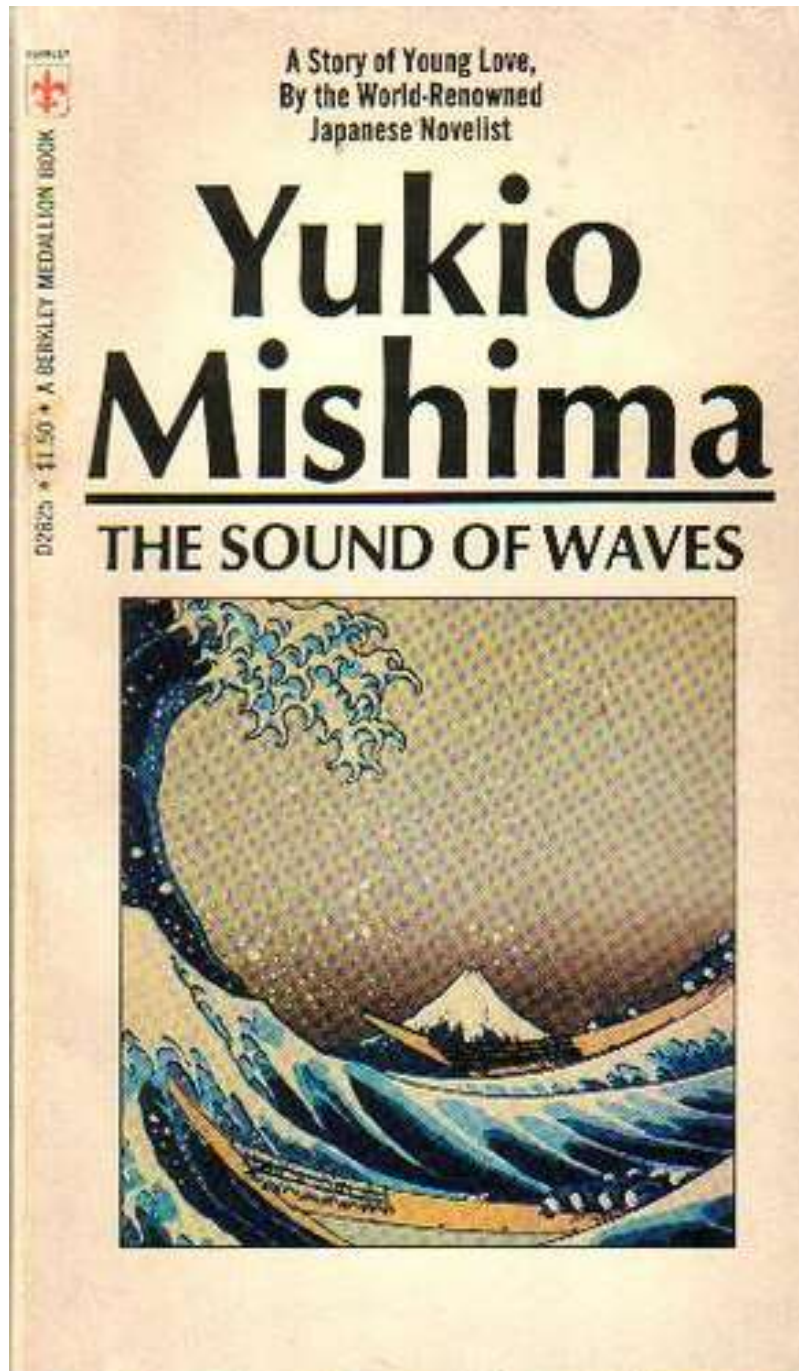


The Sound of Waves

Year 11



Assessment

Type	Requirements
EXAM 25% 1 hour 30 minutes CLOSED book	You must answer 2 QUESTIONS One extract based question AND One critical essay (whole novel)
ORAL CONVERSTAION (for coursework portfolio) 10% 5-7 minutes CLOSED book	Recorded conversation with your teacher on a character or theme of YOUR CHOICE . It is a conversation and NOT a speech (your teacher will ask questions to assess your knowledge and understanding) You must revise your chosen character or theme thoroughly. Focus on: HOW Mishima presents your character or theme. You will need to back up your answers with QUOTATIONS from the novel and analyse Mishima's language

READING!

You will need to have read the novel, in full, at least TWICE before you go into the exam. Nothing replaces a thorough knowledge and understanding of the text and as you are not allowed to take the text into the examination room, you will need to know the text extremely well.

WHAT TO REVISE FOR MY EXAM

Critical Essay

- You could be asked a question on any character/theme or aspect of the text. Whatever the question, you will be expected to use quotations to back up your arguments and comment in detail on Mishima's use of language.

Characters

- Shinji
- Hatsue
- Yasuo
- Chiyoko
- Shinji's mother
- The lighthouse keeper
- The lighthouse keeper's wife
- Jukichi
- Terrukichi

Themes

- City versus Island
- Tradition/Honour
- What makes a 'real man'
- Rites of Passage
- Connection with environment
- Love/ Forbidden Love

Revising a Character

Aspect	Notes/quotations	Analysis
How are they introduced to the reader?		
Appearance		
Attitude		
Actions		
Local/Setting		
Relationship with Other Characters		
Pivotal moments		
Link to themes		
Role/Significance		

Foil

A foil in literature is a character who provides a contrast with another character (usually the protagonist) in order to highlight the opposing features of that other character's personality, throwing these characteristics into sharper focus

The foil may have very different physical characteristics, to represent the personality/ moral differences between the two characters. But, the characters are often a similar age, from similar backgrounds, etc. This further emphasises their difference in personality and morality.

