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West Spring Secondary School MID-YEAR EXAMINATION 2016

LITERATURE IN ENGLISH Paper 1 (Set Texts and Unseen)

2065 / 01

SECONDARY 4 Express & 5 Normal Academic

Name _____ () Date _____

Class _____ Duration 1 hour 40 minutes

Additional Materials: Writing papers

READ THESE INSTRUCTIONS FIRST

Write your index number, class and name on all the work you hand in.

Write in dark blue or black pen on both sides of the paper.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question from Section A and **one** question from Section B.

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

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

FOR EXAMINER'S USE	
Section A	/25
Section B	/25

This document consists of 6 printed pages including the cover page.

Setter(s) Ms. Michelle Chang

[Turn over

Section A

Answer **one** question from this section.

WILLIAM GOLDING: *Lord of the Flies*

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

- 1** **Either** (a) “Wise but naïve.” How does Golding vividly convey both these aspects of Simon’s character in the novel?
- Or** (b) How does Golding make the *Lord of the Flies* so memorable and what do you think it symbolise?
- Or** (c) Read this passage carefully, and then answer the questions that follow it:

The officer grinned cheerfully at Ralph.
 “We saw your smoke. What have you been doing? Having a war or something?”
 Ralph nodded. 5
 The officer inspected the little scarecrow in front of him. The kid needed a bath, a hair-cut, a nose-wipe and a good deal of ointment.
 “Nobody killed, I hope? Any dead bodies?”
 “Only two. And they’ve gone.”
 The officer leaned down and looked closely at Ralph. 10
 “Two? Killed?”
 Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly. 15
 Other boys were appearing now, tiny tots some of them, brown, with the distended bellies of small savages. One of them came close to the officer and looked up.
 “I’m, I’m –”
 But there was no more to come. Percival Wemys Madison sought in his head for an incantation that had faded clean away. 20
 The officer turned back to Ralph.
 “We’ll take you off. How many of you are there?”
 Ralph shook his head. The officer looked past him to the group of painted boys. 25
 “Who’s boss here?”
 “I am,” said Ralph loudly.
 A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still. 30
 “We saw your smoke. And you don’t know how many of you there are?”
 “No, sir.”

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys – you’re all British, aren’t you? – would have been able to put up a better show than that – I mean –” 35

“It was like that at first,” said Ralph, “before things –”
He stopped.

“We were together then –” 40

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.”

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood – Simon was dead – and Jack had...The tears began to flow and sobs shook him. He gave himself up to them for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy. 45 50

The officer, surrounded by these noises, were moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance. 55

- (i) What feelings do you form towards the boys in **this passage**?
- (ii) How does Golding make **this passage** a powerful ending to the novel?

Section B

Answer **either** Question 2 **or** Question 3.

Either **2** Read this passage carefully and then answer the questions that follow it:

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

Mrs Chan will not be coming to clean this New Year's Day. Her daughter is getting married and she comes today only in a special capacity to treat us to "eat biscuits". She is bringing wedding cakes. It is an old Chinese custom, I explain to my husband. Instantly, I am transported back to the ninety-seventies in Singapore. 5

Hong Kong preserves Chinese traditions that died in Singapore shortly after I started going to school. When children go to school, they lose touch with small things. Even as we learn words and thoughts, we lose touch with the immediate reality of the world. Yet we have pre-school memories, buried deep and luscious and rare inside the earth, only their tips showing, like white asparagus. 10

Every now and then, I will remember things in Singapore that I forgot to miss, because I didn't even know they were gone. Paper bages with hexagonal bottoms with red-and-white twisty string ties and red Chinese characters on the side. Cork-popping toy guns made of tin, and red-and-green painted porcelain "Chicken" bowls. A certain shade of jade green tile, and crazy peach-pink porcelain sinks. The thin brown paper that goes around a fresh Chinese fritter. Congee, made in individual batches in small battered aluminum pots over portable stoves. The sharp scent of a Chinese herbal shop. And bringing cakes round to friends and relatives during a wedding. You excavate these memories, amazed that they are seeing the light of day. 15

We no longer bring cakes personally in the Internet age; we bring red envelopes printed in gold print, with vouchers that you use to redeem the cakes yourself. 20

