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INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above. Complete in BLOCK CAPITALS.
- Use both sides of the paper. Write only within the white areas of the book.
- Write the question number in the two boxes provided in the left hand margin at the start of each answer e.g. 0 1
- If you make an error when writing the question number, fill in both boxes completely and write the question number in the space immediately below the boxes you have filled in.
- Leave at least two line spaces between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
- If you run out of space in the answer book, ask the Invigilator for a second answer book. Complete all of the information required in the spaces on the front of the second answer book.



AB 12



HAEBY - retrospective, sense of place, language of last, reported speech

0 7

In Thomas Hardy's ~~your last~~

Thomas Hardy's 'Your Last Drive' is from a retrospective, first person viewpoint. This is an ideal position to take as the poem deals with things that cannot be regained, which is highlighted in its language.

The poem starts abruptly, with Hardy simply stating, as if addressing another person: 'Here by the moorway you returned'. This gives the sense of place that is initially vague but is crucially important for the reader to understand the thought processes of the poet. The fact that Hardy addresses someone in a simple, conversational tone is similar to that of a dramatic poem, however what is more important is the fact that he never receives an answer. This highlights a sense of isolation that is prevalent in much of Hardy's work.

Contrast is used in order to tell the story, both in lexical choices and structurally. Stanza 1 is filled with references to light; 'borough lights ahead that lit your face', 'that halloed view' and 'beam on you'. This language of illumination gives a feeling of vibrancy, particularly in 'halloed view', here the word's religious connotations raise the subject of the poem into an unreachable, semi-mystical being, as 'halloed' ultimately suggests something otherworldly, beautiful, but regrettably intangible. This light based language suggests joy, however it is juxtaposed strangely with the resigned denial of phrases such as 'never again' and 'halt everlastingly'. Indeed, the 'heedless eye' of the second stanza portrays something tragically carefree, almost blind to the light represented in stanza 1. This light motif is revived in stanza 3's mention of a 'flickering stream', again an appropriate metaphor that represents the 'snuffing-out' of life.

The rhyme scheme is particularly strong in the poem, perhaps



to show a resolute dignity through which Hardy can conciliate his memories. This initial poise, however, soon begins to break down. A caesura following the line 'I alone not with you...' marks a moment in which the poet stumbles, is forced to dwell on his guilt, the long 'ou' sound trailing off as if into thought. In Stanza 4, the imagined speech of the unreachable person, is therefore riddled with uncertain full stops and commas, stalling the flow of the poem as Hardy is forcing himself to assess painful emotion. Thus the simple language and largely monosyllabic sentences words used such as 'You may miss me then' show a resigned, matter-of-fact resolution, made all the more poignant for the audience in light of the subject matter. This reported speech also highlights a need for reconciliation which can ultimately never be achieved, creating a heart-rending paradox for the audience.

The final stanza contains the same stilted sentence structure, for example ~~the~~ 'True: You'll never know'. However the language used suggests resolution, rather than the confusion of earlier stanzas. This is corroborated by the fact that the poem does indeed end with a conclusion: 'You are part, love, praise, indifference, blame'. The long vowel sounds of earlier stanzas, such as 'need' and 'need', whose drawn out sounds suggest unrequited longing, are reconciled by punchy statements and rhetorical questions, showing Hardy's resignation and at the same time providing a solid conclusion for the reader. The narrative voice, that takes an almost accusatory tone with the abrupt 'Here you returned', is contrasted with references to both virtues and shortcomings that Hardy deems meaningful.

Under the waterfall-poetry, natural surroundings reflect mood
neutral tones

however - deals mainly with emotions, existential angst, human vanity, love
Excellent understanding here. Able to
evaluate. Confident.

