

THE AUTHOR SANDRA CISNEROS USES MANY DIFFERENT LITERARY TECHNIQUES TO CHARACTERIZE RACHEL. RACHEL IN REALITY FEELS LIKE MOST KIDS DO ON THEIR BIRTHDAY DO. NOT WE ALL EVERYONE WANTS TO TRANSFORM THEM INTO THAT CEREMONIAL DAY. SANDRA CISNEROS ONLY EXPLAINS THIS FEELING USING RACHEL AND THE RED SWEATER. RACHEL AWAKES ON HER BIRTHDAY FEELING DIFFERENT APPS DETERMINING HER ACTIONS. AS SHE ATTENDS SCHOOL HER EMOTIONS ARE ALREADY ON A ROLLER COASTER DO TO THE FACT IT IS HER BIRTHDAY, BUT WHEN MRS. PRICE BRINGS UP THE SUBJECT OF THE MISSING OWNER'S ^{FINE} SWEATER RACHEL IS REALLY WORRIED. THE AUTHOR AT THIS POINT GIVES LIFE TO THE SWEATER AS IF IT WAS A ENEMY OF RACHEL THE COTTAGE CHEESE SMELLING BANDIT NOW SURROUNDS RACHEL UNTIL PHYLLIS LOPEZ WHO RACHEL CANNOT STAND. FOR HER IGNORANCE RECLAIMS THE BEAST WHO HAS RUINED RACHEL'S BIRTHDAY. AFTER APPEALING TO YOU THE READER SANDRA CISNEROS NOW RELEASES RACHEL TO THE REST OF HER BIRTHDAY IN WHICH SHE IS NOT ELEVEN, BUT TEN, NINE, EIGHT, SEVEN, SIX, FIVE, FOUR, THREE, TWO AND ONE ALL AT ONCE.

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Through the use of extremely plausible first person narration and equally ~~accurate~~ accurate stream of consciousness, Cisneros pulls the reader directly into the mind of Rachel. She uses language that gives the impression of one child explaining a situation to another child rather than ~~an~~ ~~the~~ author attempting to analyze or predict a child's thoughts. Certain aspects of ^{Rachel's} speech are distinctly those that would be used by an eleven-year-old (ex short, choppy sentences, fragmented thoughts, and beginning sentences or thoughts with "Like some days...", "Or maybe...", or "and that's the part...").

The ~~philosophy~~ philosophy of Rachel such as her "what they never tell you is that when you're eleven, you're also ten, and nine, and eight, and seven, and six..." and "the way you grow old is kind of like an onion like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other," is believable for a child of 11 because it doesn't use extensive cognitive reasoning, but rather uses the reasoning that things happen because that's the way it is.

Cisneros also adds in likes that reflect inner, comforting thoughts like the fact that it's her birthday when she had to wear the red sweater, and repetitive, & uniquely childlike, thoughts like "Not mine, not mine, not mine" to remind the reader who's perspective the story is told from - as if ~~she~~ ^{he or she} weren't engulfed at this point anyway!

therefore

It is through calculated, yet subtle techniques that Cisneros brings to life the character of Rachel in a more than effective manner.

B

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Cisneros uses several literary devices to allow the reader to see inside Rachel and go through life with this character. First, the entire short story is told in the first person narrative, which right away, creates a window into Rachel's mind. Rachel's feelings are expressed vividly to the reader, whereas those ^{people} surrounding Rachel have no inkling of ^{her} thoughts. Second, the technique of apostrophe is used to address the reader pointedly. Cisneros chose ~~made~~ a wise choice in implementing the use of apostrophe because the reader pays attention more and the reader's sense of personal experience and empathy is appealed to.

As the story unfolds further, repetition, ~~parallel~~ ^{metaphors} and similes gain an added importance. The repetitive use of the phrase "not mine, not mine..." demonstrates the urgency Rachel feels to shed this disgusting garment. It also emphasizes Rachel's desire to voice this fact. This shows the reader that Rachel's feelings are really very intense, but because of her shyness and permissiveness she cannot express them. The hyperbole in line 31, ~~at~~ Rachel's wish to be one hundred and two is significant because it reveals yet another facet of Rachel: she feels that wisdom comes with age and experience. Rachel is searching for an explanation of for her timidity and reasons that it may come with age.

TC

The use of similes is plentiful in this passage, almost always via the use of the word "like". The similes of old age depicting old age are very child-like and easily visualized by the reader. For example, the "growing old is like an onion", "each year inside the next one" shows Rachel as the typical young person who finds it difficult to think in abstract terms. Another use of hyperbole^{simile} is the sweater being "like a big red mountain". Children tend to see things as much more momentous than they really are.

Finally, Cisneros made herself like a child in order to effectively write from a child's point of view. She used first person narrative, hyperboles, similes, repetition, and apostrophe to show Rachel as a real child. The reader cannot help but to view Rachel as the typical, timid, and yet, emotional child.

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Write in the box the number of the question you are answering on this page as it is designated in the examination.

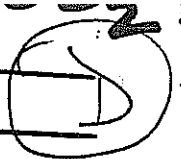
Question 2

SS-

I remember getting so red in the face when Henry ~~the~~ spilled water on me in fourth grade and Mrs. Pric didn't even care. I remember being so scared of acting childish in front of my friends. And I still understand the feeling one gets when waking up on a birthday morning and feeling... nothing. Sandra Cisneros's style of writing lends itself to drawing the reader in to the predicament of the newyleague-turned eleven-year-old. She speaks to the reader through her informal style. She writes as though having a conversation with someone; the sentence fragments, the run-on sentences, beginning a sentence with the word "except" (line 79) all contribute to the comfortable style with which Mrs. Cisneros describes and brings life to Rachel.