Still, I remember those hot afternoons, in Grandmother's dim kitchen, when Great Aunt so-and-so (with a fresh perm for the occasion) brought over a box of assorted Western cakes, or a thick roll of Chinese biscuits that came apart in your hands, and how they would gossip and laugh and congratulate each other, and talk about their children (everyone of them in turn), while my younger cousin and I would peak into the cake box and secretly make up our minds which one to eat once the guests had gone. 25

"I get the one with the cherry," I say when we retire to the bedroom, away from the grown-ups. 30

"Which one?" asks Winnie nervously, clasping her hands. "I saw two with cherries." 35

"The red cherry, not the green cherry."

"But you always get the red cherry!"

"Ok, ok!" I shout in alarm as she threatens to brawl. I make her a generous offer, "You can have the red cherry. I'll take the one with the 40

chocolate rice all over on top. The all-chocolate jelly roll.”

Youth is always unfair. “But I want that one!”

“Why do you always want the one I want?” I shout. “I thought you want the red cherry one!”

45

Where were those cakes of my childhood? Where was Winnie? And Great Aunts and Great Uncles? And sons and daughters? Where were those marriages now, to whose health and happiness, and longevity we toasted long ago, by eating sweet cream cakes?

(by *Wena Poon*)

- (i) What feelings does the narrator experience in lines 1-22 of **this passage**?
- (ii) How does the writer vividly convey the narrator’s longing for traditions in the past in the rest of the passage?

OR 3 Read the poem carefully and then answer the questions that follow it:

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

Volcano

When I speak now
 there are no urgent rumblings in my voice
 no scarlet vapour issues from my lips
 I spit no lava:
 but I am a volcano 5
 an incandescent¹ cone of angry flesh
 black brimstone² broils within
 the craters of my being.
 When I speak now
 no one can hear me 10
 the thunder lies too deep too deep
 for violent cataclysm³:
 My heat
 is nothing but a memory now:
 My cry 15
 a terror of the long forgotten:
 Time heaps high snow upon my passive flanks
 and I stand muted with my furnace caged
 too chilled for agitation.
 But mark me well 20
 for I am still volcano
 I may disown my nature, my vesuvian⁴ blood,
 So did my cousin Krakatoa⁵
 for centuries locked his fist within the earth
 and only shook it when his wrath was full 25
 and died to rock the world.
 So, mark me well
 Pray that my silence shall outlive my wrath
 for if this vomit ventures to my lips again
 old orthodoxies⁶ villaged on my flanks 30
 shall face the molten magma of my wrath
 submerge and perish.

(by *Ivan G. Van Sertima*)

¹ *incandescent*: white-hot

² *brimstone*: sulphur

³ *cataclysm*: destructive upheaval

⁴ *vesuvian*: sudden or violent outbursts; named after Mount Vesuvius, the volcano that erupted and covered the towns of Pompeii and Herculaneum.

⁵ *Krakatoa*: a volcanic island in Indonesia known for producing the largest sound ever heard in modern history during its eruption in 1883.

⁶ *orthodoxies*: opinions, beliefs, traditions

- (i) What do you find striking about the way the volcano is portrayed in lines 1-19 of the poem?
- (ii) How does the writer powerfully convey impressions of the volcano in the rest of the poem?

- End of Paper -

Copyright acknowledgements:

Question 1 © William Golding; *Lord of the Flies*

Question 2 © Wena Poon; *Mrs Chan's Wedding Day*

Question 3 © Ivan G. Van Sertima; *Volcano, Kyk-Over-Ai, 1958*

SECTION A (SET TEXT)**WILLIAM GOLDING:** *Lord of the Flies***(a) “Wise but naïve.” How far does Golding vividly convey both these aspects of Simon’s character in the novel?**

