

POSSIBLE ANSWERS FOR:

HISTORY OF THEATRE, COSTUME & LITERATURE SG Second Paper [G]

SECTION A TWENTIETH CENTURY LITERATURE

QUESTION 1 - The War Poets

First World War:

1914 – 1918

most destructive war the world had ever seen

modern war used equipment based on scientific knowledge: the machine-gun, poison gas, tanks, aeroplanes and artillery.

generals still in 19th century in terms of strategy

9 – 10 million of men died

trenches provide some protection, mud, rats, sea of casualties

on victory, desire among the Allies to make Germany pay for the damage caused by the war

war changed structure of society

men from the lower classes had to be made officers

At home, women took over men's work – got vote

Huge effect on the twentieth century:

shattered optimism

feeling of disillusionment

What kind of civilisation have we created?

man's inhumanity to man.

"God is dead"

belief in science as the means to create a better world eroded

faith in the human race undermined

Poetry:

Current trend = Georgian - English subject matter, with a strong rural flavour; opposed to the Imperialism

literary war - high degree of literacy, read poetry

highlighted alienation of the fighting man

Must refer to the poems of at least one of the following:

Brooke

Did not write realistically about war, but glorified it;

Sense of patriotism in "The soldier", "Peace",

beautifully constructed sonnets

Sassoon:

stunned by the horrors of battle;
aimed to shock a complacent civilian public
sarcastic, ironic tone
sharp, cutting
writes in down-to-earth, everyday soldier's language
Satirises the generals and others who are out of touch with the truths of the war
Protest poetry

Owen:

pacifist, but desired to serve his country
realities of war dispelled romantic ideas
diagnosed as being shell-shocked
met Sassoon and encouraged to write
preoccupied with the deaths of young men
paternal care of soldiers
sensuous and sensitive,
Keatsian imagery
meticulous craftsman
technical innovator, development of pararhyme

The Second World War

1930-1945

Almost every country in the world dragged into the war
Devastation far worse [Russia, for example, lost twenty million dead]
Mobile war and thoroughly mechanized – lots of different terrains
Civilians made targets for attack, (air bombing).
Atomic bombs dropped on Hiroshima and Nagasaki
Nazi regime - concentration camps, genocide of Jewish race, doctrines of racial superiority
Broke down artificial social barriers.

Poetry:

Not same number of famous poets as the First World War
Unwarlike generation going to war write poems
Last generation of literate people who read and wrote before television.
Far more people educated then before
Poets from wider social and economic background, including men and women, civilians and soldiers.
No illusions about war
No compulsion to glorify
Took success in their stride
Fewer heroes and more ordinary men and women doing their duty
Poetry used to "report" the war, in the days before CNN 24-hour coverage
Poems written about all areas of the war: enlistment and training; support (the people at base or in lines of communication from base to those in action; the engineers, signallers, intelligence, medical corps etc.); the experience of action on land, sea, and in the air; leave; prisoners of war

and the victims of concentration camps and finally those dealing with the aftermath and reflecting back on their war experiences.

Keith Douglas

'Wilfred Owen' of the Second World War

Alert, observant writing style.

Independent-minded

Writes a person, not a history or a tone of voice, into his poems.

Reflect the breadth of war experience he encountered, as well as the terrains and battle-grounds of World War II.

Awareness of impact of war on civilians

Easy language

Used poetry to see himself and English society more clearly

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QUESTION 2 - Sylvia Plath

Wrote her life into her poems

Sylvia's parents = Otto and Aurelia Plath (character in "Daddy", "Lady Lazarus")

German extraction ("Daddy and Lady Lazarus") - Grabow, small town in the Polish corridor

Aurelia become a full-time home-maker; Otto handled finances; age difference; his superior education; attitude of "rightful dominance" ("The Applicant")

early years spent close to the sea (lots of sea images e.g. "Daddy")

first poem published by the *Boston Sunday Herald* - aged 8 ½

Otto: amputation of a leg due to diabetes ("Daddy")