How does Mishima present Yasuo as a foil to the character of Shinji?

One idea....

Mishima makes effective use of symbolism to present Yasuo as a foil to the character of Shinji. Yasuo, described as having "inherited a red complexion from his tippling father", is associated with the colour red, which, as well as having connotations of dangerous desire (Yasuo later attacks Hatsue), contrasts with Shinji's healthy, natural, "sun-burned" complexion. Shinji's skin is coloured by his hard work in the sun; Yasuo's by his father's drinking habits. This associates him with not only the dissolute behaviour of the wealthy, but demonstrates that his power and status are inherited, whereas fatherless Shinji has to work to provide for himself and his family. In this way, therefore, the negative characteristics of Yasuo highlight Shinji's positive ones and serve to increase the reader's admiration for Shinji.

Also consider:

Yasuo- the luminous digital watch

Represents novelty, vulgarity, consumerism

Shinji- tells the time from the sun, the stars

Represents tradition, harmony with nature, constancy

Consider other moments in the novel where the Yasuo's behaviour/attitude contrasts sharply with Shinji's and thus highlights Shinji's more admirable nature. :

Yasuo's hypocritical and arrogant nature (revealed by his boasting to Chiyoko)

Yasuo's association with the city and modern life

Yasuo's treatment of Hatsue

Yasuo's work ethic on the boat

Revising a Theme

Aspect	Notes/quotations	Analysis
When/where is the theme introduced?		
What characters are linked to the theme and why?		
Where does Mishima draw our attention to the theme in the novel and how?		
What do you think Mishima wants us to feel about the given theme and why?		
Personal Response		

LANGUAGE AND STYLE

The Sound of Waves, like all Mishima's novels, contains plenty of symbols, motifs and imagery. But what are these literary devices - and in what ways are they similar/different from each other?

Symbol

A person, place, action, word, or thing that (by association, resemblance, or convention) represents something other than itself.

Motif

A recurring image or idea in a text that is used to develop a theme

Imagery

Vivid descriptive language that appeals to one or more of the senses.

Sometimes imagery is also used to refer to figurative language, in particular metaphors and similes.

Remember Imagery is plural. When you are just talking about a singular image it is an image NOT an imagery

The symbolism of the main characters' names

In Japanese culture, the truth of a person lies within his or her name. In Mishima's *The Sound of Waves*, the protagonist's name, Shinji, means "to have faith and confidence." When a typhoon hits the Utajima-maru, Shinji is the only seaman who volunteers to swim through the violent waters and fasten one of the ship's cables to the buoy. Despite violent waves and blustering winds, Shinji's confidence guides him through the storm Mishima describes: "The wind came attacking out of the black reaches of the night, striking him full in the body, but to Shinji, accustomed to rough weather, the heaving deck on which his poised feet were firmly planted was nothing but a stretch of earth that was frankly a bit out of sorts." Clearly, fierce weather does not disturb the determined and confident protagonist.

Hatsue, Shinji's love, translates as "original thought or idea." When Shinji first sees Hatsue, she is alone, staring off to the sea, as if in a different world altogether. Hatsue is an individual. Unlike the class-conscious society in which she lives, Hatsue clearly does not place value on money or social status. She yearns to marry Shinji, a poverty-stricken young man, not Yasuo, Shinji's rival, despite the fact that Yasuo is her social equal. Hatsue disregards society to follow her own heart, supporting the meaning of her name, "original idea."

From: <http://www.haddonfield.k12.nj.us/hmhs/ac>

The setting (and characterization) symbolically represent Mishima's attitudes and values

The theme of place operates on several levels. Although the time is postwar Japan, around 1955, life on the island goes on essentially as it has for generations, existing between the teeming industrial and urban heartland of Japan and the deep expanse of the Pacific Ocean. Mishima modeled Uta Jima after a tiny island called Kamishima, off shore of Ise and Nagoya. For the author, the island is a microcosm of traditional Japan. Asking the students to locate the general off-shore area and then draw an aerial view of the island depicting the main locations and buildings of the story, will require close readings of the text, help them visualize the story, and allow them to experience the pastoral character of the island.

Another theme is found in the symbolism of the sea. To the rustic islanders, the sea is not only a source for its food, but also a spiritual presence. Shinji will pray to the God of the sea to watch over the village and his family and also to help him become "a fisherman among fisherman" and find a wife such as Hatsue.

While place is an important aspect of structure and theme, the focus of the novel is on the two lovers. The problem is that there is little tension or depth generated in or from these characters. They are not reflective or capable of inner conflict or rebellion. They fall in love, suffer because of the rumours about their relationship, but abide by the traditional social-moral code of their society. They are not like Romeo and Juliet; rebellion and tragic passions are not in their characters. It is interesting to note that their problems originate from the two "outsiders" on the island, both former islanders who have been corrupted by modern and mainland life style to the point they have lost the virtues and moral character of the island.

Understanding the deeper nature of Shinji and Hatsue can come only from a study of them as idealized, virginal creatures of the island and sea. She will win the diving contest bringing up more abalone than Shinji's mother, the island's most expert diver. He will save the ship belonging to Hatsue's father by diving into a typhoon-mad sea to secure a line to an anchoring buoy. In the end, their physical beauty, strength and courage, their moral natures, and the worthiness of their love will be recognized by Hatsue's father and the village. They will marry and become the progenitors of the island's beauty, traditional values and moral nature. But they will remain air-brushed images of characters embodying the author's ideas and ideals.

