning • changes in diction
T	TITLE	Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the poem?
T	THEME	What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence.

Poetry Analysis—TP-CASTT

T	TITLE	
P	PARAPHRASE	
C	CONNOTATION	
A	ATTITUDE	
S	SHIFTS	
T	TITLE	
T	THEME	

“The World Is Too Much With Us”-- Poetry Analysis - TP-CASTT

- **Title**
 - Speculations about poem included: about the world as a whole, about certain community; decadence or corruption in the world.
- **Paraphrase**
 - The world is too much for us to handle, in the past and in the future; we waste our abilities for money, not seeing the world for what it is; we've sold ourselves.
 - The "vulnerable" sea that exposes itself to the moon and the ever-howling winds are dead.
 - This, along with everything else, proves we're interrupting natural order
 - We don't care.
 - Goodness! I'd rather be a follower of expired beliefs act this way.
 - So that I may be able to appreciate the world, see things that will make me less lonely and unhappy.
- **Connotation**
 - Certain phrases express disorder; interruption of natural order.
 - "late and soon" - play on "sooner or later"
 - "up-gathered" - play on "gathered up"
 - "...Sea bares her bosom..." - Sea is feminine in the piece, but it is generally a masculine figure.
 - "...lay waste..." - has a connotation related to death; phrase is extremely effective in depicting a serious image; to lay waste is to destroy
 - "Nature" is capitalized. This puts emphasis on the force, expresses reverence, demonstrates that it is important.
 - To give one's heart away is a selfish gesture, never associated with anything but negativity.
 - The word "pagan" is packed with negative connotations. Wordsworth seems to be saying, "If this is our current state, I'd even prefer doing *this*."
 - "Suckled" is a "comfortable" word. Connotes security, comfort, nurturing.
 - "At least pagans are comfortable in their beliefs."
- **Attitude**
 - Desperate, frustrated, angry, disappointed
 - "Great God!"
 - "I'd rather be..."
 - "...a sordid boon!"
 - "...make me less forlorn."
- **Shifts**
 - Three main parts to the speaker's train of thought
 - Statement; thesis-like
 - "The world is too much for us to handle; we've forgotten what's important and disrupted natural order."
 - Evidence
 - "Nature offers itself to us, but we don't notice. This and everything else proves we're out of tune."
 - Conclusion

- "If this is our current state, I'd rather be a Pagan, even looked down upon, because at least they were comfortable and secure in their beliefs."
 - Slight change in punctuation reveals shift: speaker's final conclusion
 - "--Great God!"
- **Title**
 - Title now seems to be saying, "With us in it, in our current state, there is too much in the world."
 - Overwhelming
- **Theme**
 - The poem speaks to the general population, bringing one main idea to its audience's attention: "Caught up in the world, we've forgotten what's important and have therefore disrupted natural order."
 - Wordsworth seems to be both informing and persuading, showing people what the world is like, and asking them to change.

"The World is Too Much With Us"

P- The world is tired of us, past and present,
 Caring only for money, we abandon the world.
 We don't see what's happening to Nature.
 We gave ourselves away, what a sick benefit!
 The Sea exposes herself to the moon,
 The winds that howl all the time
 Are all asleep like sleeping flowers,
 For this, for everything, it is our fault;
 We still don't care- Great God! I rather be
 A Pagan, who believes in myths;
 So, standing in this beautiful meadow, I will
 Have thoughts that will make me less sad;
 Like seeing Proteus, rising from the ocean;
 Or hear old Triton blow his horn.