School years, attractive, popular

Desperate for relationship - "Physically I want a colossus!" (The Colossus)

Became depressed - won first prize from *Mademoiselle* magazine - inspiration for (The Bell Jar)
exhaustion and depression; wanted to be accepted into writing course - wasn't, shock treatments, attempted suicide, more shock treatment (references in "Elm")

Fulbright grant to Cambridge

met Ted Hughes (would feature in a lot of her poetry, inspired her to continue working)

marriage, travel to Spain

ride horse - "Ariel"

teach English at Smith College - overwhelmed, feelings of depression

needed constant reassurance from Tom

attended an evening poetry class with Robert Lowell - confessional poet

pregnant - "You're", "Morning Song"

The Colossus and Other Poems

Frieda Rebecca born - "Morning Song"

miscarriage led to "Parliament Hill Fields"

in hospital for appendectomy ("Tulips")

moved to a thatched country house in Devon, set in an orchard of apple trees and Sylvia was

taught by her midwife how to keep bees ("The Arrival of the Bee Box")

gave birth to Nicholas Farrar Hughes

discovered that her husband having affair w. Assia Wevill - intense jealousy

separated ("Daddy", "Lady Lazarus" - telephone reference)

attacks of flu and fever = "Fever 103"
 nuclear fall-out, military in America
 brilliant flood of poems in new London flat - "a genius of a poet."
 illness, loneliness, depression, cold, two small children = suicide "Edge"; breaking up in pieces
 "Elm", "Fever 103"
 lived through time when pressure on women to return home
 beginnings of the feminist movement = "The Applicant"
 conflict between woman and poet = "The Applicant"
 perfection of death = "Ariel", "Edge"

[30]

QUESTION 3 - Virginia Woolf

"Clothes, which represent gender, change our view of the world and how the world views us; as gender changes our views and how the world views us. Orlando's change is outwardly visible in his/her clothes, but in fact the change is more profound than merely dress."

Discuss this statement with reference to Virginia Woolf's *Orlando*, indicating how this statement pertains to one of the main themes of the novel.

[30]

QUESTION 4 - Edward Albee

George: "And the west, encumbered by crippling alliances, and burdened with a morality too rigid to accommodate itself to the swing of events, must...eventually..fall" – reference to US dream

The American Dream

New world - dramatic break from European past: inequality, lack of freedom and opportunity.
 America - free and equal, no one oppressed, no one starved, a person of ability can improve position in life.
 promise of limitless opportunity
 immigrants flooding in from Europe
 Americans work with energy and drive
 Rags to riches stories
 ability to fulfil its promise of success beyond people's wildest dreams (Abraham Lincoln= poor, but becomes President)
 chance to start afresh
 put old ways behind them
 create a kind of earthly paradise
 often viewed materialistically - right of every person to improve materially/economically
 always at forefront of exploration (frontier mentality)
 state of mind: growth, change, development of new ideas and new behaviour patterns

sense of mission: offer people a better life
very patriotic – best values in world

How the dream has failed:

For Negroes and Red Indians – have nots

Civil Rights campaigns

Some people cannot acquire trappings of success

personal achievement required – large numbers could not survive

victims of circumstances (e.g. Great Depression)

increasing government intervention in the economy

ignore spiritual side of life

money as an end in itself

1950s self-satisfied period

complacent

anti-Communist witchhunts – allegations not proof

1960s rebel vs complacency

Kennedy's assassination

military involvement in Vietnam

assassination of Martin Luther King

savage rioting

The Play:

- sets up popular American culture throughout (Martha and name of Bette Davis movie; one game recalls film: *Bringing Up Baby*; lines from *A Streetcar Named Desire* ("Flores para muertos"); George and Martha for George and Martha Washington, and therefore to imply that the USA has not lived up to its idealistic beginnings.
- Albee is an existentialist - man's metaphysical alienation in a senseless universe
- Social satirist – depicts social alienation - cruelty is shared after kindness is rejected; hatred becomes tie that binds; rupture between parents and children (woman who does not want children has an imaginary pregnancy and an imaginary son is killed by his father, who may have killed his own parents, and whose father-in-law "couldn't care less what happens to his only daughter.")
- vacuousness, coarseness and false values of American society; attacks substitution of artificial for real values
- condemns complacency
- condemns conformist culture which seems imminent - anti-humanist, opportunistic, all-American Nick (Nikita Khrushchev)
- condemns cruelty, emasculation: emasculating women and emasculated men (Martha eats cubes of ices; threatens to "fix" her husband; refers to him as "it"; publicly humiliates him when she needles him into breaking a whiskey bottle - a symbolic castration ceremony. George is a passive, futile man who at least is imaginative enough to try to compensate with words and small actions)
- explores illusion and reality (George and Martha's child, Honey's pregnancy - both illusory - are, or were, "real" enough to the two sets of "parents"); Need to get rid of illusion (American dream). "The Exorcism" focuses on the ritualistic removal and purification of the illusion upon which George and Martha have based their lives. In

“killing” the child, Albee suggests that George kills the way of life of which the child was a crucial part.

- Without dream, can achieve self-knowledge (“We all peel labels, sweetie”). This does not mean that they will be happier, or that they will necessarily build a life founded on truth, but both at least have become possible.

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QUESTION 5 - Harold Pinter

Comedy of Menace:

Comedy of menace: "comedy of manners". Begin on comic note, end in a situation either of actual violence or of psychological catastrophe; distinctive tragi-comic blend; "is funny up to a point. Beyond that point it ceases to be funny, and it was because of that point that I wrote it."

Essay must explain how both aspects of the genre are demonstrated:

Comedy:

- Comic use of character: stock characters of Meg – funny landlady type from British farce, Lulu- blonde bimbo type, the Irishman and the Jew...
- Comic use of dialogue: Humour found in use of language habits and rituals; words used in an unusual context – succulent old washing bad, taking the Michael; mixture of linguistic registers
- Music hall characteristics (double act) – Goldberg and McCann
- Physical comedy routines – the sitting down, the game of blind man's buff
- Well-known jokes (the Irishman, the Jew etc.); why did the chicken cross the road?
- Nonsensical phrases used in the interrogation, making it both scary and funny
- recognisable reality of the absurdity of what we do and how we behave and how we speak.
- humour often largely verbal (like comedy of manners); unexpected, accuracy of description; repetitions, rhythms and ambiguities of contemporary speech; Absurdist techniques - non sequitur, strong verbal rhythms, the repeated use of seemingly irrelevant clichés

Menace:

- Written like Agatha Christie thriller
- We feel sympathy for characters (Meg, Petey, Stanley, Lulu);
- frightened by terror of interrogation, intrigued, angry at unfair treatment etc. very engaging
- nameless and unspecified terror, often from the outside, sometimes a projection of a character's insecurities and fears, contaminates an apparently secure world, confounding a defenceless creature huddled inside his room;
- people tend to huddle inside their rooms or houses, often in darkness, seeking security; (Stanley, for example, claims never to have stepped outside the door of his room when he lived in Basingstoke. When Lulu tries to make him go outside with her, he refuses);

- commonplace situation invested with menace, dread and mystery; the deliberate omission of an explanation or a motivation for the action; (Stanley cruelly teases Meg about the two men with a wheelbarrow in the back of their van who are looking for *a certain person....* Just as she is terrified by this nameless threat of retribution for unknown crimes, so we can be terrified when the same fate overtakes Stanley).
- Stanley's breakdown is terrifying even though we never know what he is guilty of; The more doubt there is about the exact nature of the menace, the exact provocation which has brought it into being, the less chance there is of anyone in the audience feeling that it could not happen to him;
- cast doubt upon everything by matching each apparently clear and unequivocal statement with an equally clear and unequivocal statement of its contrary; creates air of mystery and uncertainty; within ordinary of surroundings lurk mysterious terrors and uncertainties
- Can we ever know the truth about anything or anyone? Is there any absolute truth to be known?
- man's need to dominate fellow man (battle for dominance, with the characters carefully calculating their opponents' strengths and weaknesses, as if they were players in a hard-fought game)
- Interrogation - set out to destroy Stanley
- Meg = would-be mother and mistress to Stanley
- Stanley tells Meg about the anonymous and cruel people who, he claims, "Carved me up" (page 23) at the concert hall

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TOTAL FOR SECTION A: [60]

SECTION B SOUTH AFRICAN LITERATURE

Answer any TWO questions from this section.

