

Visit
FREETESTPAPER.com
for more papers



Website: freetestpaper.com



[Facebook.com/freetestpaper](https://www.facebook.com/freetestpaper)

Name	Index Number	Class
------	--------------	-------



WOODGROVE SECONDARY SCHOOL

A SCHOOL OF CHOICE, A COMMUNITY OF DYNAMIC LEARNERS

O LEVEL PRELIMINARY EXAMINATION 2020

LEVEL & STREAM : SECONDARY FOUR EXPRESS

SUBJECT (CODE) : LITERATURE ELECTIVE (2274)

PAPER NO : 2

DATE (DAY) : 14 SEPTEMBER 2020 (MONDAY)

DURATION : 1 HOUR 40 MINUTES

READ THESE INSTRUCTIONS FIRST

Answer one question on the text you have studied from Section A.

Answer one question from Section B.

Begin your answer to Section B on a new sheet of writing paper.

At the end of the examination, tie the Question Paper to the back of your answers to Section A.

Submit your answers to Section B separately.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.

DO NOT TURN OVER THE PAGE UNTIL YOU ARE TOLD TO DO SO.

For Examiner's Use

Section A	/25
-----------	-----

Section B	/25
-----------	-----

Total	/50
-------	-----

Student's Signature		Parent's Signature	
Date		Date	

Section A

Ray Bradbury: *Fahrenheit 451*

Remember to support your ideas with relevant details from the text.

Question 1

Either

- a. Explore how water and fire are important features of the novel.

OR

- b. In what ways does Bradbury make Faber a significant character in the novel?

OR

- c. Read this passage carefully, and then answer the questions that follow it:

Montag reached inside the parlour wall and pulled the main switch. The images drained away, as if the water had been let from a gigantic bowl of hysterical fish.

The three women turned slowly and looked with unconcealed irritation and then dislike at Montag.

“When do you suppose the war will start?” he said. “I notice your husbands aren’t here tonight.” **5**

“Oh, they come and go, come and go,” said Mrs Phelps. “In again out again Finnegan, the Army called Pete yesterday. He’ll be back next week. The Army said so. Quick War. Forty-eight hours they said, and everyone home. That’s what the Army said. Quick war. Pete was called yesterday and they said he’d be back next week. Quick....” **10**

The three women fidgeted and looked nervously at the empty mud-colored walls.

“I’m not worried,” said Mrs Phelps. “I’ll let Pete do all the worrying.” She giggled. “I’ll let old Pete do all the worrying. Not me. I’m not worried.” **15**

“It’s always someone else’s husband dies, they say.”

“I’ve heard that, too. I’ve never known any dead man killed in a war. Killed jumping off buildings, yes, like Gloria’s husband last week, but from wars? No.”

“Not from wars,” said Mrs Phelps. “Anyway, Pete and I always said, no tears, nothing like that. It’s our third marriage each and we’re independent. Be independent, we always said. He said, if I get killed off, you just go right ahead and don’t cry, but get married again, and don’t think of me.” **20**

“That reminds me,” says Mildred. “Did you see that Clara Dove five-minute romance last night on your wall? Well, it was all about this woman who — ”

Montag said nothing but stood looking at the women’s faces as he had once looked at the face of saints in a strange church he had entered when he was a child. **25**

- i. What makes this scene impactful to you?
- ii. Explore how Bradbury makes **one** other scene in the novel important to your understanding of the society Montag lives in.

Section B

Answer Question 2 or 3

Remember to support your ideas with relevant details from the poem.

Question 2: Read this poem carefully, and then answer the questions that follow it.

Mid-Autumn Mooncakes

It's nearly mid-autumn. I spy the tins
at the Asian grocer's – gaudy red peonies
unchanged for forty years. Of course
I buy the mooncakes with double yolks¹:

here in Australia, yolk or no yolk, 5
they cost the same. I should wait for you,
wait for the full moon, light some lanterns
and try to make out the lunar rabbit,

the Chinese fairy, but I don't. I cut 10
the mooncake into quarters and spoon
out the deep orange yolks, leaving
half-round cavities in the sweet

lotus paste. Eaten on their own,
the yolks are creamy, almost too salty. 15
A continent away, I imagine my mother
in her kitchen, slicing through shell

and briny white, remember my father scraping
the duck eggs into rice porridge. They always saved me
the yolks. My bowl, a cradle of bright congee
full of the gold of the mid-autumn moon. 20

(by Eileen Cheong)

- i) Referring to Stanzas 1 - 3, what does the poem convey to you about the speaker's emotions?
- ii) How does the poet present food in a significant way?