B6

21



Q 8

Places are very significant in much of Hardy's poetry, however there is some debate in relation to the importance of setting in comparison to the emotions and ideas they involve.

female voice

Poems such as 'Under the Waterfall' are intrinsically linked to their settings. The bucolic waterfall retreat of Hardy's more idyllic relationships offer him a portal through which a man can confront his fears and uncertainties. Indeed the setting in 'Under the Waterfall' is so powerful that he can almost perform a kind of nostalgic time travel merely by plunging his head into water. Here the deliciously oxymoronic 'sweet sharp sense' is enough to penetrate time's 'thickening shroud of gray'. Here his memories of place give him a power over the unconquerable. The setting of 'under the waterfall' is literally woven into the poem. Its structure, as if refracted through the intensifying prism of memory, reflects the cyclical and eternal nature of the waterfall itself, something Hardy finds great comfort in. The lack of clear metre, used in conjunction with contrasting long and short lines, hints at the running of water, perhaps it would not be fanciful to suggest the shape of the stanzas imply the falling of water also. Hardy The memory of this place is so imprinted into Hardy that he can recall it in workman-like tones at a whim: 'About three spans wide and two spans tall'. Most importantly, however, this place allows him shelter from 'time's unflinching rigor'. Here he finds meaning in human experience, the ability to fossilize a moment in time in the remoteness of a particular setting.

Just as places can inspire strength and joy in Hardy, so can they reflect his inner angst and difficulties. In 'Neutral Tones', the very setting of his joyless confrontation with his lover mirrors his morose mood. Hardy seems to project his own sadness onto the temporal setting he inhabits. The 'sun was white, as the children of God', the soft sibilance illustrating both a weakness of emotion and the lack of colour

which is?



around him. The monosyllabic verse, as in, 'we stood by a pond' mirrors the monochrome setting Hardy paints for himself. Hardy's inherent sensitivity to setting, particularly the natural setting, was possibly born out of his love for the countryside; he questioned the wisdom of the Industrial Revolution for its damaging effect on the natural world, and he was prone to long walks in the country near his home. His use of setting may ~~also~~ also have been residual of the Romantic movement, no doubt an influence on Hardy, that used natural setting to convey greater meaning. Needs to focus on the task

However whilst it is certain that Hardy used setting in order ~~to~~ to shape his ideas, perhaps it is the ideas produced on which he places the utmost importance. Much of Hardy's work deals with his existential worries, his ruminations on time and his uncertainty on God. It could be argued that setting is mainly used to mirror these thoughts rather than being the main idea. For example 'At Castle Botolph' places emphasis on its setting: the mill, the dry warm weather, the light-hearted agrarianism suggested by the poem. However the poet spends much of the poem dealing with 'the substance now', with 'time's unflinching rigour'. The bucolic setting he mentally revisits him is not enough to save him from the fact that his 'sand is sinking'. In conclusion Hardy's themes cannot be separated from his settings, the vividness they are created with is merely an aid to confront his worries.

- Enduring love - withholding information - creates tension, remarkable narrator - Charlotte's car
- Kite Runner - retrospective revelations are not revealed until later on
- > in essence loves direction re America
- AM - It is - shorting of abstract

15

B5

Some intelligent thinking + sophisticated but not enough tight focus on the task here. Needs more specifically on places.



3 7

Gaps in narrative are important both as an artistic device and as a means to direct the reader.

Enduring Love, in essence, is a story about stories. Told from the viewpoint of a retrospective first person narrator, it makes a point of the flaws of storytelling, the motives of the narrator and the uncertainty this can create.

Joe Rose, as an intradiegetic, highly analytical and intelligent narrator seems to initially inspire trust in his quest for objectivity. He begins this narrative with the reassuring, concrete statement that 'the beginning is simple to make' gives the reader a firm sense of linear trajectory and his use of the buzzword for a detached viewpoint, along with the scientific esoterica used, for example 'that elemental gas formed from hydrogen in the nuclear furnace of the stars' implies confidence that we soon lose. His opening statement that 'the beginning is simple to make' is rendered laughable when he goes through a series of viewpoints, as well as analepsis to before the balloon accident. However it is Joe's withholding of information, the gap in the narrative, that both creates tension as an artistic device and gives tell-tale hints as to his unreliability. The fact that she races into a 'story and its labyrinths' suggests urgency and fear, however the reason for this fear is withheld, creating tension that becomes a device of McEwan's throughout the novel. Just as Joe makes every effort to convince the reader of his believability with his detached approach, the fact that so early on in the novel his all-encompassing vantage point dissipates so easily makes him out as unreliable. Contrasting with his initial know-all approach, when it comes to the most crucial matter, the person who first let go of the rope, his mind is uncharacteristically and conveniently left blank. The protestation that 'I'm not prepared to accept it was me' further undermines his trust with the reader. Therefore his withholding of information is crucial to illustrate McEwan's ideas.