QUESTION 6 - Douglas Livingstone

- Truly South African poet
- very African
- scientific powers of observation combined with an imaginative use of metaphor
"Science and art are two sides of a single coin. Science has helped me to be precise in poetry and vice versa. I have always maintained science is humanity's search for the truth and art is humanity's interpretation of the truth; poetry is probably a combination of the two"
- poems very scientifically worked out in terms of structure (line length, meter, rhyme scheme, internal rhymes etc, verse length – examples from The Lost Mine, Dust etc.)
- scientific in terms of nature and relationship between man and his world (Gentling a Wildcat)
- uncertainty – everything needs to be tested

- uses unexpected images, incidents and rhythms; an economy of words; fascinated by **language** and its potential
- vacillates between **pessimistic** and **optimistic** views of the world
- uses a combination of **lyrical** and **dramatic** techniques
- poetry is seen as **re-ordering experience**, rather than simply representing it; art is a desperate game - a means of generating new possibilities from within poetic language itself; in an apparently fractured world, things can be synthesized in a poetic universe of metaphor and symbol
- brutal, graphic **imagery**
- concerned with **nature** and the relationship between man and his world (*Pteranodon*, *Leviathan*, *Gentling a Wildcat*, *The Lost Mine*, *A Flower for the Night*, *Sleep of my Lions*)
- wants readers to be challenged into having some care, some concern, some identification with this beautiful planet
- Not romantic about animal kingdom perceives **animals** as creatures in their own right with a legitimate world of their own; does not give them a human consciousness; his animals are concerned with bare **survival** in a tough, often violent world; nature is biological struggle. He is a poet of the instinct to survive and he finds a kind of heroism in the act of survival. External nature becomes a metaphor of existential effort
- Wild animals represent a sort of harsh freedom and beauty from which humanity is inexorably excluding itself; "I am optimistic about the planet and its inherent life-force, but pessimistic about man - the ultimate polluter through his greed and numbers."
- **Nature** is harsh and unrelenting, neither a pastoral retreat (the romantic attitude) nor a hunter's paradise (the colonial attitude), but a "stark, animal-infested land, threatening, ominous, unlovely."
- Nature will always win in the end
- Cycle of nature
- Explores themes of **alienation**; often his protagonists are alone (*Pteranodon*/*Vanderdecken*) and even his animals are isolated; failed relationships dominate (*Dust*)
- Uses "**subterfuge**" or "**mask**"; in other words, uses **personae** which are removed from himself; often taking an ironic stance towards them, e.g. in *Sjambok*, he satirizes an ex-hunter, in such a way as to implicate him in the violence of his continent; often adopts the mask of Giovanni Jacopo, who reflects on love, life and artistic creation in a bawdy, humorous and extravagant way.
- **Social poems** seldom offer explicit programmes of reform, thus making him a refreshing SA poet; observes the facts as they exist; in *Dust*, he uses a series of intimate details to create a picture which criticizes the social system which moulded the life and death of Mac the Knife; he steers away from sweeping panoramas and concentrates rather on an individual life or situation; neutral observation; unemotional
- Often presents the **clash** between Western and African models, the technological and the rural, black and white etc; colonialists (the man with the Bible or the gun) are given little credence; at times he also shows contempt for liberals e.g. "All Men are Brothers/-So runs the Fable,/ & the First of these/ Were Cain and Abel"; **uncertainty**

comprises his poetic and philosophical attitude, rather than the certainty of the Christian humanist or the Marxist.

