

# Script Marks Report

Component	7717/2A - ENGLISH LITERATURE B ADV PAPER 2A
Series	6A23
Candidate Name	CHRIST AMLAI
Candidate Number	3182
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Total Mark	51
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Item	Mark
1	18
2	Not Attempted
3	18
4	Not Attempted
5	Not Attempted
6	Not Attempted
7	Not Attempted
8	Not Attempted
9	Not Attempted
10	15
11	Not Attempted
<b>Total Mark</b>	<b>51</b>

Paper Reference:

7717/2A

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I declare this is my own work.

Write in the white box how many answer books you have used in total

Please write the Paper Reference and your Centre Number and Candidate Number on each book and tag them together if possible

3

Total

## INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above.
- Use both sides of the paper. Write only within the white areas of the book.
- Write the question number in the box provided in the left hand margin at the start of each answer e.g. 01-1
- If you make an error when writing the question number, fill in the box completely and write the question number in the space immediately below the box you have filled in.
- Leave at least two line spaces between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
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AQA 2018 V1

AB 12









signifies their involvement in the solving the crime itself. Moreover, the short-declarative nature of the sentence, can be extrapolated to suggest that, there is a general routineness of police-involvement, which further elucidates the notion that the police in the Scottish Highlands are pro-active and are ultimately keen on working to solve the crime. However, this ~~also~~ reading is cursory in the sense that it ~~is~~ excludes the perhaps more plausible psycho-analytical reading. The verb-choice "again" and relative nonchalantness of the sentence, may be a reflection of how the police are viewed by society such that, the "again" may signify that they are a nuisance. ~~Thus, too may in fact be positioning an universal comment~~ It can also be ~~be~~ posited that the police are diligent and meticulous in their proceedings, such that the dynamic transitive verb "examine" may signify the thorough nature of evidence handling. Furthermore, the "proactive" status of the police is further insinuated when readers learn the police act upon a tip-off. Although, this may appear routinely procedural to contemporary readers, this is a trope not commonly mimicked in 20<sup>th</sup> century crime novels, such as Ackroyd, where ~~Caroline who informs~~ traditional police ~~refer~~ <sup>refer</sup> to Caroline's tip-off as her being a "roulette ball, which coyly hovers between two numbers" and her being "wild conjecture". This, ultimately, ~~sp~~ grows the police-force as being attentive, such that it can be said they





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Answer

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leave no stone unturned, in the pursuit of resolving the crime. Lastly it can be said the police work tirelessly and have a comforting attitude towards potential victims. The phrase "working against the clock", points to the police literally working overtime, yet also can be said, showcases their determination in their job. Furthermore, the silence, the "voices are smoothed out, softened" has a soporific (Sleepiness) inducing effect, which evokes a sense of calmness. Thus, it can be argued too effectively ~~not~~ points an universal comment on how ~~the~~ contemporary police ~~are~~ work above and beyond in solving crime.

Another, ~~reading~~ possible reading suggests that the extract effectively displays the psyche of victims. ~~Niall~~, A surface-level reading of Niall "startled by police, close to ten o'clock" may merely imply sleep deprivation ~~or~~ that yet further analysis may suggest the actual "firing" spotlight, the sheer paranoia of Niall, instinctively he is "startled". Such that it can be extrapolated he has high levels of tension, <sup>SH</sup> effectively "on edge". Furthermore the "vague idea", Niall possesses ~~or~~ may serve to highlight ~~the~~ his inability to comprehend the situation at hand, such that "word's don't click into place". A psycho-analytical reading of this sentence may compound the notion that he cannot comprehend <sup>✓</sup> the situation by pointing the notion, due to the traumatic nature of a missing person has ~~sentenced~~ ~~it~~

reading a lot  
into this



Rendered him incapable of thinking clearly.  
Indeed, this viewpoint can be seen to  
be picked upon when he "clings onto fragments  
of sentence" which as suggested by the  
italicized text "female" only enables  
fragmented sentences to form in his mind.  
Such ~~the~~ Another psycho-analytical reading  
involves zooming into the transitive tactile  
verb cling and its relation to the  
abstract noun <sup>fragments</sup> sentence. One may argue the  
verb-choice cling is for more befitting  
for someone in distress or who is powerless,  
which reveals the power disequilibrium.  
Victims have potential victims have in Pine,  
furthermore, the abstract noun "fragments" may  
point towards the actual breakdown of  
Niall's mind as he learns new information  
pertaining to the crime. Furthermore This  
is further elucidated ~~by~~ when "his  
brain slows [s]", ~~is~~ which insinuates  
that he ~~has~~ is losing cognitive ability.  
Furthermore, his instinctive reaction to "eye  
for-fingers of whiskey and for a glass"  
may be a universal comment on how  
victims of crime ~~at~~, are forced to  
resort to escapism through the resorting  
of drinking, such that pathos is  
evoked for Niall. Lastly, this reading ~~also~~  
~~also suggests~~ grounds Niall as a victim ~~in~~  
~~through~~, to be pitied through the ~~stage~~  
repetition. at the superlative, "We loved  
each other, I loved her so much", the intensifier  
"much" further compounds this anguish in  
conjunction with the tactile description of