The repetition ~~and~~ which exists throughout this piece serves to emphasize the child-like nature of the speaker. The simplicity of Rachel's young mind is expressed through the mention of all eleven numbers repeatedly, as children are used to counting to ten forwards and backwards. There still is a tone of bitterness towards adult figures as well; "they" are blamed for not revealing to her the secrets of birthdays. Mrs. Pric "pretends like everything's okay" (115) after the whole trying red sweater incident. There is still, however, a tone of endearment towards her mother, as she mentions the occasional need to want to cry on her mother's lap. Even her mention of the "germs that aren't even" hers (95) may have been derived from countless orders to ^{wash} ~~wash~~ her hands and her clothes.

A sense of *maivete* pervades this piece, as determined by the aforementioned tone, repetition, and style. It is also portrayed through the mood of the piece, which gets progressively more ~~more~~. It is evident that Rachel is



getting more and more upset as her role as the raconteur goes on. As her story unfolds, we see her point of view. After beginning with some generalizations, she moves to the present tense in during which her own opinions are presented. She shows her exasperation with being so young, as she assumes that if she were one hundred and two she would be so much more experienced and ready to face Mrs. Price. In a child-like fashion, the author presents diction such as "mine", "jump rope", "zippy-tip corner", and "balloon" to emphasize that this is a child speaking. A large number of similes are used to more accurately represent the ideas about which Rachel is speaking. For example, the years "each year inside the next one" motif is described as being "like an onion or like the rings inside a tree trunk (19-20)".

Sandra Cisneros also puts forth in this piece that perhaps Rachel really is maturing more than she thinks. The repetition and use of lists suggests juvenile stubbornness, but it also may show a little of the organization needed in adult life. Rachel's early simple realization that she wishes she was invisible but she's not or she wishes she was one hundred and two but she's not shows that she has begun to accept herself for who she is. But she is still troubled by the condescending attitude of Mrs. Price and the stupidity of her fellow classmates and her "clown-sweater arms", indicating that she, like other eleven-year-olds, still have a great deal of growing to do.

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E

Sandra Cisneros' Rachel is very wise for a girl of only eleven, even though Rachel might herself disagree. The fact that the story is titled Eleven and the repetition of her age throughout the story do not sufficiently counter the feeling the reader gets that Rachel is much older and wiser than her years. The author's choice of narrator, language and images and concepts all work together to make Rachel a well-defined character.

The story of Rachel's eleventh birthday is told to us in the first person, by Rachel herself. Who better to tell us how it feels to be eleven? The reader does not feel as if anything has been missed because they don't know Mrs. Pucci's side of the story, or Phyllis Lopez's. By using the first person, Cisneros is able to show us the wise, untranslatable nature of a girl like Rachel. First person narration seems somehow more appropriate to younger characters - Mark Twain's Adventures of Huckleberry Finn is also told in the first person by a youth wise for his years. By using Rachel as a narrator, we can hear her thoughts as to what it feels like when you're eleven and there's no difference from how it felt to be ten. She understands something that few adults can grasp - that we don't always have to act our age, because somewhere inside of us is someone younger, a younger self that

(E)

does not know any better. Rachel can characterize her emotions as being a certain age: when you want to sit on mom's lap because you're scared you're acting five, but when in order to talk back to the teacher you need to be one hundred and two. Only through the first person narration do we know how upset Rachel is by the sweater incident, she tells at the end that "I wish I was anything but eleven, because I want to be far away from today already..." We can hear her anxious thoughts, the repetition in her mind of what she wants to say: "Not mine, not mine, not mine." Through Rachel's senses we learn how the sweater smells, how it feels, and can sympathize with her for not wanting to put it on. We see the unfairness of the adult world to someone who is eleven.

The author's language also contributes to the characterization of Rachel. She does not use words beyond the vocabulary of an eleven year old, reminding us that for all her previous knowledge, Rachel is still a child. The short, clipped sentences: "You don't feel eleven. Not right away." further evidence Rachel's ~~emotional~~ unexpected but appropriate immaturity. The use of slang expressions that are outside the rules of standard English grammar to show us how far Rachel has to go. Rachel's similes are all ~~trivial~~ ~~trivial~~ things like green eyes, or wooden nesting dolls, or someone rattling in a bird-bird box. The author also

utilizes repetition to show Rachel's immaturity and how caught up she is in the day's events. The concept of ages like shells is repeated from start to finish, as is the reminder that she is eleven today and several other things. Ideas and thoughts are repeated, and words inside the ideas and thoughts are repeated with them. He tells us the exact same thing twice, with little variation of word choice: "Today I'm eleven. There's a cake..." so ~~she~~ first said around line 65, then repeated in the second to last paragraph with a few additions.

Finally, the author uses images and concepts to explain Rachel and her thoughts. Rachel is able to tell us that she is not the only one who cries, Mama is sometimes sad and also wants to cry. The image of a young daughter explaining to her mother that the reason she needs to cry sometimes is because somewhere inside she's three reinforces our concept of Rachel as a wee but immature girl. Rachel again gives us an image we can all relate to when she tells us how she feels when she cries - the noise she makes, the way her head feels, etc.

The author ~~also~~ uses various techniques to show the reader who Rachel is. She begins to take on the character of one with a young old soul in a young body, an idea we could not get without the literary techniques. The first person narration shows us Rachel's age, mostly as old, while the language and images show