- Unique and highly skilled poet

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QUESTION 7 - Gcina Mhlope

Effectively explores the lives of women

Interesting and detailed characterisation, we can identify with all the characters:

- Zandile: creative, lonely, imaginative, initially not politically aware - wants to be a white person so that she can have nice clothes, shoes and a car, storyteller in making, give Gogo purpose in life, misses Gogo hugely – continues to write, wants to be a teacher; praise poem for Mr Hlatshwayo who is going on pension; ultimately Z is her vehicle – she is independent, clever, funny, aware of all that is happening, sympathetic etc. Her father is married to someone else and has six children and so she is “no-one’s responsibility”; Z’s ebullient energy, optimism, imagination and determination provide humour and emotional depth to the story; Charming, funny, quirky (letters on sand) innocent, alive with imagination
- Gogo: believes in importance of education; sees potential in Z; child very NB to her, gives Z gift of stories and magic to tell them; believes in traditional values, yet also flexible and wants Z to succeed; human values = everything that grows has feelings, cares for her emotionally and materially, desperate when Z is gone – feelings for grandchild never die
- Lulama: lives in the Transkei with her husband and four children, inflexible adherence to traditional values as result of own disappointments, wants Z to do woman’s work in order to find husband; arranging a marriage for Zandile with the nephew of the richest man in the village; has wanted Zandile to be with her for years; left Zandile because her husband would not have accepted her. Lulama’s hard times: after she had married, working in Durban for two pounds a month, sending money home to her children in the Transkei. Joined a band called “Mtateni Queens” and sang at weddings; hard work; hoped for better things which never came; wants to disillusion her child of any unfounded hopes that she might have. One day five men in black suits and shiny shoes came in, ordered the band to sing a song over and over, tried to grab her, Zandi’s father stepped in and knocked him down. He then persuaded the gang to let them go. Lulama fell pregnant which interfered with the band cutting a record and going on tour. She stayed in Durban until Zandile was born; we see what is expected in traditional society
- Lindiwe: more traditional, accepting of roles of women; innocent confusions around womanhood; knows traditional beauty remedies and remedies; physically mature, gets period; goes to Joburg; a bit boy crazy after meeting Paul at the wedding

Explores the apartheid regime in a fresh manner:

- We see how the characters are doubly oppressed (women and black)
- Certain aspects are hinted at indirectly: Pass laws; Bantu education; Group areas act; Separation of family due to apartheid

- But, although certain events happen in 1976, there are no direct references to politics of the time, we are allowed to make connections

Simple dramatic story, arranged into fourteen scenes,
 Lots of singing and dancing and action to create vibrant energy which saves piece from getting solemn or too tragic (sugar sugar)
 Simple devices such as radio announcement to move story on
 Simple dramatic devices – two handers, monologues, songs

Although it deals with G's own experience, does not indulge
 Unsentimental approach; Real coming of age story – puberty dealt with sensitively, innocent confusions addressed; End of play deals with human loss – identifiable and engaging for all criticised by some as lacking political clout.

Universal work, dealing with role of women in society, friendship, importance of family, expectations and dreams etc.

It is an intensely personal story - not protest, theatre of resistance of theatre of liberation (personal, seemingly apolitical story, which is gentle, beautiful and tragic, but never sloganeering)
 Different type of opposition – convince audience of humanity
 Carries a consciousness of its time and reflects this truthfully.

Moving, funny, thought-provoking, makes statement about universality of experience – ultimately we are all the same as human beings

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QUESTION 8 - Athol Fugard

Fugard = master story-teller
 Doesn't preach political sermons
 Plays are universal, deal with lives of ordinary people

An attempt to understand the genesis, nature and consequences of creative energy. Fear of drying up of my creative energy. He used the symbolic vocabulary of the play to understand personally dreaded moment of darkness - the extinction of creativity.

The Road to Mecca is so very realistic and contains so much specific detailing that it is hard to believe that it is, in fact, fiction. "As usual, I have concentrated on the specifics of the story and let the universals take care of themselves."