¹ Mooncakes with double yolks: In Singapore, these mooncakes tend to be more expensive.

OR

Question 3: Read this poem carefully, and then answer the questions that follow it.

The Asians Dying

When the forests have been destroyed their darkness remains
The ash the great walker follows the possessors
Forever
Nothing they will come to is real
Nor for long 5
Over the watercourses
Like ducks in the time of the ducks
The ghosts of the villages trail in the sky
Making a new twilight

Rain falls into the open eyes of the dead 10
Again again with its pointless sound
When the moon finds them they are the color of everything

The nights disappear like bruises but nothing is healed
The dead go away like bruises
The blood vanishes into the poisoned farmlands 15
Pain the horizon
Remains
Overhead the seasons rock
They are paper bells
Calling to nothing living 20

The possessors move everywhere under Death their star
Like columns of smoke they advance into the shadows
Like thin flames with no light
They with no past
And fire their only future 25

(by W.S. Merwin)

- (i) Referring to Stanzas 1 - 2, what does the speaker convey to you about war and its effects?
- (ii) Referring to Stanzas 3 - 4, how does the poem reveal the speaker's feelings about war?

End of paper

SUGGESTED ANSWERS

Section A

Ray Bradbury: *Fahrenheit 451*

Remember to support your ideas with relevant details from the text.

Either

d. Explore how water and fire are important features of the novel.

Water and fire are conflicting elements and reflect conflicting aspects of Montag's identity. This is first highlighted when Clarisse meets Montag. Clarisse is often represented by water and when she meets Montag, her eyes were described as '[suspending in] two shining drops of bright water' and Montag could see himself in her eyes. This is significant because Montag is represented by fire due to his job, and he takes pride in using fire to destroy books. Yet, when he meets Clarisse, Montag appears to be swallowed by water as he sees himself in her watery eyes. This could be the first time begins to see new aspects of his own identity. This tension is reflected when Montag reacts in a bemused manner when he speaks to Clarisse, who asks him questions that appear to challenge the values that he stands for in the beginning of the novel. For instance, when Clarisse asks Montag if he reads any of the books he burns, Montag replies, "That's against the law!" In addition, Montag views himself as someone in a position of authority that people should fear yet Clarisse says, "I'm not afraid of you at all." This statement appears to be in direct defiance of the opening scene of the book that elevates Montag's power as an 'amazing conductor' who direct the flames to burn books. With Montag so strongly identifying himself with fire, Clarisse's association with water clearly puts her in conflict with him, and raises questions about his own identity. This is encapsulated when Clarisse says that "The rain feels good" and Montag's response is "I don't think I'd like that."

Water and fire as opposing elements that reflect Montag's journey is also highlighted when Montag first starts to rebel. As he heads to the fire station after reading poetry to Mildred and her friends, he describes himself as 'fire' and 'water' and how the transformation was triggered by meeting Faber. This reveals the transformation that he is going through as he sheds his identity as a fireman and a representative of the authorities to someone who is rebelling against them. As he becomes more aware of this transformation, he is convinced that he is gaining a completely new identity, reflecting that he will become 'wine'.

Water can also be a symbol for cleansing and starting anew, and Montag plunging into the river to escape the authorities represents a break from his past as a fireman. In the beginning of the novel, Montag confesses that the smell of kerosene is perfume to him and he is perfectly fine with the seemingly permanent smell of kerosene on him. This indicates that Montag identifies himself strongly with his job, which is to set fire to books. Yet at the end, he plunges into the water to escape the authorities. This act alludes to the biblical practice of baptism, when an individual is immersed into water to symbolize being born again as a new individual. In similar light, when Montag does it by plunging into the river, it suggests that his old identity as a fireman is completely eradicated as he embarks on his new quest to go against those who burn books. As he floats on the river, he feels as though he is leaving a stage behind 'and many actors' and moving away from 'people who ate shadows for breakfast'. He finds comfort in the water and feels he can reflect on a 'lifetime of years'.