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Warm and wet eyes may trigger an emotional response from readers such that Toon invites readers to consider how they may personally feel from losing a victim, through Toon's Niell's response.

Lastly, the ~~use~~ deployment of a crime-scene is also a significant aspect of crime. The "bones" found firstly evoke a sense of horror and have a shock-factor for readers, as we learn these are "human-remains". Closer analysis, postulates that "bones" represent the prolonged period in which a body is unrecoverable, ~~or~~ accompanied by the fact "10 years have passed", ~~and~~ it can be inferred Toon intentionally uses the shocking imagery of "bones" to effectively tell readers, how crimes of such scale, may go unresolved for many years, ~~after~~ the lack of physical tangible evidence not only slows legal proceedings but leaves ~~for~~ victims with endless possibilities with the whereabouts of their loved ones. Furthermore the ~~old~~ literal description "deep-underground" is also used to such effect. While yes "deep" literally suggests, the criminal may have potentially gone to great lengths to lead to the spoliation of crucial evidence. The tandem usage of "deep" and "underground" carry strong connotations of the "underworld", ~~a~~ on-navigatable and distance, this ultimately serves to engage the reader, with how crime-scenes due to their physical obscure geo-location can go unnoticed for 10 years, it also alludes to how



The nature of crime scenes mimic settings far separated from society, such that crime scenes from their horror are other-worldly.

In summation, this essay has shown how Toon & pants  
to readers how the role of police is invaluable in  
the process of detection and overall presence in  
~~the~~ society. Yet also depicts the dualistic nature  
of crime scenes and how the victim's  
picture can be ~~cognitively~~ ~~written~~ ~~overlaid~~ layered and  
left unable to function from trauma. Yet,  
it can also be said that the contradictory  
narrator ~~at~~, provides readers with a multi-dimensional  
way of ~~the~~ interpreting the text as we  
are not limited by the lens of a single  
narrator, but allowed to theorize different  
interpretations e.g. "psychoanalytical".

Looks at some details quite thoroughly but this means there's a tendency to overlook the bigger picture.



09:58 + 5 = 10:03

## PLAN

10

"You've got to show violence, in all its horrors  
you can't sentimentalise it"

NO AGENCY.

Atonement, "liars, liars [burying] <sup>silent</sup> ~~himself~~, forget ~~it~~ <sup>entirely</sup>  
"looked to Briony for help but knew one thing  
"he conceal his crime behind apparent show  
of kindness, ~~and~~ <sup>and</sup> charming ladies son

Ackroyd "deeper afterthought, blackmail, no remorse...  
"many experiments in blackmail."

START: 10:01, FINISH 11

Cruelty manifest itself in both Ackroyd and  
Atonement, as essential elements of crime writing  
although in different ways. One possible reading  
suggests Atonement the ~~ex~~ mental cruelty exerted upon  
Briony and Robbie's <sup>mother</sup> ~~can~~ cannot be decoupled from  
the ~~is~~ built-up to the crime committed, and ~~to~~  
the novel's victimhood. In Ackroyd, the physical  
cruelty Shepherd possesses towards others are crucial  
in best understanding the psyche of the criminal, yet  
cruelty can also be observed to a lesser  
extent such as in minor characters such as Pinkie's  
mental cruelty.



This is not  
at all  
convincing.

Upon a cursory reading of *Atonement*, cruelty can be observed through the relationship Briony has with the "domestic-war refugee" Lola. In the novel's beginning Briony is adamant in her declarative ~~phases~~ imperative commentary ~~nature~~ of Lola to "banish [the truth], silence it and forget it entirely". Firstly, mental cruelty can be said to be observed through the lack of consideration and empathy ~~for~~ Briony exhibits towards Lola, despite being traumatically raped by a man physically older and stronger, the power dynamics in Briony's interaction mirror the way in which P. Marshall conducted his speech. Furthermore, it can also be postulated that Briony takes on after P. Marshall's use of the imperative "bite it, you've got to bite it", such that McEwan is intentionally suggesting the mental cruelty towards Lola enacted by Briony is no different to P. Marshall's physical crime. To further compound this argument, this quote is essential to close-writing in the sense that it effectively strips Lola of her own agency. Such that, the intensifier "entirely" leaves no doubt in the reader's mind, Briony renders the Lola, (literally) voiceless, sidelining her role as a key-witness and denying ~~at~~ her of providing any crucial testimony, which may have drastically altered the outcome of the novel. Furthermore, Lola is made into a collateral victim and accomplice, despite "looking to Briony for help". Lola is prompted at every occasion by Briony to suppress the truth,