Very intimate
 Also interesting because of woman on whom play was based: historical and artistic significance

Inherently South African writer. Recognises the rhythms of our speech and always adjusts his writing to the specifics of each character's background and environment. Thus the language in

the play is for the most part the language appropriate to New Bethesda: formal and sedate. The Karoo doesn't generate slang and there is therefore a calm and precise language with a polite and meticulous use of words. Elsa has to take on that idiom when she arrives. When she loses her temper in Act II, it is Cape Town talking. BUT appeals to all.

Element of debate and argument running through the plays. The characters Fugard has chosen are strongly opposed to one another, thus making conflict inevitable. Since he has worked on stage he understands the dynamics which are needed if a scene or play is to remain compelling to an audience.

Fugard's language, typically, borders on poetry in its careful use of imagery and symbol. In *The Road to Mecca*, candles, Mecca, light and dark, Patience, the story of the boy who jumps, the Camel yard and Owl house all become symbolic in the exploration of the play's themes. Light and darkness stand for many things - creativity and stagnation, vision and blindness, hope and despair, life and death. The danger Helen faces (the loss of her power to create, her approaching death, her increasing blindness) is seen as encroaching darkness. This fighting against the night is a life and death struggle "which Fugard ultimately sees as positive, because the play ends with a message of hope, human courage and connection". Helen needs to accept the darkness if she is to become a "master" creator.

The themes of the play are universal and have international appeal:

- **Loneliness:** The path of an artist is a lonely one. To choose Art seems often to imply being forced to choose loneliness as well. All three characters are desperately lonely. Marius has lived for many years with the secret of his love for Helen; he attempts to overcome his loneliness through religion. Elsa is seeking someone to love and trust, after having been hurt terribly by her married boyfriend, David. Helen turned to art after the death of her husband and she attempts to overcome her loneliness through her art, though it is her art which has caused her loneliness in the first place. The location of the play in the desert adds to the atmosphere of loneliness and isolation. Old age is also strongly associated with loneliness.
- **Creativity:** The only reason I have for being alive is my Mecca." Helen's creativity gives her a reason for living. The greatest fear she has is of losing her creativity. Courage and creativity are seen as being related. Helen has dared to be different.
- **Religion and Art:** Marius sees Art as being diametrically opposed to Religion - the reason Helen is now in such a bad way is because she left the Church in order to create (p.68). Marius' religion is strict and uncompromising, about doing one's duty. He is convinced that he is doing the best for Helen. For Helen, religion became meaningless many years before she started creating. She describes the word 'God' as "a little stone, a cold, round, little stone." The vision of her Mecca came as a revelation which would fill the emptiness of her life. Marius sees Helen's art as a hobby and Elsa sees it as Helen's work. Is art a disembodied thing or an intrinsic part of the people who create it? It is ironic that the so-called Christians have been guilty of prejudice and of tormenting Helen.
- **Displacement and Dispossession:** Patience represents the displaced and the dispossessed. She accepts what life throws at her and Elsa sees that as being what is happening to Helen. She introduces the wider South African context into the play. She is also a

mother and therefore a symbol of what Elsa could have been. Patience has created a child, Helen has created her Mecca and Elsa had the potential to create a child, but aborted it: "I put an abrupt and violent end to the first real consequence my life has ever had." Elsa sees that they are all related to one another symbolically when she says: "that baby is mine, Helen. Patience is my sister, you are our mother...and I still feel fucking lonely." The coloured people in the region are also a part of the dispossessed class and they are the only ones in the community who have truly accepted Helen and shown her kindness. ("Katrina is the only friend I've got left in the village.")

