**12-MARKER ANTHOLOGY ANALYSIS**

**Q: In what ways does the writer use language and structure to convey her impressions of Bhutan?**

**You should support your answer with close reference to the extract, including brief quotations.**

**A:** Zeppa begins this autobiographical account in medias res, using present participles (‘climbing’) and the dramatic present tense immediately to engage the reader, so he can envisage this wonderful landscape with her. The metaphor of a ‘giant child gathering earth’ is used to convey Zeppa’s wonder at how such a mountainous landscape came to be.

The paragraphs are mostly long, filled with description of her journey and the new land she is in, as she is so enamoured with Bhutan that she wants to include as much detail as possible. Zeppa uses the repetition of ‘mountains’ to convey her first impressions of Bhutan – all that initially catches the eye are the many mountains – perhaps a little daunting at first? She employs harsh alliteration to convey how sharp and unsettling the ‘convulsion of crests’ are, before the litotes of ‘just past Everest’ brings it down to Earth just how far she has come and how high in this hostile environment she is.

Zeppa points out that the other women have ‘trekked’ in the past and are ‘ecstatic’; as she is new to travelling, she is initially nervous in the unfamiliar environment, making the reader a little nervous and allowing him to empathise. She uses statistics, such as the ‘population of 20,000’, to help the reader better understand Thimphu, that it is rather small in comparison to the West. Zeppa uses colons and asyndeton as she lists what she eats and what people are selling – she does not miss anything, so the reader gets the best perspective of what is occurring. It is rather archaic, with ‘Willie Nelson’ and ‘Rambo’, which contrasts to the fact it ‘didn’t exist thirty-odd years ago’. Zeppa uses triadic structure (‘old, with cracked sidewalks and faded paintwork’) to convey that it is really quite tawdry. The capital is rather unimpressive to Zeppa. However, she begins to adapt to the new culture and environment, using local words (‘dzong’), giving the reader hope that she may be coming around to Bhutan.

Zeppa is enamoured by the people of Bhutan, agreeing with a quote from emissary George Boyle; she clearly has an understanding of the history, but now she has a chance to meet the inhabitants in person, she and the reader can really understand and experience the culture together. She gives a great description of their appearance, with their ‘gentle smiles’, allowing the reader to engage with the Bhutanese and understand that they are friendly. She is impressed also with their ‘impeccable English’, and uses dashes to list their excellent traits, such as ‘grace’. She is lost for words at how to describe them fully, hinting at how many qualities they have.

Zeppa includes humour to highlight the courage of the Bhutanese; ‘face rubbed with wet dough’. The Bhutanese are not violent, but, if threatened, they send a clear message, even to Great Powers. This action humiliated Eden, whilst still allowing him to return home in one piece, conveying the civilised and caring nature of the Bhutanese. This anecdote confirms Zeppa’s ‘admiration’ for the ‘remarkable’ Bhutan. By experiencing the people and their culture, she has a much better understanding and love for this mountainous yet ‘brave’ land.