Adapted from: http://www.aems.illinois.edu/publications/lessonplans/chalk/chalk_14.html

The symbolism of the contests

In Yukio Mishima's *The Sound of Waves*, the author personifies vice and virtue in his main characters to prove that the old ways are the right ones. Vice and virtue are in constant conflict with one another throughout the novel, mainly through the conflict between the 4 main characters.

The events Yasuo and Shinji take part in are all contests -- the winner being the more courageous, honest, smart, stronger, or tougher. Shinji does not possess much in the way of intelligence or creativity, but he is filled to the brim with honesty and strength. Yasuo, on the other hand, represents vice and lechery. Naturally, good conquers over evil. The winner gets Hatsue -- also a living example of virtue and beauty. Note that some of these virtues are obedience and submission, the kind of thing that makes modern-day Western feminists combust and has been and will be the subject of many debates. So, while Yukio Mishima's characters in *The Sound of Waves* explore the value of traditional virtues, the tension between set-in-stone traditional ways and a more fluid morality still stands.

Adapted from: <http://everything2.com/title/Sound+of+Waves>

OTHER SYMBOLS AND MOTIFS TO THINK ABOUT...

The sea: how/where is this used? How does this symbol/motif change at different times in the novel? What does it represent and to whom? Look for extracts which develop the symbolic and thematic nature of the island and the sea.

The weather: When is it calm? When is it stormy? Why? What do these types of weather reflect?

Seabirds/birds/seagulls: Who sees birds? When and where? What are the birds doing? What could they represent?

The butterfly seen by Shinji's mother in the middle of ch 12 (p.124-125 Vintage Classics edition):

Abalone/diving for abalone: What does this valuable shellfish represent for the women of Uta Juma? Why does Hatsue win the abalone diving contest?

The Yashiro shrine: Why do Hatsue and Shinji visit the shrine at key moments in their relationship? What does it represent for them and the other islanders?

The lighthouse with its constant beacon of light: Could this represent hope and/or fulfillment? Anything else? Consider the personalities and the roles of the husband and wife

who live there. Think also about the fact that Hatsue visits the lighthouse for her etiquette lessons.

The lovers' final journey in Chapter 16: where do they go and why? Trace each stage of their movements. How do these relate to the journey they have gone through to be together?

The Colour White appears repeatedly throughout the novel, particularly in association with Shinji. What does it represent?

Fish How many references are there to fish in the novel? What is the significance of each?

THE SIGNIFICANCE OF THE TITLE

The novel is called ***The Sound of Waves*** because....

The waves symbolise the power and beauty of nature and the role and significance the sea has in the lives of the villagers

The waves highlight the endless strength of nature versus the insignificance of humans

The waves of the island are both physically and metaphorically the barrier between the natural world of Japan and the more corrupt world of the west

Shinji and Hatsue personify the beauty, purity and power of the sea; they are the idealised creatures of it.

The turbulent rise and fall of the waves reflect the turbulent nature of Shinji's journey and highlight what is essentially a 'coming of age' novel.

The waves evoke a sense of mystique and romance; the perfect backdrop to a lyrical love story

The waves highlight the highs and lows of Shinji and Hatsue's love affair.

The title connotes how 'in tune' Shinji is with his environment and his 'alliance' with nature

EXAMPLE QUESTIONS

Explore the ways that Mishima creates vivid pictures of life on the island of Uta-jima in any two moments in the novel. Support your answer with detailed reference to the writing.

Explore the ways that Mishima portrays the importance of tradition and social harmony in two incidents in the novel.

Yasuo is a villain who demonstrates the dangers of power and influence

Yasuo is a victim of the attractions of modern life

Which is closer to your own view? Support your answer with detailed reference to the writing.

Discuss the role and significance of Yasuo

Discuss the role and significance of Chiyoko

How does Mishima make Yasuo such an unpleasant character? Support your answer with details from Mishima's writing.

How does Mishima make Shinji such a likeable character?

Explore how Mishima makes the lighthouse keeper's wife such a sympathetic character. Support your answer with details from the novel.

"The only thing that counts in a man is his get up and go." Do you think that Mishima wishes us to share this conclusion? Support your views with details from the novel.

In what ways do you think "The Sound of Waves" is an appropriate title for the novel? Support your views with details from the novel?

Explore the significance of nature in the novel. Support your views with details from Mishima's writing.

Explore two incidents in the novel that portray the relationship between people and nature.

Explore the presentation of forbidden love in the *The Sound of Waves*. Support your views with details from the novel.

Explore the presentation of gender and power in the novel.

Discuss the significance of honour in *The Sound of Waves*. Support your views with detailed reference to the writing.

Choose one of the minor characters in *The Sound of Waves* and explore the ways in which this character is presented by Mishima and the contribution of this character to the novel.

How does Mishima explore the connection between people and their environment in the novel?

To what extent could Shinji's journey be viewed as a 'rites of passage'?

GRADE DESCRIPTORS

Grade A

A Grade A candidate will have demonstrated the ability to:

- sustain a perceptive and convincing response with well-chosen detail of narrative and situation;
- demonstrate clear critical/analytical understanding of the authors' intentions and the texts' deeper implications and the attitudes it displays;
- make much well-selected reference to the texts;
- respond sensitively and in detail to the way language works in the texts;
- communicate a considered and reflective personal response to the texts.

Grade C

A Grade C candidate will have demonstrated the ability to:

- make a reasonably sustained/extended response with detail of narrative and situation;
- show understanding of the authors' intentions and some of the deeper implications and attitudes displayed;
- show some thoroughness in use of text for support;
- make some response to the way language works in the texts;
- communicate an informed personal response to the texts.

