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93001A



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## Scholarship 2021 English

9.30 a.m. Thursday 18 November 2021  
Time allowed: Three hours  
Total score: 24

### ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write THREE essays in this booklet, one from each section in Question Booklet 93001Q.

Begin each essay on a new page. Write the section, and the number of your chosen statements in Sections B and C, at the top of the page.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

Section	Statement	Score
A		
B		
C		
TOTAL		

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## PLANNING

### Section A planning:

- Words to wrap meanings, words themselves as something beautiful
- Poet has lots of metaphor vs prose writer longs for metaphor, has to end up being 'objective', but what is that?
- Explore the idea of a great divide between 'logic' and words/craft but really words, and beautiful things
- Words as a way to wrap ideas
- Text A simplicity in the complex, Text B complex in the simplicity

### Section B

- small gestures = big ideas e.g. Keats showing the felicity the doll's house - pretty small really - but big stand against classism - link to humanity - Rosa Parks
- "Isn't life?" "Isn't it, darling?"

### Section C

- Yes stagnation fight club etc
- But also this stagnation can lead to the want of strife - fight club - project mayhem
- ~~small gesture~~ - Great Gatsby v Fight Club - no change in driving ideology - punt up rage



Section: A Statement number: \_\_\_\_\_

The function of language has long been debated, likely from the very moment ~~it~~ language itself emerged. ~~It~~ Is it simply a way for us to communicate with others, so that we may get things done - chase the mammoth together, pick ~~best~~ the right berries from the trees - to express necessary, but banal, concerns? Or is it something that allows us to connect with others and share each inch of passion? These two texts explore this idea, with a thesis of their own - that words serve to surround ideas. That they are not the emotions themselves, but rather, wrap emotions up into something neat and easy to understand. Text A discusses the beauty present in seemingly matter-of-fact fields, ~~while Text~~ and the longing to indulge in all the creativity and glory of ~~the~~ language, while Text B indulges deeply in metaphor to explain ~~the~~ what seems like an obvious concept.

Firstly, text A discusses the relationship <sup>between</sup> ~~of~~ ~~language~~ scientists and the language they use. The neatly-structured sentence, "Great science often requires that we express the most subtle and original ideas in simple, compelling prose." - this sentence features



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four basic adjectives almost mirroring each other, almost an example of the 'simple, compelling prose' the author is talking about. This sentence also tells us ~~that~~ the conventions of scientific writing, and the simplicity that is required in expressing complex ideas, in this ~~mirror~~ is almost directly opposite to Text A B - note on this later. The writer then slips into more florid prose, using a metaphor when they are talking about metaphor: "Most scientists long to indulge in metaphor, leaping at the chance to speak of 'colour charge', or to name some elementary particles 'quarks'..." This clever, meta use of language ~~has~~ does several things. Firstly, because he is talking about the function of language itself, by including ~~a title~~ the very literary technique he is talking about, ~~he can better~~ the reader can better understand what he is trying to say, and better understand the ideas he is putting forth. We instantly ~~see~~ picture vivid images of scientists 'leaping', and are swayed by the emotive connotations of words like 'long' and 'indulge'. Secondly, we can also recognise the juxtaposition between the 'simple', scientific



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sentences, and the ones where he is purposefully trying to write 'beautifully', showing us the differences between creative and scientific expression.

Text A concludes with the idea that, while scientists may long to be creative and beautiful when surrounded by so many beautiful observations, they must use language as ~~as simply~~ plainly as they can - using simplicity as a wrapping for the complex. The author describes this, "At that moment of truth our literary leanings, our personal characteristics, whether we are wild and passionate or careful and meticulous, all must be submerged." ~~At that~~ Again, this use of connotative adjectives brings forth emotion, but ultimately snuffs it with the matter-of-fact "all must be submerged" - much like the scientists have to submerge their own emotions. Thus, we can see that the final idea the author comes to is that in the scientific realm, words must wrap the complex, beautiful nature of discovery, instead of being complex and beautiful themselves.



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Text B expresses similar ideas, but its language serves an ultimately different purpose. The poem is formatted as an explanation - indeed, the title is, 'An Explanation of Poetry to my Father'. The poem is rife with metaphor - in fact, there is hardly any non-figurative language in the entire text. The first line, "It would help if you think of words as wrappings," starts off simplistically, ~~then~~ like a simple explanation, then tapers out into delicious metaphor. The first few stanzas, before the longer lists, evoke familiar, ~~the~~ homely imagery, old-fashioned and quaint. Knowing the context of the father, it is likely that these images - steak, fish and chips, patterned cloths, buttered bread - ~~the~~ are easily relatable for the father, due to their evoking of suburbia. This strong imagery helps the reader understand ~~the~~ the themes of the function of language by letting them indulge in these metaphors.