- **Wise:** He is able to understand the importance of Piggy’s and Ralph’s perspective. Like Ralph, he works to establish and maintain harmony and order within the boys on the island. He takes good care of the littluns and makes sure that they have sufficient food to eat. In fact, Simon is often portrayed as sharing his food with others before eating. Unlike the rest of the boys who are caught up and subsequently overwhelmed by the excitement and exhilaration of hunting, Simon is able to understand why he should stay and help Ralph with the building of the shelters or why one of the biguns needs to stay and watch over the littluns. In addition, Simon’s behaviour appears to be motivated by an intrinsic and innate goodness. His actions are not learned or conditioned by tradition or convention as Ralph is. But rather he seems to understand the need to be good to others and believes in the inherent value of morality. Simon is also often seen contemplating or reflecting on things or occurrences on the island, in particular, retreating to his secret place in the jungle in the middle of the night to think things over.
- **Wise:** Simon’s perceptiveness
Simon is the only boy on the island who is able to recognise the truth that there is not beast that exists in a tangible or physical form but rather the beast is merely an impulse and / or manifestation of evil within each individual. The fear of evil is actually something latent within the boys himself. This is evident rather early on in the novel, when the boys at one of the assembly were discussing what to do with the Beast from the Water, and Simon suggests, albeit rather timidly, that “maybe it is just us” and “this isn’t a good island”. His perceptiveness can also be seen when he comforts Ralph and tells Ralph that he “will be fine” and “you’ll get back to where you came from” even though Ralph was genuinely concerned over his survival on the island, after Ralph realises that Jack’s animosity towards him is because Jack views him a threat to his power. Additionally, despite being teased by the boys for being “queer” and “funny” and “cracked”, Simon was determined to find out whether there was really a Beast on the mountain top which spies on them as he sees the importance and need for the boys to face their fears and know the truth (that only he is able to perceive).

Simon is also often seen trying to mediate between Piggy and Jack. Piggy has the tendency to speak at the most inappropriate timings, resulting in Jack’s annoyance and anger. Simon is often the one who tries to shush Piggy or urges Piggy to keep silent in order to avoid Piggy being bullied by Jack and the hunters.

- **Naïve:** Believes that he is able to convince the boys by himself and that the boys are able to be saved.
There were many instances in the novel where Simon attempts to stand up for others especially Piggy by himself, believing that perhaps he is able to stop or convince Jack and the hunters to stop their cruel and aggressive behaviour towards the weaker members of the group. The first instance was when he stood up for Piggy when Jack knows Piggy’s spectacles off his face. He stands between Piggy and Jack, believing that this would persuade Jack to leave Piggy alone, however, Simon’s actions only served to anger Jack further as it had embarrassed Jack making him even more upset and determined to teach Piggy a lesson later on. Similarly, after discovering that the Beast was merely a dead corpse that had landed

on the top of the mountain, he attempts to tell the boys his discovery. He did not anticipate the boys' reaction or their lack of readiness to accept or understand the insights he has gained. His naivety resulted in his untimely death at the hands of the boys who in their frenzy and excitement, mistakes him, in tragic irony, as the Beast who has descended from the mountain to attack the boys.

(b) How does Golding make the Lord of the Flies so memorable and what do you think it might symbolise?

- **Physical description of the Lord of the Flies**
The Lord of the Flies is the grotesque, decapitated head of a sow that has been created as an offering to the Beast by Jack and the hunters. It is impaled on a stake, looking strangely human and inhuman at the same time. The physical image of the Lord is very vivid and thus effectively in conveying the image of death and decay through "the head [that] hung [with] a little blood dribbling down the stick" and its "spilled guts". The Lord is also described as staring at the boys "dim-eyed, grinning faintly, blood blackening between the teeth". This physical description creates a vivid impression in the reader's mind of the degree and extent of decay, and its horrifying existence. In fact, the Lord was so grotesque that "instinctively the boys drew back" and started to run "through the forest to the open beach" as fast as they could, once Jack allowed them to leave the scene in the jungle.
- **The reason for its existence**
The Lord of the Flies was created by Jack and the hunters as an offering to the Beast which they believe lives in the jungle and is spying on them waiting for the right opportunity to attack them. The creation of the Lord represents Jack's manipulation of the Beast to continue to instil fear in the boys in order to maintain control and power over them. As an offering to the Beast, it seems to suggest that the Lord is a tribute to evil and fear on the island, symbolising the boys' gradual but certain cross-over to the side of savagery and evil.
- **Its encounter with Simon**
In one of the most memorable scenes in the novel, Simon in a trance hallucinates that the Lord came alive and spoke to him. In this scene, the Lord tells Simon that the Beast was not something he could kill and laughs at Simon for his belief that he could change and influence the rest of the boys. The Lord's words make it memorable as it seems to taunt Simon into admitting that evil is within each and every one of the boys, including Simon. This is memorable because to the readers, Simon is one of the few characters on the island who is considered to be of genuine good nature. By suggesting that the Lord is "part of you", it implies that perhaps even Simon has in him some innate form of evil, thus making the reader question the existence of morality and goodness.
- **Symbolism of the Lord of the Flies**
The Lord is the most visual and explicit representation of decay and savagery on the island. It acts as a symbol reflecting the inner decay of the boys' morality and values as they become increasingly savage and aggressive. Additionally, the decapitation of the Lord is the first instance in the novel where the boys deliberately harmed another living object, for reasons other than survival. It thus stands as the symbol of the evil that exists within each and every individual on the island. The Lord is thus a symbol of the power of evil, an object whose existence reminds and thus evokes the beast in the boys on the island. This is especially evident when the Lord in its encounter with Simon, implores Simon to join him and promises that Simon will have "fun" if he joins

