

Paper Reference:
LITB1

Examination Date:
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For office use only

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Centre Number:

Candidate Number:

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I declare this is my own work.

Write in the white box how many answer books you have submitted

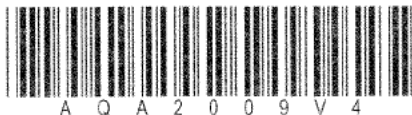
Please write the Paper Reference and your Centre Number and Candidate Number on each book and tag them together if possible

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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



05

In part 6 of "The Rime of the Ancient Mariner" the retrospective, intradiegetic narrative by the mariner, told in third person, is interrupted by two other narrative voices: those of two spirits briefly ~~introduced~~ introduced in the preceding part, part 5 of the 7 part poem. These are omniscient and offer an extradiegetic perspective of events. The use of questions and answers between them works as a parallel to the reader, as they give us an answer for the questions we might want to ask ourselves.

Alliteration is used repeatedly, such as

"without or wave or wind" which gives a sense of the ship almost flowing like a wind, ~~and again with~~ "a sense of movement, reflecting the ship's action.

Like the rest of the poem, this is a narrative poem, told in mostly four-line stanzas. However, in lines 422-425, and at other points, such as the last stanza of part 6, this changes, possibly reflecting the chaos in the narrative, or the chaos in the Mariner's mind seeing as he is in a trance for the first bit of this part.

The technique of using religious lexicon,

"lord", linked with "graciously", describing the moon guiding him, could signify that now that he is able to pray again, he is closer to nature, and it could foreshadow his redemption. The moon could also symbolise hope, since the light from it gives a positive feeling in contrast with the dead men rising soon after the Mariner wakes up.

Furthermore, there is then use of words in the semantic field of death, such as



a little vague here

"Curse", "died", and "chapel-dungeon" all providing a sense of pessimism, and indeed this might be why the Manner doesn't announce any newly gained hope when the gloss explains that "the curse is finally ~~exp~~ exiated, or perhaps it is rather that it has become a habit in this tale that the manner's hopes are dashed and worse things happen, a structuring of the story that works the same way on the reader by getting our hopes up and then presenting us with something more gruesome, only to make the blow of it ~~more~~ stronger. However, the fact that the ocean is described as "green" rather than "rotting" is an interesting contrast that suggests that something really has changed this time.

"raised" ^{and} "fanned" are both active verbs, and both the use of these and "swiftly" then emphasises the movement and journey going on - perhaps a figurative journey as well as a literal, because the manner is now going through the final stages of learning to appreciate life and nature.

There is an increase in religious lexis "kirk", "my God", "pray" which could hint at a religious form of redemption for the manner and the repetition of seraph-band suggests something grand and ~~holy~~ coming up, whether these are figments of the manner's imagination reflecting his joy upon finally seeing land again, or real. The presentation of the Hermit means two positive things for the Manner's future. One, there is a description of what the Hermit will do in the near future.



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Leave blank

"shrieve [his] soul" and "wash away the Albatross's blood" and thereby cleansing the manner of his sin. Two, he represents isolation, but of a different kind that the one forced on the manner as a punishment, this is one of peace. The last line of the stanza links it to the other parts by mentioning the albatross and highlights perhaps how this is the true end of the action in the poem, since not much happens in the last part and the penultimate part is the one where the word "Albatross" is mentioned for the last time. ✓

16

B5

A clear sense of the story and offers some good analysis here.



0 6

yes mystifying, baffles reader

~~voices - trance~~
~~spirits~~
~~life on death~~
~~game of dice~~
~~death mentions~~
~~gothic~~

no
~~not literary~~
~~the gloss~~
~~the epigraph~~
~~landscape~~
ending: moral, most important
~~to a parallel~~
Psychological state

Some readers and critics will argue that "The Rime of the Ancient Mariner" is a highly confusing poem and that all the gothic elements in it can be too much for the modern reader to take in, and that as a result it is very difficult to understand it. The spirit voices in parts 5 and 6 is an example of this. The fact that new narrative voices are introduced so late in the poem is in itself strange, as it forces the reader to readjust to the everchanging situation once again. One can question their necessity - wouldn't it be enough with the wedding guest as the ^{only} narrator using interrogating style to allow the mariner to answer the questions that the reader has? The counterargument would be that these voices serves another purpose because they are omniscient and can tell us things that the mariner couldn't possibly know. But then there is the point that he was supposed to be in a trance, so it is debatable whether we can trust him as a reliable narrator when he tells this part of his tale to the wedding guest. This ambiguity might cause confusion and distract the reader from the tale.

Another gothic factor that could befuddle the reader, is the death ship with Death and his companion life-in-Death. First of all, their presence causes the crew and the Mariner to acknowledge the possibility of supernatural beings

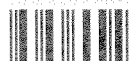


existing, and the reader must also do this (at least believe in their existence in the poem) in order to read on. Secondly, life-in-death wins the manner in a game of ~~the~~ dice, which further highlights the irrational and supernatural mystery in the poem. It is so far from anything we would experience in real life, that in fact it could cause some readers to see the whole poem as just another fairytale, and possibly overlook the moral ending, and the moral lesson taught by the clidantic (?) spirit voices.

However, there are ways to overcome this problem that would enable us to read the story without too much confusion. The framing device Coleridge uses with the wedding guest, frequently hauls the reader back to the more realistic and familiar setting of the wedding, and reminds us that even if these supernatural things take place around the manner, there are still "normal" characters in the story who are leading normal lives, and it gives us someone to identify with, or possibly offers a more "secure base" to listen to this gothic story from.

