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The diversity of landscape experiences is unquestionable, however it is <sup>often</sup> a person's own psychology which influences the way landscapes influence their identity. In Alain De Botton's ~~The Art of Travel~~ The Art of Travel, he explores the way a person's ~~reaction~~ reaction to a landscape can be shaped by their expectations of it. Thus, the landscape is shaped by the identity of the observer, rather than the converse. ~~Along~~ Along similar lines, Eowyn Ivey's novel The Snow Child explores the way an individual's perspective on a landscape can be influenced by prior associations and expectations. ~~the identity of the~~  
The way a landscape is represented in art and literature reveals much about the identity of the author.

~~Alain~~ Alain de Botton, in his philosophical treatise on The Art of Travel, uses a combination of forms to express his opinions about the way human psychology affects and influences our perception of landscapes.

~~He~~ He uses a combination of 'travel journal' and meditative essay structures in his chapter 'On Anticipation' to explore the ~~reasons~~ ~~we~~ ~~travel~~ ~~and~~ differences between expected and real experiences of landscapes. In this way, he reveals the way a person's identity ~~and~~ and preconceived ideas can alter their perception of a place. De Botton

begins by ~~with~~ describing his own surroundings ~~with~~ as winter approaches describing the "gradual decline" as that of a "person" into old age". His bleak imagery of mud covered fields, ~~and~~ and continued references to death, sickness and decay ~~provide the~~ ~~context~~ provide the ~~context~~ context for his decision to "travel to the island of Barbados". However, throughout this chapter de Botton uses ~~an argument~~ with a companion, ~~and~~ both ~~provide~~ a series of anecdotal evidence from his own travels, and from those of the fictional character Des Esseintes to highlight the fact that, despite the travel brochure's evidence to the contrary, "the state of the skies" or the "appearance" of our dwellings" ~~is what~~ cannot <sup>on their own</sup> "underwrite our joy" or "condemn us to misery." ~~Thus,~~ De Botton suggests that ~~our~~ perception of a landscape ~~is~~ the emotions we feel when within any ~~a~~ particular landscape or more to do with pre-ordained aspects of our personality and not determined by the landscape. In this respect, the landscape is <sup>suggested as being</sup> "incapable" of having any serious impact upon ~~our~~ a person's identity, ~~though~~ Rather, the manner in which the person perceives <sup>and portrays</sup> the landscape is reflective of ~~their~~ ~~own~~ that person's prior psychological ~~inclinations~~ ~~inclinations~~ inclinations.

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~~Erin~~ ~~Key~~ ~~uses~~ the concept of  
The way a person's mood and identity can affect their perception of a landscape is also clearly indicated within Erin Key's novel The Snow Child. ~~With~~ ~~this~~ - the ~~two~~ ~~main~~ characters ~~are~~ Jack and Mabel, in attempting to "start fresh" ~~in~~ Alaska ~~again~~. Key demonstrates the way a seemingly "positive" image of a landscape can be made bitter by the ~~the~~ ~~particular~~ individual contexts of those experiencing it. Mabel, who is unable to have a child, is sickened by the bright cheerfulness of her home place, with the "pad of little feet" upon the stairs, ~~the~~ and smiling expectant mothers. ~~However~~ ~~the~~ ~~way~~ ~~that~~ ~~However~~, ~~this~~ ~~is~~ ~~not~~ the expected freedom. However the move to Alaska, rather than providing peace, merely perpetuates Mabel's sadness. The new environment appears bleak, with "grass yellowed gray", "leaden skies" and ~~the~~ days of oppressive darkness, because Mabel is unable to escape from her own ~~negative~~ negativity and ~~depressed~~ ~~and~~ ~~personal~~ ~~memories~~ painful memories. Mabel's mood ~~and~~ ~~personality~~ ~~has~~ ~~influenced~~ her perception of the world around her. ~~By~~ ~~contrast~~, with the arrival of the snow child, Mabel's perception of her environment becomes ~~overwhelmingly~~ ~~positive~~ overwhelmingly positive. The frost on the window is described as "thick white



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"vines" and "flowers blossoming", reflecting it. These images of growth and renewal reflect the fact that the landscape, whilst unable to change Mabel's mood and behaviour by on its own, is nevertheless affected by her perceptions.

The diverse manner in which landscapes are experienced is reflective of the individual's identity and not of the landscape's ability to change this identity. Both Alain de Botton and Eowyn Ivey explore