The poet then uses listing, conjuring rapid-fire images. The almost ~~textbook~~ textbook-like headings followed by colons help link all of



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these seemingly disparate images, helping the reader understand the concept of the leading as it is linked to these familiar scenes, such as 'salad bowls, hot-water bottles, pot-plant holders, schoolbags, etc.' Therefore, through a near-constant use of figurative language, especially the metaphors at the start, the reader can understand the idea of words wrapping ideas - the patterned paper, stained with grease from the fatty emotions beneath. That language serves ~~to~~ not to be emotional, but to highlight often unexpressable ideas.

However, as mentioned previously, ~~the~~ while the two texts share this idea of language as a wrapper, their functions as ~~the~~ texts differ, and they almost achieve the opposite effect from each other. Text A comes to the conclusion that in order to truly express the beauty and joy of creation and scientific discovery, the words about such discovery must be simple and unadorned, like plain wrapping paper for an expensive present. The words must let the true ~~ideas~~ ideas beneath sing out. Thus, words mean that we are able to find simplicity in the complex. Contrastingly,



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~~text B finds~~ text B finds complexity in the simple. He is explaining poetry to his father - something that seems like a simple task. He could have explained stanza, metaphor, literary devices, and his father would have understood what creates poetry. But instead, the author ~~created a~~ creates a huge gush of words, of beautiful metaphor, of rapid-fire imagery, and this complexity itself explains the emotional nature of poetry. By comparing words to all these other things, the poem evokes a far more visceral feeling, thus explaining the emotion of poetry ~~the~~ through its very practice. Thus, while both texts use, and speak about language in a very meta way, and both come to the same conclusion that the function of words is to highlight the true feelings beneath, they each take different turns and show different ways words can wrap ideas.


Ultimately, ~~there are only the~~ idea this is only one idea around language, and it is likely that there will never be a true answer to the question of its function. But undoubtedly,



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due to the fact that he will never truly know what is going through someone else's mind, language is the best way to wrap that unexpressable emotion up and make it understandable.





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"A short story is like a lace tablecloth: it uses less thread than a tightly woven one, ~~as~~ yet covers the same surface area." I entirely agree with this quote. Though short stories have less words, often take place in a ~~smaller~~ shorter timeframe, and feature events of smaller scales, this smallness only adds to their impact, like a highly-condensed punch in the face, ~~then~~ first taut instead of floppy. In particular, New Zealand writer Katherine Mansfield's short stories prove this theory. Through her use of symbolism, and expressing the profound through the seemingly banal, the reader can understand many profound insights about human nature in these everyday, fleeting snippets.

Firstly, the use of symbolism is rife within her stories. In a way, her symbolism is almost a form of shorthand, a way to express long-winded ideas in a single, neat object. In her ~~the~~ story 'The Garden Party', many themes are understood through the simple symbol of a hat. Laura, whose family is putting on a garden party, borrows one of her mother's fancy hats. All of the high



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society people praise it - in fact, when her brother ~~the~~ first sees her after she has gotten ready, her brother is shocked, exclaiming, "My - what a topping hat!" When Laura catches sight of herself in the mirror, she doesn't even recognise the 'refined young lady'. Therefore, we can understand, by everyone's reactions to the hat, that it is an important item, ~~the~~ symbolising Laura's place in upper-class society and her final inauguration into its culture. Additionally, the fact that it is an expensive material object shows the materialism and commodification present in the upper-class values.

The hat continues to represent these themes in the main conflict of the story, though for different reasons. When a man down in the poor end of the street dies suddenly, Laura wants to call off the party, but her mother insists it goes ahead. Instead, ~~at~~ once it's all over, she sends Laura to go bring the left overs from the party to the family. As Laura walks, her internal monologue is explored: "How her frock shone! And the big hat with the velvet ribbon - if only it



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was any other hat! were the people looking at her? They must be." This shows us how the stiff-upper-lip values of her upper-class upbringing starkly contrast when she is truly confronted with inequality. The hat, once a huge pride amongst the party goers, is now an embarrassment - an unmistakable symbol of her caste. Additionally, her carelessly materialistic tastes are critiqued when she looks at the dead man - "He was gone to his dream. What did garden parties and baskets and lace frocks matter to him?" This shows Laura's dawning realisation that when it truly comes down to it, that ~~under~~ under ~~the~~ death, the great equaliser, possessions don't even really matter. Mansfield ~~states~~ however, says this without directly mentioning anything about class at all, nor the upper-class's obsession with materialism. "Garden-parties, baskets, and lace frocks" almost act as a kind of ~~with~~ synecdoche, a way to allow the reader to understand the concepts without outright ~~saying~~ stating the themes.