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NO closure

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"Briony knew only one thing Lola must not tell the truth; This leaves Lola as an ultimately complicit ~~and~~ in the crime through the spoliation of evidence. Moreover, this is essential to crime writing in the sense that it paints to readers how the actions of Briony's lies, leaves victims such as Lola, caught in a web of circumstance, such that she becomes a collateral (✓) victim. Lastly, mental cruelty is ~~a~~ materialised through how the legal system leaves Robbie and his family. Upon hearing of her son's arrest, Miss Turner shouts "Lies! Lies!" "burying [on the car]" yet the car leaves ~~and~~ "Now and Miss Turner vanishes into whiteness. A cursory approach to this quote suggests pent-up frustration materialises in the physical outpour of "lying" and ~~sketchy~~ repetitive shouting of "lies", this indicative of the psychological toll of her son's arrest has had on Miss Turner. ~~Further, however,~~ ~~suggests~~ However, a more sophisticated tackling of this quote suggests mental cruelty is observable ~~here~~ not only through the psychological toll this has on Miss Turner, but how this initial ~~an~~ observation of mental cruelty is the last we hear from Miss Turner. The transition verb ~~verb~~ ~~verb~~ elucidates how initial accusations attributed towards Robbie, have virtually erased Miss Turner from society, such that not only is she effectively sidelined, we as readers are not given closure on the full extent ~~for~~ the only censorship of mental cruelty has had on Miss Turner. ✓





ARCHYMET

The readers are left speculating on the full extent of wrongfully losing a son would have on the mother, such that critics point out how the sidelining of characters of McEwan, such as Salami Abassi-Freeman say is "McEwan ~~clear~~ deliberately choosing not to tie loose ends" no closure is provided. Lastly, McEwan subverts traditional connotations of whiteness? which evoke a sense of purity or a "blank slate" to one that is elusive, obfuscating the truth.

Ms The full extent of Miss Turner's mental cruelty felt are simply replaced with "whiteness" which shows how "mental cruelty" is a vehicle to sideline collateral victims such as Lola and Miss Turner.

In Archy, it can be argued Sheppherd is both wholly physically ~~cruel~~ and mentally cruel in his crimes. Firstly, Sheppherd is mentally cruel in the sense he chooses to blackmail Mrs Ferris, over the knowledge she had committed a crime herself. Sheppherd, possessing this is his leverage, to which he understands that King's Abba's "hobbies and recreation can be summed up in one word gossip"; knowing it won't get loose of Mrs Ferris' crime not only would she be appalled, but her reputation would be permanently defaced. Indeed, the country/cottage-house genre Archy is set would indeed facilitate the conditions needed for Sheppherd to exploit Ferris, for the financial gain of £1500.

Thus, the mental cruelty of Sheppherd's blackmailing can be extrapolated on a wider scale in numerous ways. The blackmailing by an archetypal middle-class doctor, is Christie perhaps subverting the expectations readers





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s have of doctors, yet also reveal a key psycho-analytical perspective readers can have of Sheppard. Firstly, Sheppard's capacity for mental cruelty can indeed be linked with Poirot's later statement of how men "can have strains of weakness, <sup>Sometimes in his heart</sup> and under the right circumstances" can lead to a crime committed, &. Thus, it seems Sheppard's capacity for mental cruelty is purposed towards highlighting how the sheer financial reward/gain of "\$7560" can enable seemingly "ordinary" members of society to commit such heinous crime. This is further compounded through the murder itself of Dr. Ferron, carried out by Sheppard with the "daggar". As Sheppard begins to close the narrative he reveals how "The dagger was simply an afterthought. I had brought my own weapon. So as to leave no possible trace for me". The dismissive abstract noun "afterthought" is perhaps deployed by Christie to reveal how ~~after~~ despite the physically cruel crime Sheppard committed, he possesses no remorse, he is only fixated on "leaving no trace for me", not the implications his crime has had on others. Moreover, critics point out how Sheppard's vehicle of physical cruelty the dagger, is a common trope in tragedy such as Macbeth and Julius Caesar as it is the benefit of choice of the betrayer "Brutus, Cassius and Macbeth". This is ironic as Sheppard can also be said to be a betrayer, as within Kirby's Abbot Sheppard's role as a doctor would have established him as a trustworthy member of society - yet he ultimately betrays his community through his role in the death of Dr. Mr. Ferron and Ackroyd.