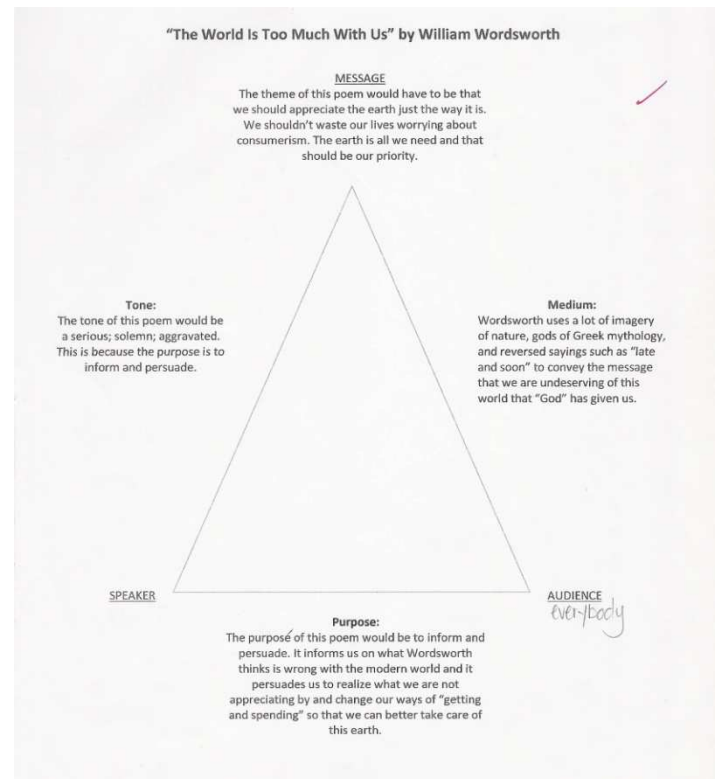
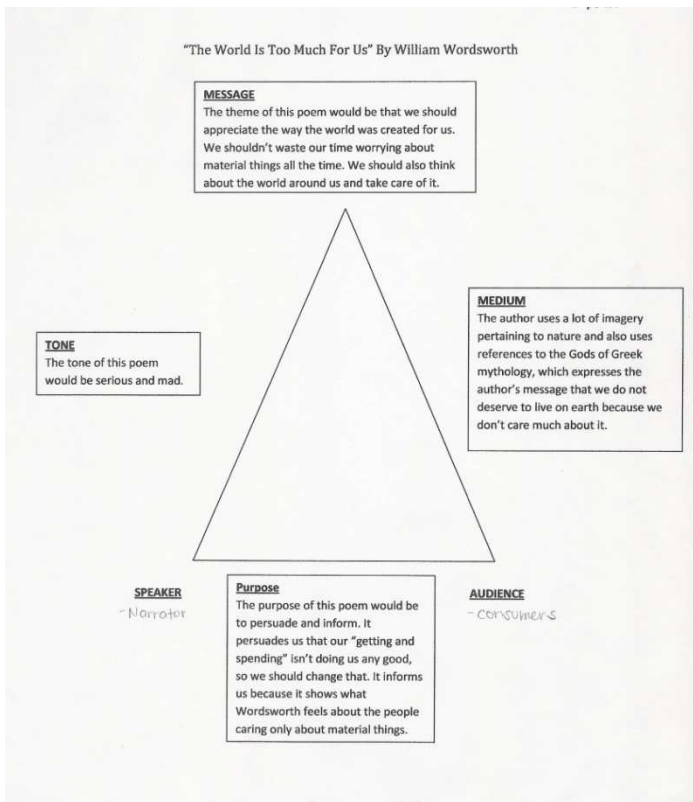
C- Imagery, Metaphor, Personification.

A- Sad, Criticizing, Chastising Upset.

S- His mood changes with his perspective.

T- The world is valued more than all the money even the richest person could make.

T- The poem talks about how the world is slowly deteriorating because of the lack of attention we give it because we are always too busy with money matters.



RHETORICAL TRIANGLE

Speaker- William Wordsworth/ Narrator

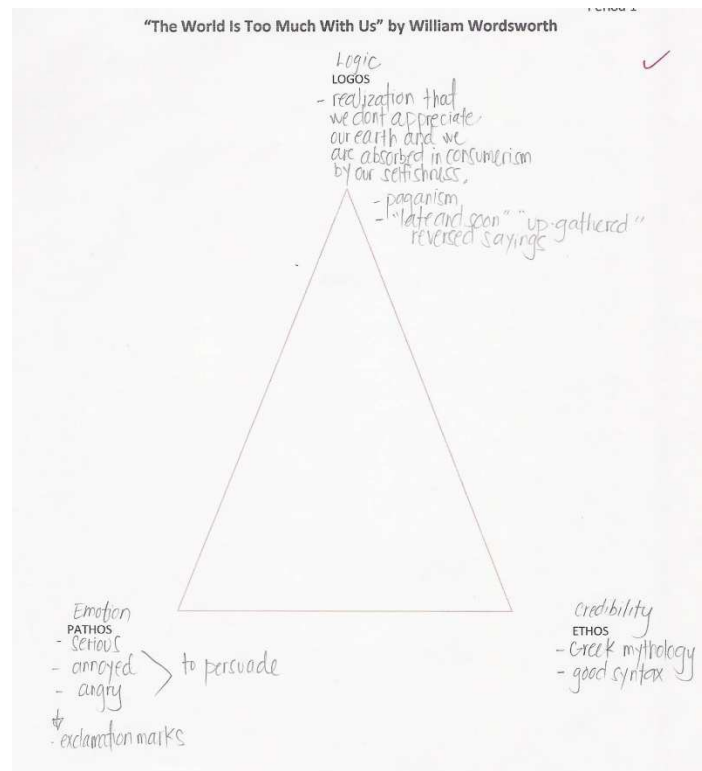
Audience- Society.

Purpose- So that we realize that what he is saying is true and that we should band together and do something about it before it all slips away and we are left with nothing.

Ethos- The poem is in our literature book.

Logos- He uses a lot of Imagery and Personification.

Pathos- His exclamation in "Great God!", He brings up wanting to be a Pagan (an outdated religion) instead of what he is now. He is in a cynical state of mind.



