

Solutions

Each answer shows the steps, then the **result**.

2.1

- hyperbole exaggerates; understatement minimises

2.2

- they focus attention on the trait and convey a perspective about the object

2.3

(a)

- saying less invites the reader to supply the rest, and what a reader supplies is felt more sharply than what they are told

(b)

- they qualify or modify what they describe and affect the reader's interaction with the text

3.1 B

- opposite operations

3.2 A

- a perspective about the object

3.3

(a)

- understatement

(b)

- the reader measures the gap between the words and the event, and the effort of supplying it makes the catastrophe more present than a direct statement would

3.4

- *Row A — Thesis (1)*. A defensible claim about **attitude** produced by the scale of the language. **Earns it:** “The novel reserves its understatement for catastrophe and its exaggeration for trivia, so that the reader learns to hear the size of an event in inverse proportion to the words spent on it.” **Does not:** “The author uses understatement and hyperbole to be funny.” *Row B — Evidence and Commentary (0–4)*. Both figures must be read for **effect**, not identified. “*Described, by people who loved him, as difficult*” is understatement twice over: the qualifier concedes that his defenders could manage no better, so the reader supplies the true adjective and is complicit in the judgment. “*It was, everyone agreed, a shame*” uses the same construction on a disaster, and the mismatch is the point — the language of mild social regret cannot hold the event, so the gap becomes the reader’s to feel. The 4-point response connects

the two: the novel uses one register for everything, and it is the reader who must supply proportion. Responses that treat the second quotation only as irony, without noticing the repeated construction, cap at 3. *Row C — Sophistication (1)*. Earned by recognising that the technique implicates the community as well as the narrator — “*everyone agreed*” makes the understatement collective, so the novel’s target is not one voice’s coldness but a whole social vocabulary that has no word for what happened