Essay Structure

Contents	Requirements
<p>Introduction</p> <p>(one paragraph)</p>	<p>A typical introduction should do the following:</p> <ol style="list-style-type: none"> 1. Address the key words of the question and give a brief overview of your response 2. Identify the key aspects of character/ theme/style that you will focus on in your essay 3. Generate an argument/thesis (don't just describe!) <p>Example:</p> <p>Discuss the role and significance of Yasuo in the Sound Of Waves</p> <p>Mishima presents Yasuo as a weak, detestable and somewhat ridiculous character. Alongside Chiyoko, he is the antagonist in the novel and serves as an obstacle to Shinji's and Hatsue's love affair. His selfish and abusive behaviour in the novel contrasts sharply with Shinji's virtuous behaviour. Thus he acts as a foil to Shinji, his lack of weakness and of virtue highlighting Shinji's virtue and strength. Furthermore, it could be asserted that Yasuo (who is strongly associated with the city in the novel) symbolises what Mishima perceived to be the corrupting influence of the West on the more traditional values of Japan.</p>
<p>Body</p> <p>Develop/prove/argue each of the aspects you have identified in the introduction by using detail from the text.</p> <p>(five or more paragraphs)</p>	<p>A typical body paragraph should follow the PQCL form:</p> <ul style="list-style-type: none"> • Topic Sentence: Make a point! NEVER begin a paragraph with a quotation. • Quotation: Give evidence to support the point. Use inverted commas and embed the quotation. • Comment/Analysis: Comment on the effect of the quotation. Analyse the language. • Link- Link back to the question <p>Example:</p> <p>Mishima introduces the reader to the character of Yasuo by drawing attention not only to his wealth and status, but also his arrogance. He writes, 'young as he was, he already knew the secret of giving himself importance.' However, the descriptions of his 'fat' body and 'crafty' eyebrows create a grotesque image and a slightly mocking tone, suggesting his arrogance is misplaced. Moreover, The reference to Yasuo's 'red complexion' perhaps foreshadows his imminent and humiliating fall from grace. In this way, Mishima immediately establishes him as an undisciplined, deceptive and unsympathetic character, particularly when contrasted with the far more humble and admirable Shinji.</p>
<p>Conclusion</p> <p>(one paragraph)</p>	<p>A typical conclusion should do the following:</p> <ol style="list-style-type: none"> 1. Summarise your main argument and highlight your most important points 2. Give a final personal opinion about what the reader learns about the setting, characters, and ideas

THE EXTRACT BASED QUESTION

You could be given any extract from the novel. Questions may focus on:

How a character is presented..

Why the passage is particularly significant/dramatic/powerful ...

How an idea/theme is represented in the passage...

For this question you JUST focus on the passage, as opposed to the critical essay, where you write on the WHOLE novel.

Use the attached passages to practice your skills.

Approaching the Extract-Based Question

- Address the key words of the question. You may be asked in what ways an extract is particularly **powerful**, **significant** or **dramatic**; underline the key word and refer to it in your answer!
- Begin by annotating the extract: look for aspects of the text and examples of language that exemplify the 'key words' of the question
- Consider which characters feature in extract. How are they presented? Is there any conflict? How are the characters feeling and how does the writer show this?
- Identify any themes that are present in the passage and consider how they are being developed.
- Look out for examples of interesting language. Are there any motifs or interesting images? How is the setting described? In what ways might it reflect what is happening in the passage?
- What is the tone/mood of the passage?
- Look at the structure of the passage? Does the mood tone/change? If so, where? Why?
- Once you have annotated the passage thoroughly, see if you can spot any links between your points. Do you notice any patterns?

- Decide on the aspects of the text that make the extract particularly powerful.
- Make a plan-number your points logically (decide the best order to make them!)
- ALWAYS begin your response by briefly outlining the CONTEXT (where does this extract occur in the text-what happens before it and after) and the CONTENT (give a BRIEF overview of what happens). Then, in your introduction you should also address the question and state the particular aspects of the text that make the passage powerful/significant/dramatic etc.
- Remember throughout your response you should refer in detail to the text to support your ideas.
- Try to comment on each quotation in detail and if you can identify the particular aspect of language that is effective
- Remember to give your own personal response!

At long last Hatsue had put her buckets down beside the spring. This was the moment when Yasuo had intended to jump out at her, but now he hesitated and decided to hold back until she had finished drawing her water. Preparing to leap out when the moment came, he reached up and caught hold of a high branch with his left hand. Then he stood perfectly still, imagining himself to be a stone statue. He watched the girl's strong hands, red and slightly frostbitten, as she filled the buckets, splashing the water about with lush sounds, and the sight quickened his imagination with delightfully carnal pictures of her healthy young body.

All the time the luminous watch of which Yasuo was so proud, strapped above the hand with which he was holding onto the branch of the beech tree, was giving off its phosphorescent glow, faintly but distinctly ticking away the seconds. This aroused a swarm of hornets in the nest fastened to this same branch and greatly excited their curiosity.

One of the hornets came flying timidly toward the wrist watch, only to find that this strange beetle that emitted a shimmering light and chirruped methodically was protected within slippery, cold armour of glass. Perhaps out of disappointment, the hornet turned its stinger toward the skin at Yasuo's wrist—and drove it in with all its might.

Yasuo gave a shout.

Hatsue straightened up and turned in his direction, but she did not even so much as scream. Instead, in a flash she had the ropes off the carrying pole and, holding the pole slantwise across her body, took up a posture of defense.

Even Yasuo had to admit he must have been a sorry sight in Hatsue's eyes. She retreated a step or two before him, keeping the same defensive posture.