by Mansfield

Also her short story in which both symbolism



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and class-related themes are present is 'The Doll's House'. Again, an object is used as a stand-in for a much wider idea that couldn't be adequately expressed in words in the duration of a short story. ~~The Burrells family, and~~ <sup>Burrell</sup> Fezia, the main character, receives a huge, beautiful doll's house from her family, which all of the girls at school envy her for. Everyone wants to be friends with the Burrells so they can play with the doll's house - ~~this~~ <sup>in</sup> this sense, the doll's house is a symbol of their high class ranking, which in turn influences their high social ranking. However, ~~the~~ the main symbol is the tiny doll lamp. Fezia, about the lamp, thinks, "The lamp seemed to smile at Fezia, to say, 'I'm here'. The lamp has heart."

This lamp, contrastingly to the doll's house itself, morphs into a symbol of hope even within such sharp class dividers. ~~then~~ Fezia invites the poor family, the Kelveys, over to her house to see the house, which is a socially suicidal move, ~~as~~ her aunt chases



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the Felveys out of the yard and reminds Kezia that she's not to associate with people like them. However, despite ~~then~~ this traumatic incident, the youngest Felvey, Elsie, says to her sister, "I seen the little lamp." This, a seemingly innocuous and almost mundane sentence, holds so much meaning because of the carefully intertwined symbolism. The fact that Kezia showed the Felveys the doll's house, and that Elsie was able to share in her favourite part of the toy, shows a tiny amount of light in the dark morals of the Victorian age. Additionally, a lamp, and the light it brings, has a connotative meaning to the reader already, making Mansfield's symbolism all the more poignant.

It is on these very mundane and small interactions that a short story relies, which Mansfield utilises excellently. Kezia showing two poor girls her doll's house is ~~really not~~ a seemingly not a significant event, but because of ~~the~~ both the symbolism and the snapshot nature of a short story, interactions such as these become extremely significant.



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Even the shortest fragments of dialogue hold so much more meaning in a short story than they would in any other type of text. For example, in 'The Garden party', Laura tries to express her feelings ~~to her brother Law~~ about the dead man to her brother Laurie, but ends up trailing off, saying "Isn't life...". Laurie replies to this by saying, "Isn't it, darling?". Even this tiny interaction shows a huge divide between their perspectives. Laura is perhaps trying to express the fleeting nature of life, or the ~~unjust~~ injustice of its class divides, or the pointlessness of its festivities, while Laurie thinks she is simply praising the world, and life itself as a beautiful, extraordinary thing. Thus, because the author has such limited time, ~~and been~~ and words in the format of a short story, each scrap of dialogue must be intensely meaningful. A short story is able to cover so many themes - such as the incredibly complex and critical themes of both of Mansfield's stories - ~~that~~ <sup>and</sup> because it is so perfectly compacted that everything contributes to the meaning. \*



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~~MM~~ In conclusion, a short story is a perfect little piece of life, sliced into an easily-digestible chunk, but no less filling than a ~~MM~~ longer-form work. Both of Katherine Mansfield's short stories ~~mentioned~~ discussed in this essay feature very small occurrences, but their themes and emotions span a surface area that is difficult to accomplish, but so satisfying when laid out.

\* This idea of small gestures linking to wider ideas is one that is present in the wider world and culture, especially when it comes to social justice. For instance, the recent Black Lives Matter resurgence was spurred by the tragic death of just one man - George Floyd. Though there had been countless other unjust murders of black people at the hands of police, his death became the symbol of the movement and sparked a huge ~~area~~ awareness in ~~the~~ the public. Therefore, we can see how it can often just be one spark to set off a chain reaction around ideology and action.



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"When there is no strife there is decay - the mixture that is not shaken soon stagnates." This statement is very applicable to so much of literature - in particular, ~~modernist literature~~ in postmodernist literature, when there has been such a slow ~~societal, cultural, and economic~~ societal and cultural decay in an era of rampant consumerism and conflicting ideologies. With so many advertisements promoting endless niches under rampant capitalism; endless amounts of information available at our fingertips; conflicting ~~extrem~~ and often extremist subcultures forming - yet ~~now~~ hardly any change in the driving ideologies of our social interactions and economy, there has been a huge decay amongst the people, a festering rot that only seems to destroy.