Finally, while fire is seen as a source of destruction, it is also a symbol of unity and warmth. As Montag escapes into the wilderness, he experiences a fire that 'was not burning, it was warming.' In this scene, he witnessed several individuals huddled together, with many 'hands held to its warmth.' This suggests that fire becomes a source of togetherness and camaraderie, and in the case of Montag, it was about being together with a group of rebels who are able to identify with his cause. For the first time, Montag realizes that fire is something that has the capacity to give rather than take and destroy. He describes himself as an animal from the darkness of the woods, drawn by the fire. Fire hence, also represents a source of hope. It can also represent hearth and a sort of homecoming as he locates and joins this new band of rebels.

Accept other responses that are supported with evidence from the text.

OR

2. In what ways does Bradbury make Faber a significant character in the novel?

Bradbury makes me feel that Faber is a knowledgeable man who plays the role of enlightening Montag. When Montag meets Faber, he learns about the value of reading. Faber mentions that books have pores and can 'go under the microscope.' This implies that pores that cannot be seen on the surface, reading allows individuals to uncover knowledge when a book is examined closely. Faber goes on to describe the knowledge found in books as 'infinite profusion.' This suggests that there is no limit to what books can offer. In addition, Faber explains why society is so determined to burn books. This is because, the knowledge found in books can be read as 'truthfully recorded details of life.' Yet, more often than not, such truths might get people uncomfortable because it is always easier to face pleasant facts. Faber aptly explains this by using the analogy of flowers when he says 'We are living in a time when flowers are trying to live on flowers' when in reality, flowers are part of a larger less attractive looking plant and the plant grows on less attractive looking soil. Flowers are often delicate and this can also be implied that pleasant facts cannot be the sole aspect of reality and it will eventually have to give way to other less pleasant perspectives. Hence, I am led to believe that Faber fundamentally advocates the importance of reading because in his words books contain 'truthfully recorded details of life.'

I am also led to sympathize with Faber because the general public do not share the same sentiments as him. Faber mentions that 'The public itself stopped reading of its own accord' and elaborates that firemen are actually not needed and the burning is merely a 'circus' and a 'small sideshow.' He uses the word 'circus' to emphasize that viewing the destruction of books is a source of entertainment that complements public interest, rather than a ritual to ensure that the population remains under control. Such a situation makes Faber a social outcast whose views go against normative values of society.

Even as I am led to see Faber as a victim whose sensible views are being overpowered by the views of the majority, he can also be seen as someone who possesses the wit to go against the grain. He devises a plan to defy authority with Montag and labels himself the 'Queen Bee' and Montag being the 'drone, the traveling ear.' It involves him giving orders to his drones from the safety of his home, just like how a queen bee is safe in her hive. While such a plan is intelligent, it also reveals Faber's lack of courage in facing his opponents directly and he confesses that if 'the drones die, [he is] still safe at home, tending [his] fright with maximum of comfort.' His confession is filled with dark humor and sarcasm and to me;

this shows his cowardice because it will be Montag who will face the music directly from the authorities.

Faber also reveals an entire community living on the margins of society that is not seen in the novel until Montag meets and converses with him. He reveals to Montag people who, like Faber, live in fear and suppress their intellectual pursuits. He has contacts of 'retired printers' and knows about intellectuals, 'lots of old Harvard degrees' who live all across the country, called 'walking camps'. He acts as a bridge who connects Montag to these intellectuals and sends him on a new journey informing him to 'head for the river' until he hits the old railroad. Thus Faber plays an important role of revealing this hidden community to both the reader and Montag and moves the plot forward.

Accept other responses that are supported with evidence from the text.
OR

e. Read this passage carefully, and then answer the questions that follow it:

Montag reached inside the parlour wall and pulled the main switch. The images drained away, as if the water had been let from a gigantic bowl of hysterical fish.

The three women turned slowly and looked with unconcealed irritation and then dislike at Montag.