Yasuo decided it would be better to turn it all off as a joke. He broke into foolish laughter and said:

"Hey! I guess I scared you. You thought I was a hobgoblin, didn't you?"

"Why, it's Brother Yasuo!"

"I thought I'd hide here and give you a scare."

"But—at this time of night?"

The girl did not yet realize how very attractive she was. Perhaps she might have if she had thought about it deeply enough, but just now she accepted Yasuo's explanation that he had actually hidden here for no other reason than to frighten her.

In what ways does Mishima reveal the objectionable nature of Yasuo's character in this passage?

The naked boy did not hesitate an instant. He sprang from tiptoe and his body, shining in the flames, came flying at full speed into the fire. In the next instant he was directly in front of the girl. His chest lightly touched her breasts.

"Firm softness—this is the firm softness that I imagined the other day under that red sweater," he thought in a turmoil.

They were in each other's arms. The girl was the first to sink limply to the floor, pulling the boy after her.

"Pine needles—they hurt," the girl said.

The boy reached out for the white chemise and tried to pull it under the girl's body.

She stopped him. Her arms were no longer embracing him. She drew her knees up, crushed the chemise into a ball in her hands, thrust it down below her waist, and exactly like a child who has just thrown cupped hands over an insect in the bushes, doggedly protected her body with it.

The words which Hatsue spoke next were weighted with virtue:

"It's bad. It's bad! . . . It's bad for a girl to do that before she's married."

"You really think it's so bad?" the crestfallen boy asked, without any conviction.

"It's bad." As the girl's eyes were closed, she could speak without hesitation, in a tone of voice that seemed to be both reproving and placating. "It's bad for *now*. Because I've decided it's you I'm going to marry, and until I do, it's really bad."

Shinji had a sort of haphazard respect for moral things. And even more because he had never yet known a woman, he believed he had now penetrated to the moralistic core of woman's being. He insisted no further.

The boy's arms were still embracing the girl. They could hear each other's naked throbbing. A long kiss tortured the unsatisfied boy, but then at a certain instant this pain was transformed into a strange elation.

From time to time the dying fire crackled a little. They heard this sound and the whistling of the storm as it swept past the high windows, all mixed with the beating of their hearts. To Shinji it seemed as though this unceasing feeling of intoxication, and the confused booming of the sea outside, and the noise of the storm among the treetops were all beating with nature's violent rhythm. And as part of his emotion there was the feeling, forever and ever, of pure and holy happiness.

He moved his body away from hers. Then he spoke in a manly, composed tone of voice:

"Today on the beach I found a pretty shell and brought it for you."

"Oh, thanks—let me see it."

Getting up, Shinji went to where his clothes had fallen and began putting them on. At the same time Hatsue softly pulled on her chemise and then put on the rest of her clothes.

How does Mishima present Hatsue and Shinji in this passage?

UNTIL NOW the boy had been leading a peaceful, contented existence, poor though he was, but from this time on he became tormented with unrest and lost in thought, falling prey to the feeling that there was nothing about him that could possibly appeal to Hatsue. He was so healthy that he had never had any sickness other than the measles. He could swim the circumference of Uta-jima as many as five times without stopping. And he was sure he would have to yield to no one in any test of physical strength. But he could not believe that any of these qualities could possibly touch Hatsue's heart.

Another opportunity to meet Hatsue simply would not come. Whenever he returned from fishing he always looked all along the beach for her, but on the few occasions when he caught sight of her she was busy working and there was no chance to speak.

There was no such thing as that time when she had been alone, leaning against the "abacuses" and staring out to sea. Moreover, whenever the boy resolved that he was sick of it all and that he would put Hatsue completely out of his mind, on that very day he was sure to catch sight of her among the bustling crowd that gathered on the beach when the boats came in.

City youths learn the ways of love early from novels, movies, and the like, but on Uta-jima there were practically no models to follow. Thus, no matter how he wondered about it, Shinji had not the slightest idea what he should have done during those precious minutes between the observation tower and the lighthouse when he had been alone with her. He was left with nothing but a keen sense of regret, a feeling that there was something he had utterly failed to do.

How does Mishima present Shinji's feelings in this passage?

After the sun had completely set, a young fisherman came hurrying up the mountain path leading from the village past the lighthouse. He was dangling a large fish in one hand.

The boy was only eighteen, having finished high school just last year. He was tall and well-built beyond his years, and only his face revealed his youthfulness. Skin can be burned no darker by the sun than his was burned. He had the well-shaped nose characteristic of the people of his island, and his lips were cracked and chapped. His dark eyes were exceedingly clear, but their clarity was not that of intellectuality—it was a gift that the sea bestows upon those who make their livelihood upon it; as a matter of fact, he had made notably bad grades in school. He was still wearing the same clothes he fished in each day—a pair of trousers inherited from his dead father and a cheap jumper.

The boy passed through the already deserted playground of the elementary school and climbed the hill beside the watermill. Mounting the flight of stone steps, he went on behind Yashiro Shrine. Peach blossoms were blooming in the shrine garden, dim and wrapped in twilight. From this point it was not more than a ten-minute climb on up to the lighthouse.

The path to the lighthouse was dangerously steep and winding, so much so that a person unaccustomed to it would surely have lost his footing even in the daytime. But the boy could have closed his eyes, and his feet would still have picked their way unerringly among the rocks and exposed pine roots. Even now when he was deep in his own thoughts, he did not once stumble.

How does Mishima present the character of Shinji in this passage?

That strange unrest was still with him this morning. But the vast ocean stretched away from the prow, where he was standing, and gradually the sight of it filled his body with the energy of familiar, day-to-day toil, and without realizing it he felt at peace again. The boat was shaking mincingly with the vibrations of the engine, and the biting morning wind slapped at the boy's cheeks.