Group Essay

In modern society, the standard of excellence is based solely on the ownership of terrestrial items and on the approving opinion of others. William Wordsworth's poem, "The World Is Too Much Us," illustrates this statement from the perspective of a weary individual who has realized the proper, morally correct way of life to live free from world influences. Though the tone is somewhat nihilistic, the persona of the poem effectively persuades the reader to consider what he feels is the worst aspect of humanity. The sonnet is arranged into the speaker's grievances, in which he lists and chastises the faults of civilization, and concludes with an exasperated outburst of desperation, emphasizing his initial stance that actual selflessness, or absence of a self, is destroying the world.

In the poem, Wordsworth utilizes several poetic devices to express to the reader his perspectives and opinions. Wordsworth states his theme and emphasizes by reiterating it in the opening line of the poem. By manipulating syntax, punctuation, and imagery, he points out that the world's current state is at the fault of its people, who have lost sense of themselves and disrupted natural order.

With the consistent use of inclusive pronouns such as "we," "our," and "us," the reader is able to empathize with Wordsworth's perspectives and sentiments.

Syntax plays a vital role in the expression of Wordsworth's theme. By changing the order of certain words, he is able to demonstrate the disruption of natural order. In lines one and seven, disordered phrases such as, "late and soon," and "up-gathered," subtly refer to the chaotic state Wordsworth speaks of.

In lines 4 and 9, he also uses punctuation to portray his emotions in lines 4 and 9. For example, "--Great God!" gives the reader an impression of both exasperation and anger. Furthermore, in referring to Paganism, Wordsworth gives the reader the impression that he is saying, "If our conditions are this depraved now, I would rather resort to 'outworn' beliefs."

In lines 5 through 8, he expresses his discouragement. "The Sea that bares her bosom to the moon," is packed with imagery; Wordsworth simultaneously personifies the sea and implies its vulnerability. By stating that nature itself is out of tune, he is also able to communicate his disheartened stance.

In "The World Is Too Much With Us," Wordsworth addresses the state of society and attributes it to humanity's ever-increasing absence of self. Through the use of various devices, though subtle, Wordsworth is able to effectively express his somewhat dismal, ever-frustrated, and angry attitudes toward this state.

Average

The world is too much with us, and for this it's contents suffer. William Wordsworth uses this poem to paint the image of consumerism in society. Through the personification of nature, unusual syntax and references to Greek mythology he portrays his attitude.

With the personification of nature, Wordsworth describes the earth in a vulnerable and chaotic state. First, he begins with the sea, referring to it as a feminine being. "This Sea that bares her bosom to the moon," illustrates that by exposing itself shows the sea's insecurities. The poem continues on to the "the winds that will be howling at all hours." This act of wind is not normal and tells the reader how out of tune nature is and how out of tune we are with nature. His use of nature goes as far as mentioning the whole as sleeping flowers. Flowers are lively and joyful things; however, its inactive state gives us feelings of lifelessness and sorrow.

The syntax of “late and soon” and “up-gathered” further convey how the world is out of tune. To put “late and soon” in the first line of the sonnet with the title emphasizes how important it is to inform us that the inevitable is near. “Up-gathered” is used in this diction to stress again how unbalanced our current is.

The word nature is capitalized in the poem because of its important purpose. Nature is the core of paganism and for Wordsworth to say that he would rather be a pagan shows how much he realizes the current state of our being, our human nature.

By using all these poetic devices Wordsworth can fully convey his attitude in this poem. It shows his frustration and serious tone towards human nature. The theme of this poem would have to be that we should appreciate the earth just as it is. We shouldn't waste our lives worrying about consumerism. The earth is all we need, and that should be our priority.

Below Average

In the poem, “The World Is Too Much With Us”, Wordsworth expresses his different attitudes through several examples of poetic devices. These include use of syntax and diction, imagery, personification, and symbolism.

In the first couple of lines, he tries to convey a serious yet convincing tone with the unique use of syntax and diction. You see this in the lines, “The world is too much with us, late and soon, getting and spending we lay waste our powers”. His twist on syntax is used on the first line, “late and soon” and his smart use of diction is used in the second, “lay waste”.

Wordsworth then uses imagery in the lines, “This sea that bears her bosom to the moon, the winds that will be howling at all hours; and are up-gathered now like sleeping flowers.” He takes references of nature and uses it to describe a scene. With this his attitude changes from a serious and convincing, to a criticizing and somewhat disappointed.

Within these lines, he also uses symbolism in the words, “sea”, “bosom”, “winds”, and “sleeping flowers”. With the combination of symbolism and imagery, Wordsworth easily displays his attitudes of disappointment.

After analyzing the poem, it is easy to see that poetic devices are powerful conveyers of the poet's attitudes in a poem. It all ties together to reveal the author's general tone of the poem which helps with the poem's theme.