them. Given that Simon is the representation of good on the island and amongst the boys, the Lord's invitation to Simon can be interpreted as an attempt to corrupt this goodness and turn Simon into evil, thus clearly proving that the Lord is a symbol of evil and destruction on the island.

(ci) What feelings do you form towards the boys in the passage?

- **Disappointment**
Even as they stand bewildered and baffled, they show no remorse or guilt for their actions. In fact, they cry and weep because they were "infected" by Ralph's emotions and started to cry because Ralph was crying. The passage indicates that in the middle of this, it is perhaps only Ralph who was genuinely weeping for a loss as he finally confronts the impact of Simon's and Piggy's death and "wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy". It is implied that the rest of the boys however, are perhaps only crying because of confusion or even worry that they will be punished for their actions on the island.
- **Anger**
The boys in the excitement of hunting Ralph down have set fire to the entire island, destroying it almost in its entirety. "The whole island was shuddering with fire". Their thoughtless behaviour resulted in the destruction of an idyllic setting. They did not think for a moment about the consequences of their actions and its impact of their actions on their future or the island.
- **Frightened**
In this passage, more than any other parts of the novel, the reader's attention is drawn to the young age of the boys. Ralph is described as a "little scarecrow", Jack a "little boy" and the rest as "tiny tots" or "small savages". The presence of an adult and the narration from his perspective reminds and emphasises to the reader the youth of the boys, putting their actions and behaviour into relative context. This thus amplifies the horrifying nature of their actions, making them seem even more destructive and savage than before, as the reader comes to recognise that even children is capable to such destruction and evil.

(cii) How does Golding make this passage a powerful ending to the novel?

- **The use of irony**
Ralph has originally intended for the fire to be built so that its smoke could attract any passing ship to the island and rescue the boys. In this passage, it was indeed the smoke from the fire that caught the attention of the naval captain, however, it was not a controlled or ordered signal fire that did that but rather a haphazard fire created by Jack and the savages with the sole purpose of killing Ralph. This is extremely ironic as it is the boys' savagery and aggression that brought about their rescue rather than any of Ralph's attempts at civilisation and order. Additionally, the fire in this passage is shown to have dual meanings. Just as it is a representation of civilisation (used for safe purposes such as cooking), it is shown to be a representation of evil and destruction i.e. used by Jack and the hunters to kill Ralph. This thus somewhat blurs the clear cut boundaries between good and evil that was existed in the novel till now, suggesting to the reader at the end that the line between good and evil is in fact extremely tenuous and more closely connected than we would like to believe.

