

Prose - May 2014

Prose

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18/20 [7]

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Intro: explores the poignant bittersweet <sup>experiences</sup> ~~experiences~~ of a deaf and blind girl navigating world, family customs, lack of visual and auditory imagery, tactile, olfactory

- ① Beginning: Failure to communicate with mother - dialogue  
Helplessness between parents.
- ② Relationship with mother - anger, suffocation
- ③ Relationship with father
- ④ Helplessness of being deaf and blind  
↑ Fallability of speech - anger and silences  
Third person - limited <sup>not</sup> ~~not~~ <sup>paradoxical</sup> ~~paradoxical~~ between parents.
- ⑤ Freedom and limitless possibilities of sign language  
other self expression  
Orate diction and syntax.  
Passion, strength.
- ⑥ cyclical - despite her growth, family (mother) remains unyielding, obtuse.
- ⑦ Figurative imagery  
How silence and gestures can be louder than words.  
imitations of speech



08A802

Communication is a crucial part of the human experience that defines every interaction, every relationship, and the fundamental ability to engage with the world. In this extract from 'Into Silence', Martin Barton explores the poignantly ~~bittersweet~~ <sup>and blind</sup> experiences of a deaf ~~and blind~~ girl Janey, examining her struggles and hardship in communicating with her mother, the pervasive helplessness and entrapment ~~caused~~ caused by her condition, as well as her empowerment and escape through alternative forms of communication. Despite the lack of auditory <sup>and visual</sup> imagery, Barton utilizes a plethora of tactile ~~and~~ imagery and figurative language to express Janey's thoughts and observations. Ultimately, 'Into Silence' presents a journey of self-discovery and growth, illustrating the empowering nature of communication.

Clear intro - apart from the 'blindness'.

~~The extract from 'Into Silence'~~ Janey's initial failure to communicate is illustrated in the dialogue with her mother that begins the extract. The extract starts with the interrogative statement "You didn't tell me" by her mother, which is loaded with accusations and a bitter tone. This statement sets the negative tone of the piece (and of Janey's relationship with her mother), which is further exacerbated by Janey's defensive reply of "What?", the sharp tone evoking insolence and vitriol. The phonological



Well supported analysis

devices the Barton uses in the dialogue, such as the ~~monosyllabic~~ <sup>monosyllabic</sup> sentences, expose the tense and ~~aka~~ strained relationship between mother and daughter. Furthermore, the short and stunted sentences reflect the lack of ~~emotional~~ sentimentality from ~~both~~ Janey's mother, the sparse syntax emphasizing their lack of emotional connection ~~and~~ ~~to~~ ~~the~~ ~~mother~~ ~~and~~ ~~the~~ ~~daughter~~. The frustration felt by Janey is portrayed by her aggressive actions of 'thrusting her hand', depicting the anger of miscommunication and being deprived of adequate means to express emotion.

Throughout the extract, Barton <sup>further</sup> depicts the sour relationship between mother and daughter by using tactile imagery. Barton personifies the mother's anger to emphasize ~~her~~ authority and oppressive influence on Janey. Barton notes that 'Janey felt her footsteps in the boards of the ~~floor~~ porch. The floor had always carried her mother's anger'. Through the use of tactile imagery, Barton allows the reader to experience the mother's anger as a simmering, suppressed yet ~~delat~~ tactile force. The limiting of the senses to touch also creates an atmosphere of fear and apprehension, ~~add~~ exaggerating the granitas of the mother's bitterness. The fact that the mother's anger runs through the very floorboards of the house, the very foundation, ~~shows~~ ~~her~~ ~~enmity~~ and disappointment towards is symbolic of



and corrupts her daughter that pervades their entire family. This sense of oppression is emphasized in Jane's experiences in ~~her~~ the kitchen, her mother's domain, where she felt 'the stove's heat ~~en~~ encircling her, pressing against her, taking her breath almost with its expansion through the room.' Through the use of the <sup>aggressive</sup> verbs *en*circling, *pressing* and *taking*, Barton creates an atmosphere of suffocation and claustrophobia, expressing ~~that the mother is~~ ~~captor of a figure of imprisonment~~ Jane's relationship with her mother is one of captivity and imprisonment rather than love.