"When do you suppose the war will start?" he said. "I notice your husbands aren't here tonight." **5**

"Oh, they come and go, come and go," said Mrs Phelps. "In again out again Finnegan, the Army called Pete yesterday. He'll be back next week. The Army said so. Quick War. Forty-eight hours they said, and everyone home. That's what the Army said. Quick war. Pete was called yesterday and they said he'd be back next week. Quick..." **10**

The three women fidgeted and looked nervously at the empty mud-colored walls.

"I'm not worried," said Mrs Phelps. "I'll let Pete do all the worrying." She giggled. "I'll let old Pete do all the worrying. Not me. I'm not worried." **15**

"It's always someone else's husband dies, they say."

"I've heard that, too. I've never known any dead man killed in a war. Killed jumping off buildings, yes, like Gloria's husband last week, but from wars? No."

"Not from wars," said Mrs Phelps. "Anyway, Pete and I always said, no tears, nothing like that. It's our third marriage each and we're independent. Be independent, we always said. He said, if I get killed off, you just go right ahead and don't cry, but get married again, and don't think of me." **20**

"That reminds me," says Mildred. "Did you see that Clara Dove five-minute romance last night on your wall? Well, it was all about this woman who—"

Montag said nothing but stood looking at the women's faces as he had once looked at the face of saints in a strange church he had entered when he was a child. **25**

- iii. What makes this scene impactful to you?
- iv. Explore how Bradbury makes **one** other scene in the novel important to your understanding of the society Montag lives in.

i. What makes this scene impactful to you?

This scene is impactful because it reveals how the overreliance of technology can have detrimental effects. This is evident when Montag turns off the parlour walls, the ladies watching it behave 'as if the water had been let from a gigantic bowl of hysterical fish.' Bradbury uses this analogy to suggest that the ladies are dependent on the parlour walls to survive, just like how fish are dependent on water to survive. The phrase 'gigantic bowl' represents the world of the parlour walls. To the ladies, it might seem gigantic and it represents the entire world they live in. However, they are trapped within the world of what is screened in the walls. They do not see the world beyond the parlour walls, just like how the world of a goldfish is within a bowl.

In addition, this scene shocks me because it reveals how Mrs Phelps speaks in such an incoherent manner due to her obsession with viewing the parlour walls. She is unable to completely disconnect herself from the passive watching of the walls and connect with Montag in a human-to-human conversation. Bradbury conveys this through the use of short and repetitive sentences. The repetition causes me to feel disturbed as it reminds me of a robot being programmed to say the same things repeatedly. She says 'Quick war' twice and the ellipsis at the end of the paragraph suggests that she is likely to repeat the same content again.

Also, the characters in the passage appear gullible, and they do not possess the ability to think critically, reflecting most of society. Mrs Phelps mentioned that the army contacted her and said that the war would be a quick one that would last within forty-eight hours. This is also alarming because she shows no signs of skepticism of a war that lasts only two days, yet to me as a reader, that would be unbelievable. Her gullibility is further emphasised again when she says that "I've never known any dead men killed in a war." As such, she does not seem concerned about her husband might be killed.

Also, this scene is also impactful because I am appalled by the apathy and the lack of concern and fear that the ladies might lose their husbands in the war. It is shocking when Mrs Phelps says "I'll let Pete do all the worrying" because it is Pete who is at war and she does not seem worried. In fact, her giggle elevates the audacity of the situation and the causes me to feel angered as she does not seem concerned from the fact that her husband is at war. This conveys the lack of emotion wife has for husband, and such an effect is clearly due to the lack of

human-to-human interaction due to the obsession of the parlour walls. To further prove my point, marriage is merely seen as a passing stage in life that is replaceable. This is evident when Mrs Phelps says that if her husband does get killed, she would just get another husband without much tears. The emotional connection that comes along with marriage is clearly absent, and the concept of marriage is treated like a replaceable product.

Finally, this scene is impactful because of the impact the ladies have on Montag. He describes them as “face of saints in a strange church.” Such a labelling would be apt as it highlights the absurdity of how saints are supposed to emotionally connect with people, yet, Montag sees them as mere statues in the church and lacks any connection to them. This could reflect the lack of any emotional connection that Montag has with these women, including his wife. It could also explain why he provokes them after this passage when he reads a poem to them, trying to elicit a response from them.

ii. Explore how Bradbury makes one other scene in the novel important to your understanding of the society portrayed in the novel.