drifting

TURN OVER



Paper Reference:

7717/2A

Examination Date:

080623  
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MANINER QUESTION

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AQA2018V1

SLAB 4





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PAGE 4

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as his relationship with God through the ability to pray is reestablished moreover, the physical loss the Albatross lost on his neck, is regained. Such that, critics such as Dr Quincey Jones, draw parallels to the book of Job, in which the prophet Job, after suffering physical calamities, cries out, "The Lord gives and the Lord takes away blessed be the name of the Lord"; thus despite losing his relationship with God it can be argued the Mariner through blessing the water-snakes is ultimately restored as was Job, and forgiven for his love for God, despite the calamities that befallen the Mariner.

However, it ~~must~~ can be said, as it can be said a restoration of order takes place through nature, it must also be said that the Mariner cannot be said to be forgiven as he remains in an 'ancient' state thus indicating no forgiveness has taken place. In part VII, it is understood the Mariner with a "woful agony" is "forced to begin [his] tale", the & dual-use of Superlatives used in tandem with the imperative "forced" is indicative that the Mariner has received no forgiveness. Rather, the imperative points to how the Mariner's act of repentance is not consensual, he is stripped of agency which bears no resemblance to biblical allusions of forgiveness, in which Christ speaks of how "masters forgive <sup>people</sup> ~~slaves~~ in their entirety for accumulated debts". Furthermore, the superlatives ~~suggest~~ may perhaps serve to evoke a reader-pathos, through the lack of forgiveness for the Mariner.



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Furthermore, it can be argued that forgiveness is never actualised as the Mariner is supernaturally preserved in an eternal liminal state he "pales like night" and is denied a natural death, rather is preserved with "his beard and age is how, his heart is wiser..." Indeed, this argues that rather than forgiveness the antonym - punishment - is actualised but furthermore, Moreover, it can be argued Coleridge perhaps draws parallels between the Mariner and the 13th Century tale of the Wandering Jew, who after taunting Christ at the stages of the cross is forced to roam the earth eternally, telling others of his crime. From a traditional Christian sense, the prolonged sense of punishment is



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SLAB 4

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3

Lastly, perhaps to a lesser extent it can be argued the Mariner is not forgiven by Society for his crime. Upon witnessing the Mariner row, the Pilot's boy responds laughing, "Ha, he, the devil knows how to row". It can be argued, Coleridge uses the Pilot's boy as a proxy, a mouth-piece for wider Society, which view the Mariner as a "devil". Similarly, to how criminals are stigmatised and branded labels such as "thugs, crooks" the Mariner also carries this stigma and perhaps Coleridge intentionally uses this to suggest how Society cannot ever forgive him for his senseless crime.

3

This ~~is~~ This is further ~~into~~ insinuated to which  
the Mariner commits on walking on a  
"lonely road" knowing a frightful  
foul doth close behind him trail.

A psycho-analytical reading of "Lonesome"  
suggests that Coleridge, through isolation  
and ostracisation is not forgiven through  
society. This ~~is~~ further permeates through  
the diction of proximity of the  
foul "trailing closely behind", contemporary  
critics ~~do~~ interpret this being much  
semblance to the idea of a criminal  
record, thus the relative proximity as  
seen through the preposition "close behind"  
suggests, the Mariner can never be  
forgiven due to him never being  
able to distance himself from the  
heinous crime he committed, which ultimately  
leaves society unable to forgive  
him.

3

In conclusion, ~~at~~ this essay has revealed  
that there is more ~~certa~~ credence to the  
view that the Mariner remains unforgiven  
through society's treatment and reaction  
towards him and the supernatural state  
he is suspended in. Although it must be  
noted if a strict theological viewpoint  
is asserted he is ~~unforgive~~ forgiven, as  
through nature's restoration, his relationship  
with God is restored. Yet it is who speaks  
to argue this due to the nature of his  
crime similar to Judas' magnitude, thus the  
Mariner can be said to remain ultimately unforgiven.





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Although there is some  
unnecessary material here,  
there is a clear sense of  
direction. Generally  
purposeful.