Also, when the tale gets too complicated for us to understand it, the gloss is very useful with its deeper explanations of things that we may miss out due to the unrealistic events that the manner describes.

Furthermore, it can be argued that the landscape or setting, e.g. the ice all around in part one, that "cracked and growled" could be seen as simply a reflection of the manner's mental state



and the personification of it, suggesting that it seems alive, could highlight this. If one chooses to see it like this, that not everything in the story is quite literary, it might make it easier to accept it and see past the befuddling elements.

It can be argued that the epigraph is trying to tell us exactly this; that we must be able to distinguish between the certain and uncertain, the real and the imagined. If it means that we must not let the confusion get to us just because we, as a parallel to the wedding guest, hear a quite unbelievable story told by a perhaps not so seemingly trustworthy "grey-bearded loon", ~~we must~~. That we should rather accept that even though the story in itself is confusing, the moral of the story is the most important part, and the thing Coleridge wanted us to understand.

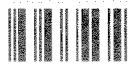
(21)

This is very well argued. It is engaged & engaging and A01 is sound.

3 8

In "Enduring Love", descriptive language could arguably be the most noticeable thing about Joe's first person retrospective account of events, as he constantly uses this technique to communicate with the reader. He uses scientific lexis, such as "(...) still converging", "mathematical grace", "relative distances and the compass point" when describing the ~~the~~ balloon incident, and this surely develops him as a character by giving him more depth and presenting him quite realistically as a science writer. This is also his method of making sense of events: he says that in order to understand what happened, he and Clarissa "(hammered) the unspeakable into forms of words, (threaded) single perceptions into narrative" and Joe's narrative just happens to be very descriptive, possibly mirroring his view that science is truth. As a contrast, Ted Perry's narrative isn't as descriptive, and he uses more religious lexis and emotive language. This could make the reader trust Joe's narrative more, as he provides the most detailed information. However, it reaches a point where the reader starts to doubt Joe's reliability as a narrator. The fact that he is an intradiegetic narrator makes it impossible for us to know whether he's telling the truth, or just what he thinks is the truth. So since this makes him biased, his descriptive language ~~of~~ that he uses to describe events sound so certain and detailed that it could make him come across as arrogant, and for example when during the balloon accident he says "I didn't know, nor have I ever discovered, who let go first. I'm not prepared to accept that it was me" the lack of description can be taken as evidence that it actually was him - assuming that he is

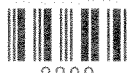
interesting point



generally telling the truth when he is descriptive - and cause the reader to doubt the verisimilitude of this blunt statement.

In Hardy's poems, such as "Under the Waterfall" the descriptive language is essential for the poem, as it is the very point of the memory that is brought back to the narrator. She (we find out later that the narrator is female - "...since his and mine") describes the scene of a picnic near a waterfall "About three spans wide and two spans tall Over a table of solid rock" etc, and it is apparent that she remembers every detail of this event, which is why she gets flashbacks/analepsis to this at any given point when she plunges her arm into water. That is exactly the sensation she describes to have experienced that August day when the glass was lost and it is significant that she can replicate the feeling and memory, since this possibly shows Hardy's idea of how we can conquer time by being able to go back to moments in the past like this. The fact that the narrator is female and still has this very descriptive language as in the example above suggests that she's not a typical Victorian female as they often didn't have knowledge of things such as "spans"..

~~It also~~ There's also the description of china-ware, setting this in a domestic setting and highlighting the contrast between this and the place of her memory. The glass is described as a chalice which suggests that the experience is holy to the narrator.



and the sense of the fugitive day is described as both sweet and sharp, which emphasises ~~the~~ another very important thing about recalling memories like this: that even if it's a treasured memory it brings pain because it forces you to remember that it's all past and you'll never experience the same thing exactly the same.

In ~~the~~ "At Castle Boterel" there is use of pathetic fallacy as the drizzle mirrors the narrator's state of mind. The dry March weather highlights the fact that it's still only spring possibly symbolising the start of the relationship so the descriptions are very significant in the whole of the poem, in describing ^{just} not simply nature, but the story of the couple. There is also mentioning of for example the primeval rocks, that again, parallel to the incident in "Under the Waterfall" suggests that a memory from the past can mean so much to a person that it can feel as ~~though~~ though it doesn't matter that time is endless compared to the transcendence of man.

all but needs



In "the Kite Runner" Hosseini gets the main character, the first person narrator ~~was~~ Amir, to describe Hassan in a very detailed manner at the beginning of chapter 2. "His flat, broad nose and slanting, narrow eyes like bamboo leaves." gives the reader an opportunity to picture the little Hazara boy, and since their differences (Amir and Hassan's) are mirrored by their appearances, it highlights the contrasts between them from the start. Also, there is very much description of the setting, "mud walls", an alley with a blind end etc, the bazaar, which all remind the reader that this is set in Afghanistan and that Afghan culture is prominent to the story.

It could be argued that the arabic lex is used possibly is "descriptive" and strengthens this sense of the setting being authentic. Also, in the beginning of chapter two, we are already introduced to Hassan's skills with the slingshot, a ~~detail~~ minor detail in the beginning of the story, but Amir's describing "And he was deadly with his ~~slingshot~~ slingshot" is a subtle hint at how the slingshot will be a repeated motif throughout the story and have great importance. In this way, Hosseini lets small details have an impact on later events in the story, for example also by mentioning the "wall of flying corn" that will be destroyed later on and then rebuilt by Hassan - symbolising his continued loyalty in contrast to Amir's wish to forget the past - and using his description of things to make the reader remember them when they later ~~return~~ return as symbols etc and adds depth to the story.

Not quite as incisive as Section A but there is focus and a range of points about desc. lang. More textual evidence would have helped here.