Students can choose any scene in the novel and must provide details, with quotes, to explain what that scene reveals about the society. Students could touch on themes such as censorship, oppression, violence, apathy, lack of emotional connections etc. Scenes could include (but are not limited to) the following scenes:

1. The opening scene [p1-2]

The role of Montag as a firefighter is revealed. He is illustrated as an all-powerful figure ‘like some amazing conductor playing all the symphonies of blazing and burning.’ Words such as ‘conductor’ and ‘symphonies’ imply that in Montag’s society, the act of burning books is meant to be appreciated just like music. The burning of a house is likened to an ‘old joke, to shove a marshmallow on a stick in the furnace.’ By doing so, Bradbury conveys the idea that the destruction of property and books is a casual, communal affair in Montag’s society, just like how people gather for a campfire.

2. When Montag witnesses Mildred undergoing medical treatment [p12]

In Montag’s society, individuals appear to function in a way that is robotic and void of emotion. This is clearly evident in the case when medical staff treats Mildred. In fact, the lack of empathy is evident when the staff says “Leave that stuff in the blood and the blood hits the brain just like a mallet, bang, a couple thousand times and the brain just gives up, just quits.” The violence uttered and inflicted to a patient’s body is shocking to me as it goes against the caring nature medical staff are supposed to have. Medical efforts to get Mildred’s brain to just give up and ‘just quit’ is a microcosm* of the society that Montag is in, where people are decapitated of their ability to think.

3. When Montag escapes from the authorities. [p131]

‘Twenty million Montags running, running like an ancient flicker Keystone Comedy, cops, robbers, chasers and the chased, hunters and hunted,’ this quote suggests that the people in Montag’s society regard his fleeing from the authorities as action based entertainment. Words like ‘comedy,’ together with ‘chasers’ and ‘chased,’ make the entire scene appear

like an entertaining game of catching that take place live on television. The lack of fear that a crime has taken place, or the lack of sympathy for Montag is disturbing because people are preoccupied with seeking happy sensations.

Section B

Unseen Poetry

Choose one question only.

Mid-Autumn Mooncakes

It's nearly mid-autumn. I spy the tins
at the Asian grocer's – gaudy red peonies
unchanged for forty years. Of course
I buy the mooncakes with double yolks²:

here in Australia, yolk or no yolk, 5
they cost the same. I should wait for you,
wait for the full moon, light some lanterns
and try to make out the lunar rabbit,

the Chinese fairy, but I don't. I cut 10
the mooncake into quarters and spoon
out the deep orange yolks, leaving
half-round cavities in the sweet

lotus paste. Eaten on their own,
the yolks are creamy, almost too salty.
A continent away, I imagine my mother 15
in her kitchen, slicing through shell

and briny white, remember my father scraping
the duck eggs into rice porridge. They always saved me
the yolks. My bowl, a cradle of bright congee
full of the gold of the mid-autumn moon. 20

(by Eileen Cheong)

- iii) Referring to Stanzas 1 - 3, what does the poem convey to you about the speaker's emotions?
- iv) How does the poet present food in a significant way?
- i) The poem conveys to me that the speaker is feeling nostalgic. It appears that it is due to 'nearly mid-autumn' that the speaker is reminded of the mid-autumn festival, which involves the eating of mooncakes. The mooncake package is described as 'gaudy,' and 'unchanged for forty years.' This implies that the

² Mooncakes with double yolks: In Singapore, these mooncakes tend to be more expensive.

package belongs to a bygone era and therefore, looks ugly. Despite this, it reminds her of the mid-autumn festival she used to celebrate in Singapore. This is emphasized when she says 'I should wait for you,/ wait for the full moon, light some lanterns/and try to make out the lunar rabbit.' Her ability to list the things she used to do reflects how vividly she remembers and longs for the time she used to spend time with her loved one. It also reflects how much she indulges in this nostalgic feeling.