Forming a persuasive argument - close reference to text and writer's choices.

~~the mother is~~ ~~captor of a figure of imprisonment~~ ~~relationship~~ Jane's relationship with her father is one of tenderness and affection. Her father's <sup>loving</sup> action of picking her up and taking her by the hand is made especially emotional because of how it's done right after the mother's actions of suffocation. The repetition of hand holding throughout the fourth paragraph between father and daughter is emblematic of their caring and intimate paternal relationship, their tendencies towards each other <sup>noticeably</sup> absent between Jane and her mother. Whereas Jane's mother struggles to connect with her daughter with words, dialogue is noticeably absent from the father and daughter interaction, perhaps suggesting that speech is not the most powerful form of communication. There is a certain

Good point



08A605

casual informality and relaxation to the relationship between Janey and her father, as they relate in ~~and share~~ the shared experience of merely sitting at the train station. A sense of surrealness and nostalgia is instilled by Barton using the olfactory imagery of smoke and the train, which is symbolic of <sup>evocative</sup> escape and fantasy. Ultimately, father and daughter bond through their <sup>shared</sup> yearnings of escape, from the dismal miscommunication of their home.

Barton expresses in the extract that all communication are fallible. The writer expresses Janey's sense of helplessness at being deaf and blind in the third paragraph, through her unsure tone and ~~the~~ self-doubt at being able to comprehend her parents' anger. In the phrases 'she hadn't been exactly sure' and 'she couldn't have put all of this into words', Barton reveals the limitations of Janey's understanding due to her impairments, which is further emphasized by the use of the third person limited narrator that is only able to present the narrative in Janey's constricted view. The restrictions imposed on Janey are portrayed through the phrase 'what she could and couldn't do, about what would be allowed and what wouldn't, and finally about what would be done with her or



for her.' These parallel clauses of restriction emphasize Jane's passivity ~~to~~ and inability to control her life due to her lack of ~~speaking and hearing~~ impairment. However, speech is also seen to be fallible in the extract, with Barton stating that 'more silences and danger... kept her parents from listening to each other, each made deaf in his or her own way'. With this paradoxical statement, Barton expresses that all individuals suffer from the failure to communicate, whether it is from physical impairment or emotional barriers.  Sort of

~~Barton~~ Despite such obstacles, Barton expresses that Jane is able to overcome her disability to transform from restrained and reticent to effusive and passionate, through ~~the~~ alternative forms of communication. ~~When~~ Barton utilizes free indirect discourse to allow the reader to comprehend Jane's jubilation at learning to express herself in her new school. In her <sup>paradoxical</sup> realization that ~~she~~ ~~is~~ ~~in~~ ~~the~~ ~~world~~ ~~of~~ ~~silence~~ ~~that~~ ~~was~~ ~~no~~ ~~longer~~ ~~quiet~~ ~~but~~ ~~filled~~ ~~with~~ ~~the~~ ~~voices~~ ~~and~~ ~~of~~ ~~fingers~~ ~~and~~ ~~hands~~ ~~flying~~, the figurative and <sup>surreal</sup> language <sup>and expresses herself fully</sup> illustrates her ability to transcend limitations through sign language, breaking her previous restrictions. The ornate and mellifluous syntax reflects her ability to express emotion,



✓ a contrast to the previously stunted dialogue that portrayed her repression. Her strength ~~and~~ is conveyed through her physicality, through 'the words ~~that~~ came through her fingers; the muscles <sup>there</sup> growing stronger and more sure'. Her positive transformation is reflected in the semantic field of confidence, and the metaphorical representation of empowerment through clarity and voice.

✓ Barton poses an ambiguous ending to the reader. Despite Janey's discovery of her voice and self-expression, it is ultimately her mother's obtuse refusal to learn sign language that leads to the failure in communication. Partly In the end, speech is depicted as contrived and artificial, with Janey preferring to sign rather than force words 'from out of her throat and off her tongue', seemingly even more impersonal than gestures. Ultimately, the writer expresses that speech is <sup>perhaps</sup> not the best communication, and there can be better than words.

Excellent understanding of the text (apart from error with blindness) and close reference to the structural and linguistic techniques. Persuasive of most points. Well expressed - fluent and largely accurate