long build up

seems to want to write about narrator not gaps

yes



Similar gaps soon appear in the narrative, Joe's attempt to put himself in the shoes of Clarissa in Chapter 9 only highlight his misunderstanding and therefore the reader's limited perception. His almost child-like portrayal of her presumed speech such as 'hug me!' and 'look after me!' leave Clarissa's true perspective ~~un~~unrepresented. Similarly her inability to have children and the effect this has on her is merely skimmed over by Joe, highlighting cracks in the relationship that initially appear so strong. Jean Logan's constructed story also illustrates how the subconscious can fill gaps in a narrative uncontrollably. Joe scoffs at the fact that she equates a rotten packed lunch in her late husband's car to an affair, however he was similarly hasty to construct his own stalking paranoia ~~into~~ on the premise of half-seen red lines.

Coleridge also uses gaps in ~~the~~ narrative in order to create a desired effect. The enigmatic introduction of the Mariner, in line of 'the Ancient Mariner, simply; 'It is an Ancient Mariner' gives a weighty sense of foreboding and grandeur. Here the impersonal word suggest a being not of this world, the Mariner's appearance is afforded little description other than the Wedding Guest's horrified interjections, that he looks 'as brown as the ribbed sea sand'. This comparison is more effective than any physical description in that it associates the Mariner with the elemental, as if he is part of the fabric of the story. Therefore his essence is more fully portrayed rather than superficially illustrated. An even more significant gap is that the Mariner relates no discernable reason as to why he committed the fateful deed of shooting the Albatross. Here Coleridge is leading the reader to their own conclusions on human nature and on the spiritual ramifications of physical exploration.

Khaled Hosseini's Amir, however, seemingly leaves little - very few gaps in his narrative, but this produces an effect all on its own. Amir's casual admittance of incriminating thoughts such

as 'What does he know? ... flat-nosed Hazare.' establishes trust between the narrator and reader as well as ~~ag~~ gaining insight into the true motives of the characters in the story. However there is one gap in the narrative that I find is ineffectual in terms of characterization. Assef, on his first appearance is described as being a sociopath, however we are given very little insight into why he is like this, therefore ~~the~~ denying the reader of any ~~the~~ understanding of the play's main antagonist. Information is withheld, however. The matter of Hassan and Amir's true relationship is not revealed until the seventeenth chapter in the book. This allows the reader to share in the revelation almost at the same moment as Amir. This late in the story, the reader feels the same as Amir, 'like a man falling down a cliff'; preconceptions are undermined, connections that now seem so obvious are revealed. Hosseini cleverly leaves a gap in the narrative in order for it to have the ~~revelat~~ revelatory, emotional punch that a plot twist deserves.

It could be argued that gaps in narrative are not that important. *Enduring Love*, for example uses two appendixes to neatly tie up loose ends just as Amir reconciles himself with Hassan's memory. However this leaves out an important point; the narratives in all 3 texts are arguably open-ended, leaving the greatest narrative gap possible for ~~portati~~ a lasting effect. Ted Perry's mythical letter is tragic in its irreversible certainty, condemning him to a life of obsession, just as the Mariner is doomed to walk the earth eternally. Amir's life with Soraya is left open to interpretation, therefore narrative gaps are often filled at the time to best effect, but the best we left to last.

This answer ends very strongly. Seems a bit uncertain at the start but can clearly write & think

35