A ~~significant~~ culturally significant text which reflects these ideas is Fight Club by Chuck Palahniuk. This novel, as well as its film adaptation, are hugely applauded by people - in particular, white men who feel the film relates to them. The Narrator expresses irrevocable nihilism about the world, especially around the ecological and



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societal ruin caused by ~~inequality~~ late capitalism. He says, "What Tyler said about being the crap and slaves of history, that's how I felt. I wanted to destroy everything I'd never have. I'd pour hydrofluorocarbons to gobble up the ozone... I wanted to kill all the fish I couldn't afford to eat and smother the French beaches I'd never see. I wanted the world to hit bottom." This nihilism is very common in many ~~attitudes~~ modern attitudes - what philosopher Natalie Wynn calls 'Envy to contempt sublimation'. She says that this 'slave morality' attitude is born of 'saying no to the master and everything he has that you can't.' This idea continues to be reflected in Fight Club through Tyler explaining that ~~men~~<sup>people</sup> were brought up ~~to be rockstars~~, to want to be rockstars, heroes, movie stars, athletes - but instead they were stuck working dead-end jobs due to the driving economic ideologies that have remained largely unchanged from the 'American Dream' over a century ago.

This 'Envy to Contempt sublimation' also occurs, perhaps more strongly, in the subaltern - those in the outgroups of society - and is thus



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explored in their literature. Queer Asian New Zealander poet Chris Tse discusses both the stagnation of culture and the feelings of cultural inadequacy in his poetry collection 'He's so MASC'. In his poem, 'I want things that won't make me happy', he talks about chubbing and seeing beautiful men, ~~sitting~~ describing, "The newest version of the latest model / to lick the curve of his bicep as it smiles at me / for the world to retreat my pain." The personification of the 'smiling bicep' makes it more tangible, ~~almost~~ a true indicator of his failed manliness as ~~my~~ a queer man, and the double-meaning of model - both that of a person and the technology-based terminology - shows that due to the vast commodification that rampant capitalism has caused, even ~~po~~ people are thought of as items. Tse also comments on many similar themes as Fight Club - the idea that there has been no cultural change from the heroism and American Dream of old, yet society has changed vastly, leaving everyone unsure of what they want to strive for when those old cultural standards are so unattainable in this capitalist, modern society.



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In his poem 'Fast Track', he addresses 'Boys', saying "There will be nobody to spread your greatness / When the world is full of boys / like you" - ~~that~~ again, this nihilism and feeling so dull when ~~previous~~ all the cultural messaging makes you feel you need to be special.

This attitude, ~~of feeling~~ expressed through literature, can often lead one into feelings of deep inadequacy and self-hatred, creating many works of literature in recent years that speak of inadequacy in this stagnated culture with <sup>a lack of</sup> ~~the~~ attainable role models to strive for.

In the main track of Will Wood's <sup>released in 2020</sup> "The Normal Album", "Love me, Normally", Wood expresses his feelings of not fitting in, saying "And I'd rather be normal / yes, so normal / I suggest that we keep this informal / Because a normal human being wouldn't need / to pretend to be normal." In this same song he also continues to slip into nihilism, questioning his very existence: "I was nothing before, so I couldn't have asked to be born / I'll be nothing again, so what am I between now and then?"

~~about~~  
This truly shows the depths of this stagnation,



c, 11 which literature reflects, holding a mirror to society. In recent years there have been many societal movements, especially online, which reflect these nihilistic ideas of inadequacy, largely formed due to the esoteric and conflicting cultural messages of the modern era. In particular, the 'incel' movement - where young men believe they have been wronged by society as they are unable to find a partner - have gained much traction, and many mass shooters have identified as incels. In some ways, these movements are like a real life Fight Club - tight-knit cultures based around feelings of injustice, which circle around ultimately harmful ideologies. \*

However, where this statement overgeneralises is when it solely focuses on stagnation - because where things stagnate, ~~the~~ they often overflow. Fight Club, though it focuses on nihilism ideologically, ends up actually creating strife - the men ~~end~~ create 'Project Mayhem', which causes mass havoc and destruction throughout the country. Tse, in his poems, to try and get rid of his feelings of inadequacy, goes out partying and



C,11

starts fights and ultimately, creates strife both outside and inside ~~the~~ himself. Yes, it is true that late capitalism, disparate cultural imagery, and societal inequality have led to a horrid, festering stagnation and nihilistic decay - but from that decay also comes a need to destroy, thus creating a unique kind of strife.

Altogether, the negative attitudes and societal critique in these various postmodern texts shows the true effect of the lack of clear cultural guidance in this era. This lack of guidance has led to many harmful ideologies such as ~~the~~ the incel movement. This cultural stagnation, ~~the~~ caused by lack of strife, often creates its own kind of destruction - and unless new positive cultural norms are created, it will likely remain present in society for a long time.

\* Additionally, those most <sup>affected</sup> ~~affected~~ by these types of ideologies tend to be men - likely because previous cultural ideas of glory have been historically promised to them, so they now feel robbed in the modern era. As Tyler says, "There is no Great War. There is no Great Depression. The Great Depression is our lives."