The speaker is also hopeful that the feeling of being together will eventually come. This is encapsulated through the phrase 'I should wait for you.' The word 'wait' conveys that the speaker is patient, with the belief that the one she loves will eventually come. In addition, the 'full moon' and lighted lanterns are things that emit light at night. This creates an atmosphere of the warmth that she hopes to experience. It also symbolizes a sense of hope in an atmosphere of darkness and despair.

The poet is also feeling disappointed. The speaker's hope of spending time with her loved one is dashed when she says 'but I don't.' She realizes the fact that she is 'here in Australia,' a place that does not celebrate the festival that she misses. The cutting of 'mooncakes into quarters and spoon[ing] the deep orange yolks' would hence, symbolize the destruction of her hope that the nostalgic past would remerge in the present. The word 'cavities' refer to gaps and in this case, this gap would refer to the sense of emptiness she feels because she is not able to fill it up with the feeling of being together with someone to celebrate the mid –autumn festival.

- ii) Egg yolks represent the vivid memories the speaker has of her family. She mentions that the egg yolks are 'almost too salty' when eaten on their own. The overwhelming saltiness can be read as reflecting the vivid memories she has of her family. It can also reflect the overpowering sense of isolation she feels being 'A continent away.'

Also, food is also used as an expression to highlight her parents' love. They are devoted to the act of feeding the family well. The poet uses words like 'slicing' and 'scraping' to allow readers to visualize her parents being busy in the preparation of food. This is further emphasised when the speaker says 'They always save me the yolks.' The word 'always' convey the idea that her parents care for her consistently, through all seasons in life. This consistency is also reflected in the repetition of the word 'yolk' throughout the poem. This, hence reflects the idea that the persona is constantly thinking about her parents.

The act of the father 'slicing through shell' conveys the idea that there were no barriers in their relationship. The word 'shell' is a barrier that prevents the external elements from entering the contents of an egg. Hence, the word 'slicing' conveys the effortless breaking of the barrier. This emphasizes on the idea that the persona has a very close relationship with her father.

In addition, the act of 'slicing through shell' can also convey the idea that the persona is no longer receiving the care and concern from his parents. The word 'shell' is a form of protection that ensures that the contents of an egg is protected. Hence, the act of 'slicing' conveys that the protection no longer exists, because the persona is in another country.

The phrase 'duck eggs into rice porridge' emphasizes on two separate elements being put together. Both elements were separate, but deliberately put together to perfect the dish. Hence, this reflects the persona's hopes that one day, just like how the duck eggs are put together with the porridge, she will be together with her father as one. The phrase 'My bowl, a cradle of bright congee' tells me that the persona seeks comfort in the food prepared by her father. The word 'my' tells me that she longs to possess this source of comfort, and the word 'cradle' further tells me that she longs for the past when she was younger. This is since babies sleep in cradles.

The Asians Dying

When the forests have been destroyed their darkness remains
The ash the great walker follows the possessors
Forever

Nothing they will come to is real
Nor for long 5

Over the watercourses
Like ducks in the time of the ducks
The ghosts of the villages trail in the sky
Making a new twilight

Rain falls into the open eyes of the dead 10
Again again with its pointless sound
When the moon finds them they are the color of everything

The nights disappear like bruises but nothing is healed
The dead go away like bruises
The blood vanishes into the poisoned farmlands 15
Pain the horizon
Remains
Overhead the seasons rock
They are paper bells
Calling to nothing living 20

The possessors move everywhere under Death their star
Like columns of smoke they advance into the shadows
Like thin flames with no light
They with no past
And fire their only future 25

(by W.S. Merwin)

- (iii) Referring to Stanzas 1 - 2, what does the speaker convey to you about war and its effects?
- (iv) Referring to Stanzas 3 - 4, how does the poem reveal the speaker's feelings about war?
- (i) The speaker conveys to me that the number of casualties can be endless in war. The title The Asians Dying tells me that an entire group of people living on the

continent of Asia is facing death. While this might appear to be an exaggeration, it highlights that in war, there are many casualties. The atmosphere of doom and gloom that comes along with death is reinforced by the verse 'When the forests are destroyed, their darkness remains.' The forests symbolizes life, this is since, many creatures live in there. The forest is innocent and plays no role in the war, and hence, its destruction reminds me that in war, even the innocent are killed. This tells me that 'darkness' would refer to the horror and unjustifiable deaths of the innocent. The killing of the innocent is further emphasised through the phrase 'The ghosts of villages trail the sky.' The word 'villages' tells me that soldiers are not the only ones killed in war. The phrase 'trail the sky' tells me that the marks of death is evident through the word 'trail' and is obvious through 'sky.'