- The naval officer

Golding deliberately chooses a naval officer as the figure of rescue to the boys. This serves various purposes. Firstly, the naval officer acts as a reminder of the war that is on-going beyond the shores of the island and the reason why the boys were stranded in the first place. This seeks to remind the reader even though the boys may be rescued from themselves and the destruction on the island, they will be returning to a world or society where destruction and aggression like theirs happen on an even greater scale. Secondly, the naval officer's reaction and response to the boys upon hearing that two of them were killed was rather appalling. He asked Ralph if everything was a "game" and he should have thought that "a pack of British boys...would have been able to put up a better show". His reaction implies that he does not think much or take the boys' aggression as anything serious but rather childish behaviour which could perhaps been better demonstrated. This is particularly powerful as the naval officer as argued prior stands as a reminder of an adult world of violence and war. Thus for him to tell the boys that he had expected more, seems to suggest that even the adults do not recognise the depth and capacity for evil and destruction in themselves.

SECTION B (UNSEEN)

(2i) What feelings does the narrator experience between lines 1-22 of this passage?

- **Nostalgic / Sentimental**
The narrator clearly misses the old days where various simple pleasures and traditions were observed and practiced. This sense of nostalgia and sentimentality is triggered by the simple action of Mrs Chan bringing wedding cakes to the narrator and her husband. She speaks of “traditions that died” and memories that are “buried deep” with “only their tips showing, like white asparagus”. The word “died” suggests an inability to revive or bring back, implying that these are traditions or practices that are gone forever which is why the narrator misses them so much. Similarly, the use of the simile “like white asparagus” creates a sense of longing as white asparagus are hidden underground and not exposed to sunlight or air. The simile compares the narrator’s memories of the past to white asparagus, suggesting that these past memories have been deeply buried and are not easily retrieved or recovered, which is why when the narrator remembers them, she is filled with sentimentality.
- **Sadness**
There is perhaps also a tinge of sadness in the narrator’s tone. She speaks of how one “loses touch with the immediate reality of the world” after one begins life in the conventional way by going to school. The narrator’s description suggests that one becomes so immersed in a myopic view of the world that we perhaps forget the other traditions and practices that are equally important and significant. She also speaks of things which she “forgot to miss because [she] didn’t even know they were gone”. Her tone as indicated by the phrase “forgot to miss” implies she feels sadness and perhaps even apologetic for not missing certain things. This sadness is compounded by the recognition that she was not even attentive enough to realise that these have been lost.
- **Bittersweet**
It is also seemingly bittersweet for the narrator as even though she feels sad to remember the things and memories of her past, she is happy that she is still able to recover these deeply “buried” memories. She speaks of simple objects and experiences in great detail, remembering “hexagonal bottoms”, “toy guns made of tin”, tiles of “a certain jade green” and “crazy peach-pink porcelain sinks”. The detailed description of these objects indicates the clarity of her memories and their importance. In fact, the narrator’s sense of happiness is evident when she speaks of how one will be “amazed” when long forgotten memories see the light of day.

(2ii) How does the writer vividly convey the narrator’s longing for traditions in the past in the rest of the passage.

- **Narrator’s regret**
The narrator speaks of changes that happen in the Internet age, in particular, the manner in which traditions such as personally bringing wedding cakes the way Mrs Chan does, is “no longer” happening but instead voucher in golden print are given and guests have to collect the cakes “yourself”. Her choice of words indicates a deep sense of regret that such heartwarming and sincere gestures are no longer happening
- **Depth of the narrator’s memory**
- **Use of rhetorical questions at the end of the passage**

(3i) What do you find striking about the way the volcano is portrayed in lines 1-19 of the poem?