High on the cliff to starboard, the beacon of the lighthouse was already extinguished. Along the shore, under the brownish pine branches of early spring, the pounding breakers of Irako Channel showed vivid white in the cloudy morning landscape. Two submerged reefs in the channel kept the water in a constant churning turmoil; an ocean liner would have had to work its way gingerly through the narrow passage between them, but with the skillful sculling of its master the *Taihei-maru* sailed smoothly through the swirling current. The water in the channel was between eighteen and a hundred fathoms deep, but over the reefs it was only thirteen to twenty fathoms. It was here, from this spot where buoys marked the passage, on out to the Pacific, that the numberless octopus pots were sunk.

Eighty per cent of Uta-jima's yearly catch was in octopus. The octopus season, which began in November, was now about to give way to the squid season, which would begin with the spring equinox. It was the end of the season, the time when the pots were lying in wait for their last chance at what were called the "fleeing octopus" as they moved to the depths of the Pacific to escape the cold waters of the Gulf of Ise.

To master fishermen the exact rise and fall of every inch of the bottom of the shallow waters off the Pacific side of the island were as familiar as their own kitchen gardens. They were always saying: "It's only a blind man that can't see the ocean floor." They knew their direction from their mariner's compass, and by watching the changing outline of the mountains on the far distant capes they could always tell their exact position. Once they had their bearings, they unerringly knew the topography of the ocean floor beneath them.

Countless ropes had been methodically laid out over the floor of the ocean, to each of which were tied more than a hundred pots, and the floats attached to the ropes rolled and tossed with the rise and fall of the tides. In their boat it was the master who knew the art of octopus fishing; all Shinji and the other boy, Ryuji, had to do was lend their strong bodies willingly to the heavy labor involved.

How does Mishima use nature to show Shinji's feelings in this passage?

Shinji did not have a watch. As a matter of fact, he needed none. In its place he was endowed with the marvel-

ous ability of being able to sense what time it was instinctively, day or night.

For instance, the stars moved. And even if he was not an expert at measuring their changes precisely, still his body perceived the turning of the immense wheel of the night, the revolution of the giant wheel of the day. Placed as he was, close to the workings of nature, it was not surprising that he should understand nature's precise system.

But, to tell the truth, as he sat on the stairs at the entrance to the office of Yashiro Shrine he had already heard the clock give the single stroke of the half-hour and so was doubly sure it was past ten thirty. The priest and his family were fast asleep. Now the boy pressed his ear to the night-shutters of the house and counted, at full length, the eleven strokes that sounded lonesomely from the wall clock inside.

The boy stood up and, passing through the dark shadows of the pine trees, came to a stop at the top of the flight of two hundred stone steps leading downward to the village. There was no moon, thin clouds covered the sky, and only an occasional star was to be seen. And yet the limestone steps gathered together every last gleam of the night's faint light and, looking like some immense, majestic cataract, fell away from the spot where Shinji stood.

The vast expanse of the Gulf of Ise was completely hidden by the night, but lights could be seen on the farther shores, sparse along the Chita and Atsumi peninsulas, but beautifully and thickly clustered about the city of Uji-Yamada.

The boy was proud of the brand-new shirt he was wearing. He felt sure that its unparalleled whiteness would immediately catch the eye even from the bottommost of the two hundred steps. About halfway down the stone steps there crouched a black shadow, caused by the pine branches that hung over both sides of the stairway there. . . .

How does Mishima encourage us to sympathise with the character of Shinji in this passage?

They went up the stone stairs leading to Yashiro Shrine. They could easily have run up them at a single breath, but instead, their hearts filled to overflowing with contentment, they ascended slowly, as though savoring the pleasure of each separate step. When they reached the hundredth step, they paused as though reluctant to end this happy climb by going on to the top. The boy wanted to hold her hand, but the red-snappers prevented him.

Nature too again smiled on them. When they reached the top they turned around and looked out over the Gulf of Ise. The night sky was filled with stars and, as for clouds, there was only a low bank stretching across the horizon in the direction of the Chita Peninsula, through which soundless lightning ran from time to time. Nor was the sound of the waves strong, but coming regularly and peacefully, as though the sea were breathing in healthy slumber.

Passing through the pine grove, they reached the unpretentious shrine and stopped to worship. The boy was filled with pride by the loud and clear sound his formal handclap made, ringing out far and wide. So he clapped his hands again.

Hatsue had bowed her head and was praying. Against the white background of her kimono collar, the nape of her suntanned neck did not look particularly white, and yet it charmed Shinji more than the whitest of white necks could have done.

In his heart the boy reminded himself again of his happiness—the gods had indeed given him everything he had prayed for.

They prayed for a long while. And, in the very fact of their never once having doubted the providence of the gods, they could feel that providence around them.

The shrine office was brightly lit. Shinji called out and the priest came to the window.

Shinji's words were rather vague, and for a while the priest could make neither head nor tail of what the two had come about. But at last he understood, and Shinji presented him with one of the red-snappers as their offering to the gods. Receiving this splendid gift from the sea, the priest was reminded that presently he would be officiating at their wedding rites. He congratulated them heartily.

How does Mishima make this a particularly joyful passage?

thought of Hatsue's photograph in the inside pocket of his coat hanging in the crew's quarters. But this idle thought was blown to bits upon the wind.

He dived from the prow of the ship.

The buoy was about twenty-five yards away. Despite his great physical strength, which he was confident would have to yield to none, and despite too his ability to swim around his home island five times without stopping, still it seemed impossible that these would suffice to get him across the immensity of those twenty-five yards.