The speaker also conveys to me that the sense of hope that comes along with war can be morbid. The verse 'The ghosts of villagers trail the sky' it tells me that it is only in death that one has the escape to freedom. The word 'sky' hence represents freedom from the sufferings on earth and the word 'trail' conveys the route towards going to a better place. The word 'ghosts' refer to the departed. The phrase 'new twilight' also tells me that there is hope in death, since 'twilight' refers to an emerging glow that shines through the darkness. A glow in darkness represents hope in the midst of doom and gloom.

The speaker also conveys to me that war shows no mercy. The phrase 'rain falls into the open eyes of the dead' conveys to me that bombs are targeted on individuals in war. Rain does fall with such accuracy and hence, it can be read that 'rain' represents the bombs that fall through the sky. The repetition of 'again' reinforces the idea that the bombs fall repeatedly to the extent that the sound of exploding bombs causes one to become desensitized. This desensitizing effect is emphasised through the word 'pointless.' This is because the word suggests that one no longer thinks about the whole point of bombs dropping anymore.

- iii) The speaker feels angry about how it can be suggested that there is hope that the world can start afresh. The poem uses visual imagery to convey the idea that efforts to begin on a clean, untainted slate will be futile. Phrases like 'the nights disappear,' 'the dead go away,' and 'the blood vanishes' leads readers to imagine the sight of the various horrors of war vanishing. This would perhaps, hint at the possibility of a world being reborn as time passes. Yet, the speaker declares that such a view would make a mockery of those who have suffered and died. This is highlighted when the poems declares 'nothing is healed.' The tone in which this is declared is bitter. This bitter tone is further reinforced with an entire verse that contains one word – 'remains.' This allows readers to focus on the fact that the suffering lingers even as the war might be over.

In addition, the speaker uses the analogy of farming to suggest that it would be impossible to forget about the past to forge a new beginning. He states that 'the blood vanishes into the poisoned farmlands' to demonstrate this. By mentioning that 'blood vanishes' he is implying that the tangible sight of people getting killed no longer exists once war is over. Yet, he also mentions that the farmlands are poisoned. By doing so, it is implied that no crops can grow due to poison in the ground. If crops symbolizes the growth and flourishing of a new beginning, then the horrors of war as represented by poison do not allow it to happen. Hence, I am led to believe that the speaker a sense of despair.

The speaker also compares paper bells to the feeling of futility. Bells function to alert individuals of danger or to commemorate an event. Yet, paper bells, no matter how hard one tries to ring them, are unable to produce any sound to warn others about the horrors of war, nor commemorate the lives lost. By using such a metaphor, the speaker is suggesting that he is pessimistic about the possibility of humankind learning about the horrors of war. It seems that only the dead recognize the paper bells when the stanza ends by mentioning that the bells appear to be 'Calling to nothing living.'

The poem emphasizes on the speaker's anger and fear in the final stanza when he mentions that the invaders bear no responsibility for their actions. The trail of destruction is highlighted with the phrase 'columns of smoke.' The plural form of the word 'column' emphasizes on the large extent of damage and hurt war brings. His anger is further emphasised by the fact that the invaders 'advance into the shadows.' The word 'advance' suggests that the invaders have moved on and the phrase 'into the shadows' convey the idea that they can no longer be found, since shadows contain the element of darkness. This again, reinforces the idea that the invaders have left without being responsible for their actions. The speaker further accuses the invaders of having 'no past' despite being involved in the war because it is the victims who are bearing the pains of the past and not them. The poem ends with the final verse 'And fire their only future,' with the word 'fire' conveying the fact that because they bear 'no past,' they continue to destroy and conquer. This is since, 'fire' is symbolic to the idea of destruction. The ending of the poem creates an ominous atmosphere that reflects the persona's fear that perhaps, even as the poem comes to an end, the warmongering does not stop.