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Paper Reference:

771712A

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08 06 23  
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10

Lastly, it can be said to perhaps a lesser extent,  
Parker also exhibits ~~more~~ mental cruelty. Poirot  
points out how 'Parker had made many experiments in  
blackmail' towards his former employer to which  
Poirot verbally reprimands Parker, "don't play the  
force of an honest injured man" after he tries  
to protest the accusation with the exclamation  
"Sir!". It can be said, Parker through the act of  
blackmailing possesses the same ~~act~~ capacity  
for mental cruelty as Sheppherd. Lastly,  
it can be argued Christie perhaps points on  
universal comment on how ordinary-seeming  
society members of society ~~live~~ under the



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guise of "honesty" like Parker, are truly  
capable of enacting mental cruelty, if  
prompted by a large financial incentive,  
~~as seen in~~ which is actualised in  
Parker's checking account.

To conclude, mental cruelty in Ackroyd typifies  
one point, namely towards the possible financial  
motivation of criminals, are prompted by, which  
ultimately triggers the mental cruelty. Yet  
physical cruelty in Ackroyd best represents  
the lack of remorse in criminals such as  
Shepherd. Although, mental cruelty in Atoneout  
seems to ~~be~~ point towards McEwan's own  
personal social commentary. In a 2012 interview  
McEwan says,

"You can't sentimentalise violence,  
you've got to show it in all its horror".  
If violence is to be substituted with  
cruelty, it is plausible mental cruelty  
in Atoneout seems to be indicative of the  
sheer disproportionate mental turmoil victims  
suffer, yet if a Marxist interpretation takes  
precedence it can be argued the mental  
cruelty against Miss Torrens is only made  
possible through the underlying societal  
prejudice against the working class which  
not only enables mental cruelty but  
escalates it.

Some relevant ideas although  
cruelty is not always sharply  
defined and argued with  
supportive textual detail. The  
chosen examples in McEwan are a  
little tenuous. Some repetition

03

10:57 + 5 MIN PLAN = 11:02

Y, tries to ~~pray~~ but physically can't - Mercian  
God  
'SEARCHES'

N, "ancient", "forced to tell his tale", "denies"  
natural depth" → life spiritually extends

N, restoration of order, dry God, can drink, the SUN  
can pray, Mary? GRAMERLY, genuine outpouring  
CONTEXT!!! : DANTE, WANDERIN JEU  
ACTUALIZED

~~nature is that eternal language which~~  
~~the God expresses~~

~~At the~~ The earth much debates as to whether the  
view "The Minner continually searches for forgiveness which  
he never receive" can be substantial. One interpretation  
put forth suggests the Minner is forgiven in the sense  
there is a physical restoration of order. An alternative  
reading of the text suggests that the Minner eternally  
searches for forgiveness, through penance but ultimately it  
can never be actually forgiven, as his punishment  
of 'ancientness' ~~forever~~ permeates. A final interpretation  
argues through a theologian ~~that~~ the Minner is ~~forgiven~~ as  
his ~~relationship with God is never forgiven~~, as  
he is denied a ~~natural physical death~~ for  
Society's but he is now forgiven.

PAGE 4 → NEXT BOOKLET





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One interpretation put forth argues that the Mariner through searching of God's forgiveness eventually does receive it. Firstly, in order to adequately substantiate their position it is important to take into consideration Coleridge's personal penitential views, for which he subscribed to. Coleridge, would ~~not~~ attempt to "nature being that eternal language, that thy God expresses", that "nature and God are inextricably linked. The Mariner recounts how "God himself seemed scarce there to be", and promptly after ~~the~~ ~~glance~~ is "unable look[s] to heaven and trial to pierce" which is his "guilt" and only actualised as a wicked whisper. This can be viewed as the Mariner seeking God's personal forgiveness, he makes attempts to petition to God, yet ~~God~~ God is both physically absent, "scarce" leaving the Mariner isolated from God but also nature, as it should be is absent as the one "Eglocious Sun (like God's own heart)" is ~~but copper and bloody~~. The Mariner, intent searches for forgiveness, and it can be observed numerous times that he receives forgiveness. Take for instance his outpouring plea of gratitude to which "they heard me call" to which forgiveness can be said to actualise through the "joy" and "drinking" which the Mariner and crew can participate in. ~~But further finding to~~ ~~but to Coleridge's personal penitential views~~, Furthermore, it can be argued forgiveness also actualises itself immediately after the Mariner's genuine appreciative outpouring of "O happy living things", to which he unintentionally "blessed them (water-snakes) on a case", to which "the selfsame moment he could pry" and the albatross attached to his neck "dropped to the sea" - Linking, back to Coleridge's coupling of nature and God, it can be understood that the Mariner is forgiven ~~for~~