A terrible force was upon the boy's arms; something like an invisible bludgeon belabored them as they tried to cut a way through the waves. In spite of himself, his body was tossed on the waves, and when he tried to bring his strength into opposition to the waves and grapple with them, his movements were as useless as though he were trying to run through grease.

He would be certain that the buoy was finally within arm's reach, and when he rose up out of the trough of the next wave he would look for it—and find it just as far away as ever.

The boy swam with all his might. And, inch by inch, step by step, the huge mass of the enemy fell back, opening the way for him. It was as though a drill were boring its way through the hardest of solid rock.

The first time his hand touched the buoy he lost his hold and was pulled away. But then by good luck a wave swept him forward again and, just as it seemed on the point of dashing his chest against the iron rim, lifted him up with a single sweep and deposited him on the buoy.

Shinji took a deep breath, and the wind filled his nostrils and mouth to the choking point. At that instant it seemed to him that he could never breathe again, and

IMPORTANT QUOTATIONS

As you won't be allowed to take your text into the exam, you will need to learn ATLEAST 5 quotations for each character and theme. Here are SOME of the important ones. Consider why they each one is significant. You may want to stick them cards/illustrate them to help your learn them.

1. After the sun had completely set, a young fisherman came hurrying up the mountain path leading past the lighthouse past the village. He was dangling a large fish in one hand. The boy was only eighteen, having finished high school just last year. He was tall and well- built beyond his years, and only his face revealed his youthfulness. Skin can be burned no darker by the sun than his was burned. He had the well-shaped nose characteristic of the people of his island, and his lips were cracked and chapped. His dark eyes were exceedingly clear, but their clarity was not that of intellectuality-it was a gift that the sea bestows upon those who make their livelihood upon it.
2. Her forehead was moist with sweat and her cheeks glowed. A cold west wind was blowing briskly, but the girl seemed to enjoy it, turning her work flushed face into the wind and letting her hair stream out behind her. She was wearing a sleeveless, cotton-padded jacket, women's work pants gathered at the ankles, and a pair of soiled work gloves.
3. The boy looked down at the sea between the pine trees along the path. The incoming tide was roaring, and the sea was quite black now before the moon arose. Turning the bend around what was known as Woman's Slope-the ghost of a tall women was said sometimes to appear here- he caught sight for the first time of the brightly lighted windows of the lighthouse, still high above him. The brightness blinded him for a moment.
4. The boy was still standing hesitantly at the kitchen door. The halibut had already been placed on a white enamelware platter, where it lay faintly gasping, blood oozing from its gills, streaking its smooth white skin.
5. That strange unrest was still with him this morning. But the vast ocean stretched away from the prow, where he was standing, and gradually the sight of it filled his body with the energy of familiar, day-to-day toil, and without realizing it he felt at peace again. The boat was shaking menacingly with the vibrations of the engine, and the biting morning wind slapped at the boy's cheeks.
6. Surrounded though he was by the vast ocean, Shinji did not especially burn with impossible dreams of great adventure across the seas. His fisherman's concept of the sea was close to that of the farmer for his land. The sea was the place where he earned his living, a rippling field where, instead of waving heads of rice or wheat, the white and formless harvest of waves was forever swaying above the unrelieved blueness of a sensitive and yielding soil.

7. The sight of a white freighter sailing against the evening clouds on the horizon filled the boy's heart with strange emotions. From far away the world came pressing in upon him with a hugeness he had never before apprehended. The realization of this unknown world came to him like distant thunder, now peeling from afar, now dying away to nothingness.
8. A small starfish had dried to the deck in the prow. The boy sat there in the prow, with a coarse white towel tied around his head. He turned his eyes away from the evening clouds and shook his head slightly.
9. Young as he was, he already knew the secret of giving himself importance, and he always came late to their meetings.
10. Opening the door with a bang, Yasuo now entered the room. He was quite fat and had inherited a red complexion from his tipling father. His face was naïve enough in appearance, but there was a crafty look about his thin eyebrows. He spoke glibly, without any trace of the local dialect.
11. The two of them simply stood there, startled like animals that come suddenly face to face in the forest, looking into each other's eyes, their emotions wavering between caution and curiosity.
12. Shinji knew well how sharp the villager's tongues could be. Hatsue promised not to tell. Thus their well-founded fear of the village's love of gossip changed what was but an innocent meeting into a thing of secrecy between the two of them.
13. City youths learn the ways of love early from novels movies and the like, but on Uta-jima there were practically no models to follow. Thus, no matter how he had wondered about it, Shinji had not the slightest idea what he should have done during those precious minutes between the observation tower and the lighthouse, when he had been alone with her.
14. Suddenly the figure of a girl dressed in wide-striped work-clothes came darting out, like some wild animal, and went running at full speed across the beach, never looking back.
15. The boy felt a consummate accord between himself and this opulence of nature that surrounded him. He inhaled deeply, and it was as though a part of the unseen something that constitutes nature had permeated the core of his being. He heard the sound of waves striking the shore, and it was as though the surging of his youth blood was keeping time with the movement of the sea's great tides. It was doubtless because nature satisfied his need that Shinji felt no particular lack of music in his life.