- The use of first person perspective and the personification of the volcano
The poem is told from the perspective of the volcano, giving it a more authentic voice that makes its portrayal more realistic as compared to it being told from the perspective of a third party describing the volcano and its actions. Through the use of first person perspective, the volcano is also personified, making it more human-like. Thus the portrayal is more relatable to the reader, as the reader feels as if they are reading about the thoughts and emotions of a real person instead of a non-human object, especially one which is distant and obscure as a volcano.
- The use of contrasting diction to reflect the tension between the superficial appearance of the volcano and its actual inner reality
The volcano uses contrasting word groups to juxtapose its external appearance and its internal reality. Externally, the volcano describes itself as having “no urgent rumblings”, “no scarlet vapour”, “spit no lava”, “no one can hear [it]” with its “passive flanks” and “stand muted”. These words present an image of a docile and dormant volcano that poses no threat to its surrounding environment. In fact, words such as “passive” and “muted” seem to suggest that the volcano is somewhat dead and is of no immediate danger, an impression that is reinforced by the fact there is “no urgent rumblings” or vapour or lava. However, in contrast, the volcano reminds the reader that deep inside it is still a volcano. In fact, it is one with “incandescent...angry flesh” with “black brimstone [broiling]”. The diction creates the image of a white hot, intense interior landscape that is teeming with heat and extreme warmth. At the same time, the volcano also tells us that there is “thunder [that] lies too deep too deep”, implying that deep within its depths lies an undercurrent that is waiting to be awakened and when it does it will lead to “violent cataclysm”. The word group used by the volcano to describe its interior landscape undercuts the peaceful, docile and dormant image created by the diction of its exterior landscape, this contrast is particularly striking in creating an image of the volcano being a deceptive object merely waiting for the right opportunity to explode.
- The repeated use of “no” and other words that indicate a sense of being forgotten
The volcano in lines 1-19 seems to suggest that humankind has forgotten its presence and its ability to inflict massive destruction. This is reflected by the constant repetition of negative words such as “no”, “nothing but a memory”, “a terror of the long forgotten”, “being caged” and “too chill for agitation”. These words create the impression that the volcano perhaps feels a little peeved and perhaps even saddened by the ease with which humankind seems to be able to forget its prowess. At the same time, it makes the volcano more relatable as it experiences common / similar human emotions such as sadness at being forgotten or neglected.

(3ii) How does the writer powerfully convey impressions of the volcano in the rest of the poem?

- Change in tone and its direct address to the reader
There is a distinct change in tone between lines 19 and 20. In the first part of the poem between lines 1 and 19, the tone appears to be softer and somewhat placid. However, line 20 starts with a direct address to the reader, imploring the reader to “mark [the volcano] well”. The words “mark me well” are certainly more aggressive in tone with the volcano seemingly issuing a warning or strong caution to the reader. Additionally, this is written in the form of a direct address making it seem more

threatening and serious. This suggests that the volcano is perhaps more violent and aggressive than it appears, thus humankind should not take its dormant state for granted but in fact be prepared for another possible explosion. This makes the volcano appear to be dangerous and perhaps extremely aggressive.

- The volcano's comparison of itself to famous destructive volcanos such as the Krakatoa and Vesuvius
The volcano also compares itself to famous volcanos such as Krakatoa and Vesuvius. The volcano says that he is "still" a volcano, the adverb "still" stands a reminder to the reader that the volcano's try destructive nature remains unchanged, despite its lack of activity. In fact, the volcano goes on to remind the reader that Krakatoa had for centuries "locked his fist within the earth" but when "his wrath was full" he "shook it" to "rock the world". This image suggests a hidden anger of extremity. These comparisons are significant as the volcano is trying to suggest that it has the capacity to be extremely destructive as these famous volcanos despite its seemingly docile state. This creates a powerful impression of the volcano as it implies that it is of an extremely dangerous nature with the ability and power to inflict massive amounts of destruction and damage once its explosion occurs.
- Change in diction
Accompanying the change in tone, is a change in diction. The words in the second part of the poem are of a more aggressive nature. The volcano uses words such as "fist", "wrath", "died", "rock" and "perish". These words not only indicate aggression and violence, in particular, "died" and "perish" suggests a complete destruction beyond any form of recovery or revival. This change in town is perhaps to suggest a more sinister nature of the volcano and its intention perhaps to create damage once it becomes unbearable for it to contain its "wrath". This is perhaps most significantly presented in the line "pray that my silence shall outlive my wrath". This line implores the reader to seek for divine intervention suggesting that perhaps only divine intervention will be able to save them from its destruction.
- Significance of the last five lines
The poem ends with five lines that are rather foreboding. Not only does the volcano implores the reader to seek divine protection from its destruction, it further cautions that should its silence not outlive its wrath, humankind should be prepared for indescribable destruction warning of the extreme damage and destruction the volcano is capable of as villages get "submerge" and "perish". The ending is a direct contrast to the image of the volcano created in the first four lines of the poem, making the volcano appear to be more aggressive than before, hence creating a powerful impression in the minds of the reader.