- **Personal Freedom:** Helen's art is her expression of her personal freedom. It is what the village folk fear. The Camel Yard/The Owl House are the external embodiments of her vision. These creations of an eccentric old lady become a symbol for artistic creations of any kind and her struggle to defend them becomes, in turn, a metaphor for all individual struggles against oppression. Elsa says: "Those statues out there are monsters...for the simple reason that they represent Helen's freedom." Her struggle thus also becomes a means of exploring the universal struggle of all people for meaning and dignity. Is Marius like the rest of the village in resenting her freedom or does he genuinely not understand her and want the best for her? (see. p.66-67) While Elsa celebrates Helen's freedom and calls her "the first truly free spirit I have known", both she and Marius are trying in their own ways to take away Helen's freedom by imposing their choices on her. Elsa tries to goad Helen into standing up for herself, but her methods are of the protest/placard brigade. Helen doesn't respond to that. She won't lobby for herself and has no sense of politics.
- **Trust:** The play centres around the concept of trust as being superior to love in a relationship. Marius loves Helen but he doesn't trust her. He regrets that she has not been able to trust him either. Elsa's last words in the play are "Open your arms and catch me! I'm going to jump!" She has had to learn to trust again after her experience with David.

QUESTION 9 - Zakes Mda

- Magic realism uses extraordinary visual imagery to create magical atmosphere
- Blurs the distinction between fantasy and reality.
- Equal acceptance of the ordinary and the extraordinary.
- Transform time and space into magical and elastic concepts in which time present and time past co-exist unproblematically with time future;
- charging the here and now with the fiery breath of symbol and allegory
- Reality is transformed into the miraculous by infusing it with the unexpected and with a joyful acknowledgment of the deeper, darker, creative forces of the natural world which refuse to be explained or contained by science and technology and even religion. This makes reality magical.

Mda's imagery is sometimes non-literal: use of strange, evocative turns of phrase, and is sometimes contained in the characters, episodes and environments he creates.

Toloki's character – facial features, use of costume, combination of foods (Swiss cake and green onion), all belongings in shopping trolley, use of smell all combine to create powerful visual image of character – creates magical atmosphere in that his smell has power. His strangeness emphasised by the inappropriateness of his relationship with Noria – in contrast to her beauty (beauty and the beast kind of relationship) “We are like two hands that wash each other”.

That Mountain woman - razor blades in her tongue

Noria - tall, graceful, with sharp features; 15 months of being pregnant, then again – gave birth to Vutha twice; meanings of names create visual imagery: Vutha = “burning fire”. “Jealous Down”; “Mistake”.

Jwara's death and the description of the body: sitting as they remembered him, his bulging eyes staring at the figurines, with glimmering gossamer spun all around him and in front of him a piece of paper on which he had bequeathed all his figurines to Toloki.

Nefolovhodwe, the furniture-maker, keeps flea circus, makes coffins – images of different kinds of coffins

The funeral procession meets up with a wedding procession going in the opposite direction. The miracle caused by Toloki's intervention.

The bathing scene: Noria warms the water, asks Toloki to undress; wash one another in a dream-like state, their movements slow and deliberate, silent.

Toloki's drawings and their powers

Story of Noria's laughter: people used to tickle the baby to hear her laugh. Eventually she got sores under her armpits from all the tickling and her laughter turned to tears.

Story of Mountain woman and health assistant

Bizarre religious story: Apostolic Blessed Church of Holly (sic) Zion on the Mountain Top: reputation for extracting demons and healing people with his holy water. Toloki would laugh at this man and at his flock who would vomit and empty their bowels on the hillside in order to cleanse themselves.

Vutha's second death: involvement with Young Tigers; planned ambush on the hostel dwellers; Vutha became informer; necklacing and use of Danisa to light match: "burnt The Second because he is a Sell-out".

Use of imagination – use of the magazines to create home and garden: ideals kitchens, lounges, dining rooms, bedrooms, swimming pools, gardens and houses. stroll hand in hand through the grandeur, playing together that they live in these wondrous environments.

The figurines and their effect on the children

Images of celebration of New Year: noise and hooters and burning tyres at every street corner.

"Somehow the shack seems to glow in the light of the moon, as if the plastic colours are fluorescent. Crickets and other insects of the night are attracted by the glow.... Tyres are still burning. Tyres can burn for a very long time. The smell of burning rubber fills the air. But this time it is not mingled with the sickly stench of roasting human flesh. Just pure wholesome rubber."

[30]

TOTAL FOR SECTION B: [60]

TOTAL: 120