16. There was something about the cheerful, slapdash way her dingy features were thrown together that might have appealed to some. But she always wore a gloomy expression and, in her constantly perverse way, insisted upon thinking of herself as unattractive. Until now, this was the most noticeable result of the 'refinements' she was learning at the university in Tokyo. But probably the way she brooded over her commonplace face as being so unlovely was just as presumptuous as if she had been convinced she was an utter beauty
17. Influenced both by her natural disposition and by the movies seen and novels read in Tokyo, she was always wishing she could have a man look at her at least once with eyes saying, 'I love you' instead of 'You love me.'
18. Yasuo very much wanted to drop a hint about how he had slipped off and bought himself a piece of last night, but decided he had better not.....young as he was, he had already learned to play the hypercrite
19. As always, Uta-jima rose from the level of the sea shaped like some amorphous, mysterious helmet
20. The boy saw her, and then, standing as he was, like some piece of heroic sculpture, never taking his eye from the girl's, he untied his loin cloth
21. Shinji had a sort of haphazard respect for moral things. And even more because he has never yet known a woman, he believed he had now penetrated to the moralistic code of a woman's being. He insisted no further.
22. There in the city almost all nature had been put into uniform, and the little power of nature that remained was an enemy. Here, on the island however, the islanders enthusiastically entered into an alliance with nature and gave it their full support
23. Chiyoko was convinced of the advantages of a face as ugly as she believed her own to be: once such a face hardened in its mould, it could hide emotions far more cleverly than could a beautiful one. What she regarded as ugly, however, was actually only the plaster-of-Paris mask of self-preoccupied virginity.
24. Yasuo was hopelessly addicted to the pulp magazines, which came from the city, with their frequent confessions of girls who had been 'seduced.' What a grand feeling it was to be able to do this to a girl and yet be sure that she could never tell anyone about it!
25. Angered beyond endurance, he tried wildly to catch the hornet, and while he was dancing about, Hatsue went running along the stone steps.
26. Terukichi was the personification of all of Uta-jima's toil and determination and ambition and strength

27. Uncle Teru's no fool, and don't you ever think he can't tell a fresh fish from a rotten one. Just you leave Yasuo alone. Right's sure to win in the end
28. And the prize she returned with was the brown, middle-aged handbag, which she pressed into the hands of Shinji's mother
29. It gradually became clear to the crew that Yasuo was lazy. His attitude was that it was enough just to go through the motions of performing his duties. Shinji, however, covered up for him and even did part of Yasuo's work, so this attitude of his did not become immediately apparent to his superiors.
30. The typhoon was directly above the boy's gallant head. It was as right for Shinji to be invited to a seat at this banquet of madness as to a quiet and natural afternoon nap
31. Although Shinji was ready to faint with fatigue, his masculine energy still maintained him
32. The only thing that really counts in a man is his get-up and-go. If he's got get-up and go he's a real man, and those are the kind of men we need here on Uta-jima.
33. Hatsue touched the picture lightly with her own hand and then returned it. Her eyes were full of pride. She was thinking that it was her picture that had protected Shinji...Shinji lifted his eyebrows. He knew it had been his own strength that had tided him through that perilous night.

WHAT IS AN ORAL CONVERSATION?

From the Specification:

A recording of a conversation with the teacher on an aspect of The Sound of Waves lasting 5-7 minutes.

*The conversation will be based on **EITHER the way a chosen writer presents a particular character OR the way a chosen writer presents a particular theme.***

You should select a character/ theme. You are encouraged to research your topic within the text and work towards their personal response to the aspect. However you will not be able to refer to any notes, or to the text, during the conversation.

Conversations that are less than 5 minutes are unlikely to meet the higher bands of the criteria.

*This is **not** a test of spoken English; this is a literature examination – you are being assessed on the quality of your understanding of the text and how well you can support it with references (not necessarily quotes) from the text.*

The Recording:

The teacher will state your name and candidate number and begin the conversation.

The teacher will ask open ended questions that require much more than a yes/ no answer and will allow you to show your understanding of the text.

You may be asked to build on your responses to certain question –to give another example of x from elsewhere in the text, to say how x is seen at a different point, to compare with x etc.

Examples of Questions you may be asked:

Why did you choose this character/theme?

How are we introduced to the character and why do you think this is significant?

What aspects of the character does Mishima particularly draw our attention to? How and why?

To what extent do you think the writer wants us to admire or sympathise with the chosen character and why?

Do you think your character is a hero or a villain?

What is the role/significance of your character? What do they contribute to the text?

Why do you think Mishima made this such an important theme?

What do you find interesting about your chosen theme?

How do you think Mishima wants the reader to feel about.....and why?

Where in the novel does Mishima draw the reader's attention to the theme? How and why?

In what ways has Mishima used language to highlight the character/theme?

MARKING CRITERIA FOR ASSIGNMENT 3: RECORDED CONVERSATION

Name:

Date:

Topic

Teacher:

Band	Mark	Descriptors
Band 1	15 14	<ul style="list-style-type: none"> demonstrates all the Band 2 qualities, together with insight, sensitivity, individuality and flair shows complete engagement with both text and task
Band 2	13 14	<ul style="list-style-type: none"> shows a detailed critical appreciation of how the writer presents character or theme integrates much well-selected reference to the text
Band 3	11 10 9	<ul style="list-style-type: none"> shows a clear and sustained understanding of how the writer presents character or theme supports with careful and relevant references to the text
Band 4	8 7 6	<ul style="list-style-type: none"> shows understanding of how the writer presents character or theme makes some appropriate use of textual evidence
Band 5	5 4 3	<ul style="list-style-type: none"> shows some understanding of character or theme uses some supporting textual detail
Band 6	2 1	<ul style="list-style-type: none"> shows a basic understanding of character or theme makes a little specific reference to the text
Below Band 6	0	<ul style="list-style-type: none"> insufficient material for Band 6 does not meet the criteria for Band 6

Comment and Next steps:

