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COVER PAGE

ENGLISH FIRST ADDITIONAL LANGUAGE GRADE 12
MIND THE GAP
SHORT STORIES
CHANGES: An Anthology of Short Stories
By B Walter

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Curriculum and Assessment Policy Statement (CAPS) Grade 12 English First Additional Language Mind the Gap study guide for the Short Stories: **Changes by B Walters**.

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Acknowledgements
The extracts from the S*hort Stories* in this study guide are from *Changes* by B Walters

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Ministerial Foreword

The Department of Basic Education (DBE) has pleasure in releasing the second edition of the *Mind the Gap* study guides for Grade 12 learners. These study guides continue the innovative and committed attempt by the DBE to improve the academic performance of Grade 12 candidates in the National Senior Certificate (NSC) examination.

The study guides have been written by teams of exerts comprising teachers, examiners, moderators, subject advisors and coordinators. Research, which began in 2012, has shown that the *Mind the Gap* series has, without doubt, had a positive impact on grades. It is my fervent wish that the *Mind the Gap* study guides take us all closer to ensuring that no learner is left behind, especially as we celebrate 20 years of democracy.

The second edition of *Mind the Gap* is aligned to the 2014 Curriculum and Assessment Policy Statement (CAPS). This means that the writers have considered the National Policy pertaining to the programme, promotion requirements and protocols for assessment of the National Curriculum Statement for Grade 12 in 2014.

The *Mind the Gap* CAPS study guides take their brief in part from the 2013 National Diagnostic report on learner performance and draw on the Grade 12 Examination Guidelines. Each of the Mind the Gap study guides defines key terminology and offers simple explanations and examples of the types of questions learners can expect to be asked in an exam. Marking memoranda are included to assist learners to build their understanding. Learners are also referred to specific questions from past national exam papers and examination memos that are available on the Department's website – www.education.gov.za.

The CAPS editions include Accounting, Economics, Geography, Life Sciences, Mathematics, Mathematical Literacy and Physical Sciences. The series is produced in both English and Afrikaans. There are also nine English First Additional Language (EFAL) study guides. These include EFAL Paper 1 (Language in Context); EFAL Paper 3 (Writing) and a guide for each of the Grade 12 prescribed literature set works included in Paper 2. These are Short Stories, Poetry, *Cry, the Beloved Country*, The strange case of Dr Jekyll and Mr Hyde, *Macbeth* and *My Children! My Africa!* Please remember when preparing for Paper 2 that you need only study the set works you did in your EFAL class at school.

The study guides have been designed to assist those learners who have been underperforming due to a lack of exposure to the content requirements of the curriculum and aim to mind-the-gap between failing and passing, by bridging the gap in learners' understanding of commonly tested concepts, thus helping candidates to pass.

All that is now required is for our Grade 12 learners to put in the hours required to prepare for the examinations. Learners, make us proud - study hard. We wish each and every one of you good luck for your Grade 12 examinations.

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Dear Grade 12 learner

This *Mind the Gap* study guide helps you to prepare for the end-of-year Grade 12 English First Additional Language (EFAL) Literature exam.

There are three exams for EFAL: Paper 1: Language in Context; Paper 2: Literature; and Paper 3: Writing.

There are nine great EFAL *Mind the Gap* study guides which cover Papers 1, 2 and 3.

Paper 2: Literature includes the study of novels, drama, short stories and poetry. A *Mind the Gap* study guide is available for each of the prescribed literature titles. Choose the study guide for the set works you studied in your EFAL class at school.

This study guide focuses on the eight prescribed short stories examined in Paper 2: Literature. You will need to study all eight short stories for the exam:

1. *Forbidden Love* by Can Themba
2. *Rejection* by Mariana Bâ
3. *Eveline* by *James Joyce*
4. *A bag of sweets* by Agnes Sam
5. *Class act* by Namhla Tshisana
6. *The wind and the boy* by Bessie Head
7. *The girl who can* by Ama Ata Aidoo
8. *Triumph in the face of adversity* by Kedibone Seku

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How to use this study guide

There is one chapter for each of the short stories. Each chapter includes a summary, a brief statement of the importance of the title, and the themes. More detail is given on how the story is told by examining:

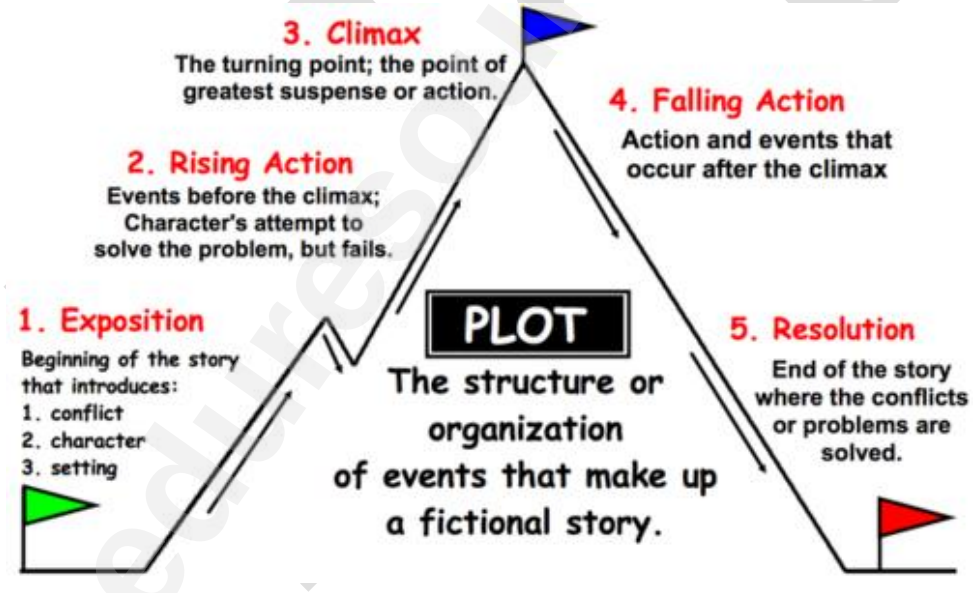
Setting;
Structure and plot development;
Characterisation;
Style;
Narrator and point of view;
Diction and figurative language; and
Tone and mood.

All of the above information is also summarised in a set of notes. Use these notes to hold the eight short stories clearly in your mind.

You can test your understanding of each short story by completing the activities, and using the answers to mark your own work. The activities are based on exam extracts.

Learn all of the vocabulary lists for each short story at the end of each chapter.

Structure and plot development



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A short story requires the reader to understand and unpack its main elements. These elements apply to most short stories. The following is a simplified table that you can use with any short story immediately after reading it. This analysis will assist you when you prepare for a test, an assignment or revise for examinations.

SHORT STORY ANALYSIS SHEET

Title: _____ **Author:** _____

Setting	WHEN & WHERE does the story take place?
Characters	Who are the characters in the story?
Characterization What are the personality traits of each character?	**Definition of character trait:** Personality characteristic or inherent value that someone has which they are unlikely to change and that helps to make an individual into the kind of person he/she is.
Theme (The Message) What is the main idea of the story?	The theme is a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly. A short story may have more than one theme.
Tone	Tone is a quality in the voice that expresses the speaker's feelings or thoughts, often towards the person being spoken.
Mood Describe how you felt reading this story. (Use the author's intentions, not bored)	Mood explains the way you feel at a particular time: Are you feeling good or bad, cheerful or irritable, etc?
Imagery What pictures could you visualise as you read the story?	The use of literary devices e.g. figures of speech and sound devices. Simile, personification, metaphor, irony, synecdoche, metonymy, assonance, alliteration, etc. Refer to CAPS, pages 31, 32 and 46
Point of View	What narrative perspective from which the story is told?
Conflict List and describe the different types of conflict from the story. Which are internal and which are external?	Internal (self vs. self) External (self vs. person, society or nature)

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SELF ASSESSMENT WORKSHEET

NAME OF LEARNER:…… CLASS:……..

SHORT STORY ANALYSIS Title: _____Author: _____	
Setting	
Characters	
Characterization	
Theme(s)	
Tone	
Mood	
Imagery	
Point of View	
Conflict	Internal
	External

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Study tips

1. Divide your workload into manageable sections. This will help you to focus. Take short breaks between studying one section and going onto the rest.

2. Have all your materials ready before studying a particular **section of your work – pencils, pens, highlighters, paper, glass of water, etc.**

3. Be positive. It helps you to retain information.

4. You learn better when using colours and pictures. Use highlighters of different colours whenever you can.

5. Repetition is the key to remembering information you have learnt. Constantly go over your work, until you can recall it with ease.

6. Work with a partner. Teach each other what you have learnt. It is worth reading your revision aloud.

7. Sleep for at least eight hours every night. Eating healthy food and drinking plenty of water are all important things you need to do to stay refreshed.

8. Studying for exams is like exercise, so you must be prepared physically and mentally.

9. Practise past papers, familiarise yourself with the format, structure and type of questions.

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On the exam day

Make sure you bring pens that work, sharp pencils, a rubber and a sharpener. Make sure you bring your ID document and examination admission letter. Arrive at the exam venue at least an hour before the start of the exam.

Go to the toilet before entering the exam room. You don't want to waste valuable time going to the toilet during the exam.

You must know at the start of the exam which two out of the four sections of the Paper 2 Literature exam you will be answering. Use the 10 minutes' reading time to read the instructions carefully.

Break each question down to make sure you understand what is being asked. If you don't answer the question properly you won't get any marks for it. Look for the key words in the question to know how to answer it. You will find a list of question words on pages xiv and xv of this study guide.

Manage your time carefully. Start with the question you think is the easiest. Check how many marks are allocated to each question so you give the right amount of information in your answer.

Remain calm, even if the question seems difficult at first. It will be linked with something you have covered. If you feel stuck, move on and come back if time allows. Do try and answer as many questions as possible.

Take care to write neatly so the examiners can read your answers easily.

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Overview of the English First

Additional Language Paper 2:

Literature Exam

In the Paper 2 Literature exam, you need to answer questions from two sections. Choose the two sections that you know best:

- Section A: Novel
- Section B: Drama
- Section C: Short stories
- Section D: Poetry

A total of 70 marks is allocated for Paper 2, which means 35 marks for each section you choose.

You will have two hours for this exam.

Here is a summary of the Paper 2 Literature exam paper:

Question number	Title of novel	Type of question	Number of marks
Section A: Novel *If you choose Section A, answer ONE question. Choose the question for the book you have learnt.*			
1.	*Cry, the Beloved Country*	Contextual	35
2.	*The Strange Case of Dr Jekyll and Mr Hyde*	Contextual	35
Section B: Drama *If you choose Section B, answer ONE question. Choose the question for the play you have learnt.*			
3.	*Macbeth*	Contextual	35
4.	*My Children! My Africa!*	Contextual	35
Section C: Short stories *If you choose Section C, answer BOTH questions. You will not know exactly which short stories are included until the exam. TWO stories will be set. Answer the questions set on BOTH short stories.*			
5.1	Short story	Contextual	17 or 18
5.2	Short story	Contextual	17 or 18
Section D: Poetry *If you choose Section D, answer BOTH questions. You will not know exactly which poems are included until the exam. TWO poems will be set. Answer the questions set on BOTH poems.*			
6.1	Poem	Contextual	17 or 18
6.2	Poem	Contextual	17 or 18

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What is a contextual question?

In a contextual question, you are given an extract from a short story. You then have to answer questions based on the extract. Some answers you can find in the extract. Other questions will test your understanding of other parts of the story. Some questions ask for your own opinion about the story.

What are the examiners looking for?

Examiners will assess your answers to the contextual questions based on:

- Your understanding of the literal meaning of the story. You need to identify information that is clearly given in the extract.
- Your ability to reorganise information in the short story. For example, you may be asked to summarise some points.
- Your ability to provide information that may not be clearly stated in the extract provided, using what you already know about the text as a whole. This process is called inference. For example, you may be asked to explain how a figure of speech affects your understanding of the story as a whole.
- Your ability to make your own judgements and form opinions about aspects of the story. This process is called evaluation. For example, you may be asked if you agree with a statement.
- Your ability to respond to the emotional level of a short story. This is called appreciation. You may be asked to discuss how the writer's style helps to describe the tone and mood of the extract.

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Forbidden Love

by Can Themba

Can Themba was born on 21 June 1924 in Marabastad, Pretoria, into a family of four. He won a scholarship to study at Fort Hare College, where he received an English degree in 1947. He later obtained a teacher's diploma and taught in Johannesburg's western township areas. In 1960 he started working for *Golden City Post.* He went into voluntary exile in Swaziland in 1963 and in 1966 his writing was banned in South Africa. He died in 1968, in Swaziland.

Can Themba

1.Summary

The story is about two people who loved each other deeply and had to hide their feelings. Michael is black and Dora is coloured. The two lovers are eventually exposed when Dora's little brother, Bobby, is told at his school that his sister is in a relationship with a native. A fight follows and Meneer Carelse (school teacher), who is in love with Dora, finds out. He tries to convince the Principal that her family must be told, and much against the Principal's wishes, he goes to tell the whole community about what they considered a 'scandal'. The irony in the story lies in the fact that Davie (Dora's brother) has had a relationship with Salome (Mike's sister) from which a child was conceived.

2.Title

Forbidden Love refers to a romantic relationship between two individuals which is not approved because of **among others**, religious, cultural, political differences. In this instance it refers to a romantic relationship between Dora and Michael, which is highly discouraged by the 'coloured people' of Noordgesig.

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3.Themes

3.1 Fear

The theme of fear is woven throughout the story. Dora's family lives their life in fear, as they feel that they do not want to have any involvement with black people. Their peers' actions and beliefs that make them think that black South Africans are beneath them or are less human than they are.

3.2 Hypocrisy

Hypocrisy is when one claims to have certain high standards or beliefs than is the case or doing the opposite of what you say or believe. In the case of this story, Davie had a relationship with Salome (a black woman) and a child was born. Ironically, Davie still considers it appropriate to beat Mike up due to him having a relationship with Dora. This may leave some readers to suggest that Davie, like many other racist people at the time, is a hypocrite.

3.3 Apartheid

Apartheid ('apartness' in the language of Afrikaans) was a system of legislation that upheld segregationist policies against non-white citizens of South Africa. Racism is influenced by the idea that one race is superior to another. Like in the story, the people of Noordgesig (coloureds), referred to black people as 'natives', which is very derogatory. The author also uses the fact that black people are not allowed to attend the cinema for the film that is being shown as yet another example of apartheid.

4.How is the story told?

4.1 Setting

The setting is during the height of apartheid, in the Western townships of Johannesburg, Sophiatown; the Noordgesig area. The story is told from an omniscient narrator's point of view of his personal experience with apartheid laws.

4.2 Structure and Plot Development

Exposition

The narrator introduces us to the story through two lovers from different racial backgrounds who have to hide in 'tall grass' due to prohibitions on mixed relationships.

Rising Action:

Dora's brother, Davie, with a few of his coloured friends go out looking for Michael. They meet him at the Rhythmic Cinema and beat him. Dora tries to stop them but they are determined to beat him. The other African boys run away and Michael and Dora are left by themselves with the angry crowd of coloured boys.

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Climax:

After learning about the story of Michael's beating by Davie and his friends, Salome has an idea of how to end the whole issue. When Michael has healed, Salome exposes the truth that Davie, Dora's brother, is actually the father of her child. Salome even presents evidence in the form of love letters that Davie has written to her. Both families are shoched.

Resolution:

Michael and Dora are no longer living under fear anymore. There is a feeling that the rivalry and the fighting has subsided forever.

4.3 Characterisation

Dora Randolph	• She is loving and caring: • She is overprotective of her younger sister, Louisa. • She loves Michael very deeply. • She takes care of Michael when he was beaten by the young coloured lads (gang). • She is ashamed of how her community treats their black counterparts. • She does not give up on her relationship with Michael.
Michael Chabakeng	• He is **considerate**: He chooses his words carefully when talking to Dora about her family. • He is very concerned about the identity of his sister, Salome's child. • He is humble and his love for Dora is evident in how he treats her and her family.
Mr Van Vuuren	• He is a racist: He hates black people with a passion.
Louisa	• She is Dora's younger sister. She is a bit darker in complexion than the others. • She does not want to be associated with black people.
Meneer Carelse	• He is bitter: he is driven by bitterness. (an outside influence in the story) • Meneer Carelse tells others that Dora is in a mixed race relationship.
Davie	• He is a hypocrite. • He shares a child with Salome. • He lives in fear that he will be exposed by Salome that he is the father of her child. • He still considers it appropriate to beat Michael up due to him having a relationship with Dora (his sister).
Salome	• She is brave and strong. • She is Michael's sister. • She exposes her relationship with Davie to his family despite their race issues.

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4.4 Narrator's point of view

The story is narrated in the third person, by an unnamed narrator. The narrator tells a story using a bird's eye/ omniscient view. This means that the narrator knows everything about the actions, attitude, secrets and even thoughts of all characters. The narrator helps us to understand how fear and shame are relentlessly part of a community that seeks to prove that black people are beneath them in all areas of their being.

4.5 Style

An easy flowing literary style has been used throughout the story. This is maybe, due to the fact that the narrator wants to demonstrate apartheid norms as lived by different racial groups in the townships. This narrative explores deeply into the practices of the apartheid system and its cruel tendencies.

4.6 Diction and figurative language

- The writer uses **idiomatic expressions** in order to emphasise meaning:
  e.g. 'This business of becoming an African is nearest to her, seems would soonest catch her in its cruel fingers.'(p11)
  The cruelty of the system of apartheid and its separation laws are compared to a cruel monster threatening to catch Louisa.

Some examples of **figures of speech** in the story include:

- **SIMILE**:
  - 'A ghost-like shadow flew out to Noordgesig like a tongue flicked out of a mouth mockingly.'(p12)
    Mike slips away in the darkness like a ghost, and the fact that the two lovers met in secret is like a taunting flucking of the tongue to the authorities who prohibit a relationship between them.

- **METAPHOR/ ALLUSION:**
  - He must have seen her for his dark form swam towards her.'(p10)
    The movement of the man is slow and flowing like a person swimming.
  - 'Between you and I, there is, lying side by side with the fear, a faith. Let's feed the faith. Let's talk of love.'(p11)
    Fear and faith are compared to animals lying side by side. It reminds of the biblical image of the lamb and the lion lying side by side.
  - 'He had a bombshell …' (p13)
    The news Dick Peters has, will have as much shock power to cause pain and destruction, as a bombshell would have if it exploded.

- **PERSONIFICATION:**
  - 'From the bridge the road climbed the hillock and sailed away to Newclare.' (P10)

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The road is given human qualities by stating that it wilfully climbs a hill and then goes sailing.

- **IRONY:**

  It is ironic that Davie, who has a baby with a black girl, beats up a black boy for having a relationship with his sister.

4.7 Tone and Mood

Tone:

- **Secretive:** there are secrets not told by Salome about the identity of her child's father.
- **Tension:** the community lives in a tense or rather fearful environment whereby black people are treated as inferior to coloureds. and this separated them most of the time. The fact that Dora and Mike having to hide in the bushes for them to be together and being fearful of what the people in the community will say, is gross.

Mood:

- Shame
- Hopelessness
- Fearful
- Optimistic

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Activity 1

'Forbidden Love'

Read the following extract and answer questions which follow:

'Not here, darling,' he said hastily,' some car-lights may strike upon us.' He led her higher up the road into the tall grass. Suddenly she caught his coat lapels and dragged him down so that no one could see them. He clambered towards her and curled her into his arms. His lips thrilled upon hers, burningly sweet, and with digging fingertips she tried to find the source of his fire in his spinal column. 5

Then the flames went out of them, settling into a low glow. She broke away with a sigh. She caught a stalk, put it in her mouth, and turned to look at the scattered lights of Noordgesig.

'They were at it again, Sweetie,' she said between her teeth,' and what makes me mad is that I cannot fight back anymore.' 10

'What did they say now?' Mike asked, a little worried.

'Mr Van Vuuren was at our place again. It looked almost as if Dad had called him in to preach to us. He spoke about how terribly important it is that we keep away from the 'Natives', otherwise we would be associated with them. And his voice had a trick of making that word 'associated' sound horrible. But what made me hate him was the way he stared at Louisa as he spoke. I–' 15

1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–D) next to the question number (1.1(a) – 1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Mike	A Dora's brother
(b) Davie	B Mike's sister
(c) Salome	C Dora's sister
(d) Louisa	D Dora's boyfriend
	E Mike's brother

(4 x 1) (4)

1.2 Describe the setting of this story. (2)

1.3 Refer to lines 3-4 'He clambered towards… curled her into his arms.'

(a) Identify the figure of speech used in these lines. (1)

(b) Explain the meaning of this figure of speech. (2)

1.4 Quote a single word which proves that Dora takes a deep breath. (1)

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1.5 Refer to lines 4-5 'His lips thrilled … his spinal column.'

Choose the correct answer from those given below. Write down only the letter (A – D) next to the question number (1.4 (a)) and the answer in the ANSWER BOOK.

The phrase 'burningly sweet' in this context is an example of…

A hyperbole.
B metonymy.
C oxymoron.
D sarcasm. (1)

1.6 What does this extract reveal about Mike's character?

Substantiate your answer. (2)

1.7 One of the themes in this short story is fear.

Discuss this theme. (3)

1.8 Davie is a hypocrite.

Discuss your view. (3)

Suggested answers to Activity 1

1.1 (a) D/Dora's boyfriend✓ (1)

(b) A/Dora's brother✓ (1)

(c) B/Mike's sister✓ (1)

(d) C/Dora's sister✓ (1)

1.2 The setting of the story is Western Township✓ during apartheid/segregation time. ✓ (2)

1.3 (a) metaphor✓ (1)

(b) The manner in which Mike embraces Dora✓looks as if his arms are curving around her body. ✓ (2)

1.4 'sigh'✓ (1)

1.5 C/oxymoron✓ (1)

1.6 caring/loving/protective✓

He takes Dora to a safe place./He caresses Dora in a loving way.✓ (2)

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1.7 The discussion of the theme of fear should include the following points, **among others**:

- Dora lives her life in fear of being ridiculed by her family and community.
- Michael and Dora hide in the 'tall grass' in a secluded place, just so they are not seen by the people from her community.
- Michael fears that the coloured boys might hurt Dora and hides her behind him.
- Davie fears rejection from his people and he keeps his child with Salome a secret.

NOTE: For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

1.8 Open ended response e.g.

Yes.
Davie has a child with Michael's sister who is black. Yet he wants to beat up Michael for having a relationship with his sister, Dora.

OR

Davie does not have a choice but to act as if he hates black people in order to make his family happy. Acting this way can help him conceal his own secret.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

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Rejection

by Mariama Bậ

Mariama Bậ

Mariama Bậ (born April 17, 1929 – August 17, 1981) is a Senegalese author and feminist who later became a teacher. Her two French-language novels were both translated into more than a dozen languages. Born in Dakar, she was raised a Muslim.

Her frustration with the fate of African women is expressed in her first novel, *Une si longue lettre* (1979), translated into English as *So Long a Letter*.

Mariama Bâ used her novels to reveal the unjust treatment of women justified by a patriarchal society, polygamous practices, and certain Muslim traditions.

1.Summary

The narrator is an Islamic wife who takes care of her household including supporting her children's education. She is a caring person who accommodates friends of her daughter, Daba, when they come to study in her home. Her husband, Modou, also shows interest in the beautiful young girl, Binetou by taking her home at times after studying.

Daba is Binetou's confidant. When she starts transforming, wearing very expensive clothes, she freely shares all the information about having a 'sugar daddy'/'*blesser*'. However, when things get serious, (Binetou's old man wants to marry her), the narrator and her daughter advise her not to do so because she will have to drop out of school.

Binetou's mother puts her under pressure to accept the hand of marriage. She wants to live a better life and have a proper house which will be provided by the wealthy man. Binetou is not excited about the marriage, but she submits to her mother's plea and agrees.

The three men, Tamsir (Modou's brother), Mawdo Bậ and a local Islamic Spiritual Leader, break the news that the narrator's husband has taken a second wife. The narrator is shocked, she has not been hinted about such arrangement. She decides to be in control of the situation by staying calm. Daba is furious and feels betrayed and humiliated by his father and friend.

After 40 days the three men visit the narrator for a spiritual intercession on the part of the late Modou. Tamsir announces his intention of marrying the narrator after she comes out of mourning. The narrator, for the first time, does not keep quiet but stands her ground and rejects him in front of the other men.

She finally ventures out her anger and gets her revenge on the three men who once came to humiliate her by breaking news of Modou's marriage to a young girl. The narrator's rejection of Tamsir is the turning point of her life, no one will ever bully her or tell her what to do.

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2.Title

Rejection means the dismissing or refusing of a proposal/idea. The story is about the narrator, who at the end of the story rejects the idea of marrying her late husband's brother. The rejection gives the narrator power and voice over a patriarchal society.

3.Themes

3.1 Cultural and religious practices

In this short story the narrator, an Islamic wife, submits to her cultural values. At the beginning she enjoys being the only wife, but crisis erupts when a second wife joins in the marriage without any consultation. She hates the fact that she must pretend to be happy and support the young co-wife. Her feelings are not considered by her in-laws especially Tamsir who announces his intention to marry her on the 40th day which is crucial in mourning her late husband.

3.2 Broken relationships

The narrator's relationship with her husband, Modou, is shaken when he takes a second wife without consulting her. The family expects her to accept the new living arrangement of being left alone at times. The narrator's daughter, Daba and Binetou's relationship ends when Binetou becomes her father's second wife/ her step- mom. The narrator's relationship with her in-laws is shaken when she openly refuses Tamsir' intention to marry her after Modou's passing.

3.3 Betrayal

The narrator feels betrayed by her life partner, Modou, who takes a second wife without consulting her. She is expected to accept without questioning her husband. The narrator's daughter, Daba, feels betrayed by her close friend Binetou, who is taken by her father as his second wife. Both the narrator and Daba feel betrayed by Binetou whom they welcomed in their home to do schoolwork.

3.4 Gender inequalities/ patriarchy/ abuse

Men like Modou and Tamsir dominate their marriages. They take decisions without consulting their partners. Women in their lives are treated as objects that do not have feelings. Modou shows no respect to girls as he exploits the young Binetou by making her his second wife.
Binetou's mother abuses her daughter when she begs her to marry Modou. She sees Binetou's marriage as a life changer and social status upgrade.

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4.How is the story told?

4.1 Setting

The story takes place in Dakar, Senegal. Most events take place in the narrator's home where she stays with her family.

4.2 Structure and Plot Development

Exposition

The narrator introduces the story with 'MY OWN CRISIS CAME' which indicates that she has been living happily at home. The most interesting thing in this story is the introduction of Binetou, a classmate to Daba (narrator's daughter) who frequently visits the narrator's house. She is described as young, beautiful, evidently poor and she gets the attention of the narrator's husband.

Rising Action

Binetou's relationship with an old man transforms her into a new person who wears expensive dresses. The narrator's daughter shares all news of her friend with her mother, the narrator including Binetou's crisis of being courted by the 'sugar daddy'. Binetou gives in to the idea of marrying the old man because her mother is desperate for a better life that will be provided by her suitor.

Climax

The arrival of the three men Tamsir, Mawdo and a local spiritual group '*Imam'* bring crisis to the narrator's world. She learns about her husband's new wife, Binetou. The narrator and her daughter's worlds are shaken by the news as they have never thought of Binetou's 'sugar daddy' to be Modou (husband and father). They both feel humiliated and powerless as they experience Modou's rejection.

Resolution

The narrator finally gets a chance to give vent to her bottled anger on the 40th day of mourning her late husband, Modou. Tamsir's announcement on his intention to marry her makes her speak her heart out. She deals with the initial crisis, which is highlighted in the beginning of the story. She stops taking the abuse and brings back her power/ independence as a woman. Never again shall any man decide on how she must live her life.

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4.3 Characterisation

The narrator	• She is a round character. She experiences both inner conflict and outer conflict. • She is emotionally strong and content with her life at the beginning of the story. • After her husband's rejection/betrayal of taking a second wife who is very young, she puts on a brave face though she is disappointed. • She deals with her rejection by refusing to be married again or submitting to the cultural practice of being inherited by a husband's brother. • She is determined never to be bullied again; she boldly displays her independence from her in-laws.
Modou	• He is a secretive and cunning man. • He is an autocratic patriarch who rejects his wife for a young girl who is his daughter's classmate. • He is abusive, uses his money to lure Binetou/ the poor girl into marrying him.
Binetou	• She is young and beautiful. • She is a shy, naive and poor girl. • She is Daba's close friend/ classmate. • She is untrustworthy. She betrays her friend Daba when does not disclose the name of her 'sugar daddy'
Binetou's mother	• She is a manipulative and desperate poor woman. • She is a *gold-digger* who uses her daughter to improve her lifestyle.
Tamsir	• He is a supportive brother to Modou. • He is a courageous man. • He is an opportunist who tells the narrator that she is his good luck charm. • He follows his heart and shares his intention to marry the narrator.
Daba	• She is a supportive and caring young girl. • She is protective of her mother.

4.4 Narrator's point of view

The story is narrated by the main character. She is an Islamic wife who enjoys her married life at the beginning of the story. She tells the story of how she experienced a crisis at home and eventually becomes a bitter person. The story is told from the narrator's point of view in the form of a letter/diary that is written to a friend.

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4.5 Style

A formal register is mostly used in the story. There is some dialogue within the story to portray the character's feelings/emotions. The dialogue brings the story to life. Characters can be known better through what they say. The use of contractions also brings informal register, especially when the narrator speaks to her daughter and Aissatou (the friend she is writing the letter to).

4.6 Diction and figurative language

The writer uses **idiomatic expressions** in order to emphasize meaning:

e.g. – haughty lips.

- too perfect to be honest.

Some examples of **figures of speech** in the story include:

SIMILE:

- The narrator compares the pride resulting from the success of her children at school to praises/accolades given to her husband 'Their success at school was my pride, just like laurels thrown at the feet of my lord and master.' (Page 57)

METAPHOR:

- The narrator refers to 'the cry of a hunted beast' to describe how she panicky asked the three men about her husband just like an animal that is a victim of prey would cry for help (Page 53).
- The narrator describes the fastness of Iman's explanation of the status quo to getting out something that causes unbearable pain. 'He went on quickly, as if the words were glowing embers in his mouth'. (Page 53)
- The narrator compares her accepted shock/ heartbreak with dripping poison that painfully destroys her. 'I acquiesced under the drops of poison that were burning me'. (Page 54)
- The narrator compares Binetou to a sacrificial lamb as she agreed to marry Modou to please her mother. 'Binetou, like many others, was a lamb slaughtered on the altar of affluence'. (Page 55)

HYPERBOLE:

- The narrator exaggerates her accepted shock/ heartbreak/pain with dripping poison that hurts so much 'I acquiesced under the drops of poison that were burning me'. (Page 54)

RHETORICAL QUESTION:

- The narrator questions Binetou's opinion in the marriage though she knows that she has little say in the matter. 'But what can a child do, faced with a furious mother shouting about her hunger and her thirst to live?' (Page 55)

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4.7 Tone and Mood

Tone:
- A gloomy, downhearted and depressed tone.

The narrator uses this tone when the story begins, the choice of first words in the story “MY OWN CRISIS CAME…” creates a melancholy atmosphere.

- Enraged tone

The narrator feels betrayed by her husband when she is rejected for a younger wife.
Daba is furious at his father Modou who took her close friend /classmate to be his second wife.

- Cheerful tone

Binetou changes from being a shy girl after getting an old man who bought her expensive clothes.
The tone becomes exciting when she thinks she is in control of the situation.

Mood:
- sad, angry, emotional (initially)
- happy, optimistic (at the end)

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Activity 2

'Rejection'

Read the following extract and answer questions which follow:

I acquiesced under the drops of poison that were burning me: 'A quarter of a century of marriage', 'a wife unparalleled'. I counted backwards to determine where the break in the thread had occurred from which everything has unwound. My mother's words came back to me: 'Too perfect. …' I completed at last my mother's thought with the end of the dictum: '… to be honest'. I thought of the first two incisors with a wide gap between them, the sign of the primacy of love in the individual. I thought of his absence all day long. He had simply said: 'Don't expect me for lunch.' I thought of other absences, quite frequent these days, crudely clarified today yet well hidden yesterday under the guise of trade union meetings. He was also on a strict diet, 'to break the stomach's egg,' he would say laughingly, this egg that announced old age.

Every night when he went out he would unfold and try on several of his suits before settling on one. The others, impatiently rejected, would slip to the floor. I would have to fold them again and put them back in their places; and this extra work, I discovered, I was doing only to help him in his effort to be elegant in his seduction of another woman. I forced myself to check my agitation.

2.1 Choose a description from COLUMN B that matches the name in COLUMN B. Write only the letter (A-E) next to the question
Numbers (2.1.1(a) to (2.1.1 (d) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Modou	A caring and protective
(b) Binetou	B opportunist and desirous
(c) Daba	C courageous and submissive
(d) Tamsir	D secretive and cunning
	E shy and naive

4X1 (4)

2.2 Describe the setting of this extract. (2)

2.3 Explain why the following statement is FALSE:

Modou has three wives. (1)

2.4 Refer to line 1 ('I acquiesced under … were burning me')

(a) Identify a figure of speech in this line. (1)

(b) Explain why this figure of speech is relevant in this extract. (2)

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2.5 Refer to lines 8-9 ('He had simply… me for lunch')

(a) What tone would Modou use in these lines? (1)

(b) Why would Modou use this tone? (1)

2.6 What does this extract reveal about the speaker's character?

Substantiate your answer. (2)

2.7 One of the themes in this short story is broken relationships.

Discuss this theme by referring to the speaker and Daba. (3)

Suggested answers to Activity 2

2.1 (a) D/secretive and cunning✓

(b) E/shy and naïve✓

(c) A/caring and protective✓

(d) B/opportunist and desirous✓ (4)

2.2 Modou's house/home, ✓ after his wife gets disturbing news about her husband's marriage to Binetou. ✓ (1)

2.3 Modou recently took his second wife/ Modou has two wives. ✓ (1)

2.4 (a) metaphor ✓ (1)

(b) The narrator compares her acceptance of the (shocking) news with dripping poison ✓which slowly kills her inside. ✓ (2)

2.5 (a) Affectionate/friendly ✓ (1)

(b) Modou uses this tone to elicit his wife's trust/ to pretend to have his normal conversation/ to remove any suspicious thoughts in his wife. ✓ (1)

2.6 The speaker is humble/ submissive. ✓She diligently attends to household chores without complaints. ✓ (2)

2.7 The discussion of the theme of broken relationships should include the following points, **among others:**

- The speaker is a loving wife who trusts and cares for her husband.
- Their relatioship tumbles when the speaker discovers that her husband has secretely married Binetou (as his second wife).
- Daba and Binetou's relationship ends when Daba finds out that her father's second wife/ step- mom is her close friend.

NOTE: For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

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Eveline

by James Joyce

James Joyce was born in Dublin (Ireland) in 1882. He studied French, German, Italian and English languages and literature. He graduated in 1902. He was interested in a broader European culture and this led him to consider himself a European. He hated Ireland, considering Dublin the centre of all paralysis and his attitude was in contrast to that of W.B. Yeats. Joyce did not have any Irishness in him and he believed that the only way to increase Ireland's awareness was by making a realistic portrait from a European viewpoint.
His masterpiece is 'Dublinners', a collection of short stories completed in 1905 and published in 1914. The story, 'Eveline' comes from 'The Dubliners'. He also wrote some novels like 'Ulysses' and 'Finnegans Wake'.

Joyce died in Switzerland in 1941.

James Joyce

1.Summary

Eveline, the main character, is a young woman who lives in Dublin with her father. Her mother is dead. She is dreaming of a better life beyond the shores of Ireland such that she plans to elope with Frank, a sailor who is her secret lover and start a new life in Argentina. With her mother gone, Eveline is responsible for the day-to-day running of the household: her father is drunk and only reluctantly tips up his share of the weekly housekeeping money, and her brother Harry is busy working and is away a lot on business (another brother, Ernest, has died).

Eveline herself keeps down a job working in a shop. On Saturday nights, when she asks her father for some money, he abuses her verbally especially since he is always drunk. When he eventually hands over his housekeeping money, Eveline has to go to the shops and buy the food for the Sunday dinner at the last minute. Eveline is tired of this life, and so she and Frank book onto a ship leaving for Beunos Aires, Argentina. But as she is just about to board the ship, Eveline suffers a failure of resolve, and cannot go through with it. Without saying a word, Eveline turns around and goes home, leaving Frank to board the ship alone.

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2.Title

Eveline, the title, is the name of the main character. The story is about Eveline, her life, her relationship with her father, siblings and Frank. The story focuses on her suffering in the hands of her father and the decisions she has to make about her life.

3.Themes

3.1 Different forms of death

Death is both figuratively and literally discussed in this short story. People who are no more part of Eveline's life are described as though 'they are no more.' But this is not the case in the majority of the people who are alive but are no more in contact with her. She describes life before her mother's death better than what it is at present.

She also describes those who left Dublin and never asserts her emotional response to these happenings. From this, meaning can be inferred, which is that those people die when they leave Dublin. She fears that if she leaves Dublin, she will be considered dead. She fears that if she elopes and gets married, her marriage will be like death, she will lose her identity and she will be no more. Eveline's husband will become her master and identity, and she will 'drown' in unknown seas.

3.2 Religion and keeping promises

One of the reasons for Eveline's failure to escape is her Catholic religion. Her Catholicism beliefs enforce in her that she should be able to make sacrifices, promises and to live in guilt. She then sacrifices her own freedom and happiness in order to keep her promise which binds her with her (late) mother.

3.3 Nostalgia

Eveline's thoughts about what it means to be a 'Dubliner', make her think of liberating herself by leaving Dublin. She feels that if she leaves, she will have to start a new life and lose her identity. She is ready to sacrifice her life, which is a reality but does not want to sacrifice her memories.

3.4 Women and society

Eveline is a typical twentieth-century Dublin woman who faces the majority of the problems that were usual then. In that society, the women had inferior value to men. This led to the oppression of women by men. Women were controlled by men and had no power. Women had to be grateful that there were powerful men in their lives. Eveline needs a male in her life who can support her emotionally and physically and she finds Frank. Unfortunately, her doubts prevents her from breaking the chains, and she is not able to challenge the system.

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3.5 Escapism

Eveline tries to escape from the life she has led being suppressed and abused by her father. She believes that if she goes away, the society in Argentina will be different, and people will not judge her for her past actions (sex-related). The escape idea attracts her, but when the time to act, she cannot do it. Through this theme, the author conveys the message that escape does not always yield positive results and may even worsen the situation.

4. How is the story told?

4.1 Setting

The story takes place in Dublin, Ireland where the main character, Eveline grows up. It is during the early twentieth century.

4.2 Structure and Plot Development

Exposition

The main character, Eveline is introduced as a troubled teenager (nineteen years old). She looks at her surroundings, her life and her past experiences critically. She feels that under her father's abusive conduct, she is going to suffer the way her late mother suffered.

Rising Action

Eveline meets Frank who promises her a better life in Argentina than the one she is experiencing in Dublin. She writes two letters, one to her father and another to Harry, to let them know that she is going to look for a better life. The plan is to go board a ship with Frank and escape to another country where the two will get married and live happily ever after.

Climax

When the time comes for Eveline to leave Dublin, the idea of her mother's last days comes back to haunt her. On arrival at the port, the ship that was bound to take her and Frank is there. Frank is also there, and the ship is blowing the whistle, signalling its departure. Frank holds her hand, asking her to come on board. Her thoughts are too busy, and she cannot decide whether to board the ship or turn back home.

Resolution

Eveline feels as if this ship would drown her, and she decides to stay. She does not move even when Frank keeps calling her.

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4.3 Characterisation

Eveline	• She is a nineteen year old girl. • She is emotionally abused by her father after the death of her mother. • Her father and siblings do not show her love. • She meets Frank whom she loves and believes running away with him will bring about change in her situation. • She works at Miss Gavan's store and also suffers emotional abuse from her. • She feels that the change of scenery will make the abuse come to an end. • She is indecisive at the end and she does not fulfil her desire to escape when she cannot board the ship and lets Frank leave by himself.
Eveline's father	• He is always drunk. • He takes all of Eveline's wages/salary on weekends and abuses her. • It is implied in the story that he sexually abuses Eveline. • He is not a caring father. • He treats his girl child differently from how he treats his boys.
Frank	• He is kind and open-hearted. • He is a loving boyfriend. • She took Eveline to theatre. • He has worked on a few ships. • He is well-travelled. • He can sing. • He tries to take Eveline away from her father's abuse. • He leaves alone when Eveline changes her mind.
Eveline's mother	• She suffers abuse in the hands of her husband. • She teaches her children honesty and Catholicism. • She is dead.
Miss Gavan	• She own a shop. • She is an employer for Eveline. • She mistreats Eveline in front of people/customers.
Harry	• He is Eveline's brother. • He works in a church decorating business.
Ernest	• Eveline's brother who died.
The priest	• He appears in a picture, hanging on the wall in the Hills house. • He has moved to Melbourne.

4.4 Narrator's point of view

The story is narrated from the third-person omniscient point of view. The narrator allows the reader to know both the internal development of the story in the mind of the protagonist and the external development in the real world. The action is told with a rhythmical remembrance of the past so as to let the reader decide if the protagonist is doing right or wrong.

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4.5 Style

The short story **'Eveline'** was the advent between adolescence and maturity. Written in 1914, which preceded the women's suffrage (right to vote) in Ireland by four years. The protagonist and title character, **Eveline,** is largely affected by the feminist issues of the time period. These feminist ideas are illustrated through Eveline's relationships with her family and boyfriend, as well the societal expectations, and her duties and obligations.

The short story is the tale of such an unfortunate individual. Anxious, timid, scared, perhaps even terrified, all these describe Eveline. She is a frightened, indecisive young woman poised between her past and her future. The story is clearly associated with details, with metonymy and synecdoche.

4.6 Diction and figurative language

- The writer uses figurative language in order to emphasise meaning :
- Some examples of **figures of speech** in the story include:

METONYMY AND SYNECDOCHE
- 'dusty cretonne' (page 61)
- 'Blessed Margaret Mary Alacoque' (page 61)
- 'the night boat' (page 62)

SIMILE:
- 'passive, like a helpless animal.' (page 65)

METAPHOR:
- 'to hunt them down' (page 61)
- 'his hair tumbled forward…face of bronze' (page 63)
- 'The evening deepened in the avenue' (page 63)
- 'fold her in his arms' (page 64)
- 'out of a maze of distress' (page 64)

PERSONIFICATION:
- 'the seas of the world tumbled about her heart' (64)

4.7 Tone and Mood

Tone:
- A depressed tone.
  This tone is used by the narrator to show the state of events surrounding Eveline's life.
- A harsh tone
  This tone is used when Eveline's father and the boss address her and make their demands.

Mood:
- sad, emotional (initially)
- optimistic (when a decision to elope is made)
- remorse/guilt (at the end)

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Activity 3.1

'Eveline'

Read the following extract and answer questions which follow:

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at the business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening.

–Miss Hill, don't you see these ladies are waiting?

–Look lively, Miss Hill, please.

She would not cry in her new home, in a distant unknown country, it would not be like that. Then she would be married – she, Eveline. People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her palpitations. When they were growing up he had never gone for her, like he used to go for Harry and Ernest, because she was a girl; …

3.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–D) next to the question number (3.1.1(a) – 3.1.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Harry	A Eveline's boyfriend
(b) Miss Gavan	B Eveline's late sibling
(c) Frank	C Eveline's employer
(d) Ernest	D Eveline's father
	E Eveline's brother

(4 x 1) (4)

3.1.2 Refer to lines 1-5 ('Was it wise?... with a fellow?')

(a) Choose the correct answer from those given below. Write down only the letter (A – D) next to the question number (3.1.2 (a)) and the answer in the ANSWER BOOK.

In this extract Eveline is asking a number of … questions.

A difficult
B rhetoric
C original
D delicate (1)

(b) Why does the speaker ask this type questions? (2)

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3.1.3 Explain why the following statement is FALSE:

Eveline's abuse included being starved. (1)

3.1.4 Refer to line 5 ('they found out that she had run away with a fellow?')

(a) Identify a figure of speech in this line. (1)

(b) Explain the comparison in this figure of speech. (2)

3.1.5 Quote FOUR CONSECUTIVE words which prove that Eveline's position will be given to another employee? (1)

3.1.6 Refer to line 9 ('Look lively, Miss Hill, please.')

(a) What tone of voice would Miss Gavan use in this line. (1)

(b) Why would she use this tone. (2)

3.1.7 Why would people in another country treat Eveline better? (2)

3.1.8 Eveline is a courageous woman.

Discuss your view. (3)

3.1.9 Refer to the story as a whole:

Do you sympathise with Frank?

Discuss your view. (3)

Suggested answers to Activity 3

3.1.1 (a) E/ Eveline's brother✓ (1)

(b) C/ Eveline's employer✓ (1)

© A/ Eveline's boyfriend✓ (1)

(d) B/ Eveline's late sibling✓ (1)

3.1.2 (a) B/rhetoric✓ (1)

(b) Eveline has to make a decision (whether to leave her country or not.) ✓ She is not certain if the decision to leave is the correct one. ✓ (2)

3.1.3 She had shelter and food at home.✓ (1)

3.1.4 (a) metaphor✓ (1)

(b) The way Eveline's departure from her home/country will be kept a secret✓ is like she leaves hurriedly/she is literary running. ✓ (2)

3.1.5 'filled up by advertisement'✓ (1)

3.1.6 (a) mocking/condescending/cold✓ (1)

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(b) She is making Eveline look incompetent/ridiculous✓ especially in front of the customers.✓ (2)

3.1.7 People in another country/Argentina do not know her✓and they will not use her past to treat her badly. ✓

OR

People in Argentina have respect for everyone including women, ✓ unlike people of Dublin who ill-treat and abuse women. ✓ (2)

3.1.8 Open ended response e.g.

Eveline is courageous because she is able to stand the abuse from her father. She still runs all the chores at home. She continues to work and earns money even though her boss ill-treats her and her father takes her money on the weekends.

OR

Eveline is not courageous because she plans to leave her family without telling them. She does not stand up against her abusive father and her boss, instead she opts for the easy way out. She also does not carry through her plan when she turns and leaves Frank and does not board the ship. (3)

3.1.9 Open ended response e.g.

Yes.
Frank does not get an explanation from Eveline when she makes her leave alone to Argentina. He honours his part of the plan of leaving/eloping with Eveline so that they can start a new life together in another country.

OR

No.
Frank is spared the pain of leaving with an indecisive Eveline. Their lives/marriage would not have been a happy one as Eveline would constantly live with regret all the time.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

Activity 3.2: Shorter Transactional Text

'Eveline'

3.2 **DIRECTIONS**

Imagine that you are Frank. Eveline has indicated that she does not know how to get to the port where you are planning to board the night boat with her. You have decided to write her directions from her home to the port.

Write the directions that you will give to your Eveline.

You must include landmarks, distances and specific directions in your response.
NOTE: Do NOT include illustrations or drawings. (20)

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A bag of sweets

by Agnes Sam

Agnes Sam is a descendant from an Indian great-grandfather who was brought to Durban in 1860 as an **indentured** labourer. Sam was thus born into an Indian family in Port Elizabeth, and grew up there, near the family business. She was educated at a Roman Catholic school in Port Elizabeth, where the Indian experience was never mentioned in history lessons. She explained that meant very little information about how the largest group of Indians outside the subcontinent came to be in South Africa was never accounted for

Agnes Sam

Sam went on to study Zoology and Psychology at the National University of Lesotho and trained as a teacher in Zimbabwe. After briefly teaching science in Zambia, she went into exile in 1973 in England, bringing up three children there while also attempting to take a further degree. Most of the stories in Sam's debut collection, 'Jesus is Indian', are set in Port Elizabeth. She returned to South Africa in 1993.

Indentured labour was **a system where labourers,** receiving a meagre pay, were recruited to work on sugar, cotton and tea plantations and rail construction projects in British colonies in West Indies, Africa and Southeast Asia, It differed from slavery in that the family members of the labourers were not automatically roped into the system.

1.Summary

A young Muslim woman called Kaltoum assists in the family shop on Fridays when her brothers attend prayers at the Mosque. One day, she is surprised to see her estranged sister, Kadidja, entering the shop. Khadidja left the family three years before to marry a Christian man. She has been calling at the family home daily after the passing away of their parents, hoping for a reconciliation. The family refuses her entry and ignores her time and time again. She then decides to change track and meet the eldest sister at the shop on Fridays. Kaltoum continues to ignore the advances of her sister even though she knows that as the eldest, she had the ability to change the mind of her family members. On a whim, she gives her sister a bag of sweets but continues to ignore her, until finally Khadidja does not come back on a Friday.

In the Muslim culture, men attend Mosque every Friday between 12h00 and 14h00.

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2.Title

Muslims regard giving gifts is one of the good manners that maintains and strengthens relations between the giver and the recipient. This explains why Khadidja hopes for reconciliation and continues to come to the shop after her sister gives her the bag of sweets. It furthermore explains why the brothers endlessly look for an explanation for the bag of sweets Kadidja gives her sister, despite the fact that she does not want to relent and forgive her sister.

3.Themes

3.1 Lack of tolerance

The theme of intolerance is noted throughout the short story. The family is unable to forgive Khadija for leaving them to marry into a Christian family. It is ironic, however, that Kaltoum mentions her own Christian friends, but she shows no tolerance and acceptance of her sister's choice in life.

3.2 Forgiveness

The family blames Khadija for the death of their parents and despite being practising Muslims, they cannot find it in their hearts to forgive her. On the other hand it appears as if Khadija has forgiven her family for shunning her all these years.

3.3 Pretence

Kaltoum is adept at keeping up pretences. She feels herself softening towards her sister when she realises that Khadija resembles their mother the closest, but she pretends that she feels nothing for her.

3.4 Expectations vs reality

Khadija hopes that by showing up regularly and being herself, that her family will relent and welcome her back into the inner circle. In reality it is Kaltoum's stubborn refusal to accept her sister into their midst that prevents the reconciliation.

4.How is the story told?

4.1 Setting

The story is set in the family shop of a Muslim family and in their house.
There is no clear indication of the location of the shop.

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4.2 Structure and Plot Development

Exposition:
It is **the background information on the characters and setting explained at the beginning of the story**. The exposition will often have information about events that happened before the story began. The exposition is often the very first part of the PLOT.

Exposition

At the beginning of the short story, the reader is exposed to two sisters, Kaltoum and Khadija. It is clear from the start that there is tension between the two sisters, because Kaltoum ignores her sister even though she carries on talking. The eldest, Kaltoum, manages the family shop on Fridays when the brothers attend prayers at the Mosque and this is the only time Khadija comes to the shop.

Rising Action

We realise that there are past events that influenced Kaltoum's attitude. Khadija leaves her Muslim family and marries a Christian with whom she has a baby. After the death of her parents, Khadija pays daily visits to her family home in the hope of reconciliation, but she is turned away at the door. She then starts visiting the store when she knows she will find her sister, Kaltoum on her own in the hope that her sister, to whom she used to be very close, will relent and welcome her back in the family, but to no avail.

Climax

Kltoum gives Khadija a bag of sweets (cheap sweets). Khadija might take it as a sign of reconciliation, but Kaltoum's intentions are not reconciliation as she carries on ignoring her sister. It does, however, make her brothers think that she could be ready to forgive her which would allow for her return to the family. Kaltoum one day realises that her sister has the closest resemblance to their mother. At that moment she does not want Khadija to leave because she realises that Khadija is still related by blood to them, but despite this fact she allows her lack of tolerance and inability to forgive to allow her to relentlessly ignore her sister.

Resolution

Khadija finally stops coming to the family shop. It seems that Kaltoum regrets her harsh treatment of her sister. Kaltoum waits for her sister – even past the shop's closing time which shows that she hopes for Khadija to visit again.

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4.3 Characterisation

The narrator Kaltoum	• She is a young woman who heads her family after the death of her parents due to her status as the eldest child. • She is a round character, she experiences both inner conflict and outer conflict. • She is **cold-hearted and** holds **grudges,** not only because she was hurt that her youngest sister did not share her secret with her, but also for the betrayal of the family. • She is **stubborn** because she struggles to forgive her sister for leaving the family and she believes her leaving was a betrayal causing the death of their parents.

Khadija	• She is **principled** because she marries a Christian man even though she knows it will cause a rift between her and the family. She, however, stays true to her Muslim religion and is motivated by love. • She is **unwavering** in her pursuit of an improved relationship between her and her family members. • She is **kind** and always smiling. • She is **forthcoming** because she expresses her emotions clearly and openly declares that she misses their family traditions and especially her eldest sister. • She is **loving** because she expresses her love for her Christian husband and her baby.
Abdul	• He is the eldest brother. • He follows the example set by Kaltoum and does not speak to Khadija.

4.4 Narrator's point of view

The story is narrated in the first person and the narrator is the main character. She is a young woman who is the eldest child in an orphaned family. She expresses her negative sentiments towards her sister by ignoring her and despite the fact that she realises her sister resembles their mother the most, she does not allow her heart to soften. She tells the story of how her sister betrayed the family by her 'bid for freedom' and only at the end after the visits stop do we get an indication that she waited for her to return.

4.5 Style

A formal style was used throughout the story but there contractions are used in dialogues. The style is appropriate for a person who deemed herself to be superior to her sister. It also mirrors the age of the woman.

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4.6 Diction and figurative language

Some examples of **figures of speech** in the story include:

It is a comparison~~,~~ using 'like' or 'as'. For example, 'He is as brave as a lion.'

SIMILE:
The narrator compares her feelings towards her sister 'as cold ...**as** the last kiss I gave to anyone.' p 67.

The narrator says Khadija's 'hands resting easily on the cold glass counter were **like** a bird's wings, relaxed, yet with the potential for unimaginable flight.' p 67

METAPHOR:
The narrator describes how 'one day as in a trance, I reached for a fistful of sweets' p 69 to explain she was not fully aware of the reasons for the action. **Note**: the 'as' is used in the subjunctive mood and not comparing two things.

It is a direct comparison without 'as' or 'like'. For example, 'He is a lion.'

PERSONIFICATION:
'I could see those hands running across the keyboard' p 67. Her hands moved so fast it resembled a person running.

PERSONIFICATION is a figure of speech in which a non-living object is given the characteristics of a person.

IRONY:

- A bag of sweets is supposed to be a treat and bring joy to the receiver but in this story, it is used as a form of insult to the one who receives it. Khadija is disrespected and she was treated like a child.
- It is ironical that Kaltoum never speaks to her sister and tells her brothers she wishes that she would come calling at the shop. Yet when Khadija one day does not come, Kaltoum waits for her until after closing time.

The definition of irony is the use of words where the meaning is the opposite of their usual meaning or what is expected to happen

.

4.7 Tone and Mood

Tone:
The tone is gloomy because Kaltoum only expresses negative thoughts.

Mood:
Angry and upset

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ACTIVITY 4

A Bag Of Sweets

Read the following extract and answer the questions which follow:

Khaltoum and her brother discuss Khadija's situation

I knew he would have forgiven Khadija the very day she ran away to marry the Christian boy. But he had to take his cue from our parents.

'It's like you would insult someone? Listen. You know that rich family who live in the valley? They're very generous to everyone, aren't they? But do you know what they do to someone who has spoken ill of them and then has the cheek to visit? '

He did not know. 'They dish up food in a bowl, wrap it in a cloth, and give it to the visitor.'

'What does that mean?'

'It's to say we will not eat with you. Eating with people is a big thing with us. The visitor goes soon after.'

'I can see you want to make Khadija feel cheap! But why does she come back?'

'She doesn't take the insult. She knows I want to make her not to come back. But she wants to come back. Like a woman when she loves a man who beats her up. After each beating they make up. She forgives him. She makes excuses for why he beats her up. She says he is possessive. She say's it's because he loves her but can't control his jealousy!' We sat pensively for a while.

'Perhaps it's guilt,' he whispered.

4.1. Refer to 1–2 ('I knew he would … the Christian boy').

Show the differences in behaviour in the attitudes of the brother and Kaltoum in these lines (2)

4.2. Explain the implication of 'But he had to take his cue from our parents.' In relation to the story as a whole. (2)

4.3. Refer to line 12 ('I can see you want to make Khadija feel cheap!')

4. 3.1 What did Kaltoun do to make Khadija feel cheap? (1)

4.3.2 Explain if her deed had the necessary effect? (1)

4.3.3 Explain the figurative meaning of Kaltoun's deed with reference to the title. (3)

4.4 Refer to line 15 -16 ('But she wants... beats her up.').

4.4.1 Identify the figure of speech in this line. (1)

4.4.2 Explain why this figure of speech is relevant to the short story. (2)

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4.5 Refer to line 20 ('Perhaps it's guilt'.)

4.5.1 What tone would the speaker use in these lines? (1)

4.5.2 Why would the speaker use this tone in these lines? (2)

4.5 Khatija can be admired. Discuss your view. (3)

Suggested answers for Activity 4

4.1 The brother has a forgiving nature and would easily have forgiven Khadija for running away,✓ but Kaltoum steadfastly refuses to forgive Khaditja.✓ (2)

4.2 In their traditional family, the children had to obey the instructions of the parents to the letter. ✓ It shows that they were very obedient, and this role is taken over by the eldest daughter, Kaltoum. ✓ (2)

4.3 4.3.1. She gives her a bag of cheap sweets.✓ (1)

4.3.2 No, because she carries on visiting her sister. ✓ (1)

4.3.3 In the Muslim culture, a gift is seen to strengthen relationships between people, ✓ but Kaltoun wanted to insult her sister by giving her a gift fit for a child. Her intentions are not clear, however, because she impulsively gave her the bag of sweets. ✓ Khadija, on the other hand, views it as a sign of goodwill and continues visiting her sister. ✓ (3)

4.4 4.4.1 Simile✓ (1)

4.4.2 This figure of speech is relevant to the short story as it compares Khadija's persistent visits to Kaltoum✓to that of a woman who is beaten by her husband but cannot leave because she loves him. ✓ (2)

4.5 4.5.1 concern/ troubled/ anxious✓ (1)

4.5.2 He is concerned✓that the only reason why Kaltoum would not forgive their sister is because she felt betrayed that Khadija did not take her into her confidence when she planned to run away with the Christian man. ✓ (2)

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4.5 Open-ended.

A relevant response which shows an understanding of the following aspects, **among others**:

Yes

- She makes a decision to marry a Christian man and does not change her mind even when her family disowns her.
- She stays loyal to her family even though they refuse her entry.
- She does not convert to Christianity which is an indication that she has integrity.
- She makes every effort to reconcile with her family after the death of her parents,

OR

No

- She denounced her family and that is unethical.
- She is insensitive because she returns time and again even though Kaltoum makes it clear she is not welcome.
- She leaves again when it becomes clear that Kaltoun may change her mind.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 mark for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (2)

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Class Act

by Namhla Tshisana

Namhla Tshisana was born in Mdantsane (East London) in 1984. She worked for the Sowetan for five years before joining the Masters programme in Creative Writing.

1.Summary

This story is set in the Eastern Cape in the early 1990s. It is narrated in the first person by a young girl who has just started high school. She is subjected to teasing because of her appearance. She also hates Afrikaans, which is one of the languages at school. The pressure she feels makes her to hate school. She is too young to defend herself. She, under the circumstances, tries to adapt in on order to survive and get by.

The narrator is alienated from schoolmates and finds it difficult to make friends. Mr. Sauls, her English teacher, cannot control his own class and that gives Renato, who has failed Standard 6 three times, an opportunity to bully new learners. He makes them stand in front of class to inspect their uniforms. He then calls the narrator *Sister Mary Clarence* because of her long uniform. Sister Mary Clarence is one of the nuns in the movie Sister Act.

She does not report the 'bullying' to her mother and her aunt, but she fights the demons alone and all by herself. She looks up to her elder sister, Ayanda, who has just finished school. Unfortunately, her sister is not always there to fight for her.

The adults contribute to her suffering by ignoring her requests to have the tunic shortened. Firstly, it is her aunt who cannot do it because there is no cotton thread matching the tunic. Then it is her mother, who cannot find time to do it.

The narrator is 12 years old and not involved in decision making. Her aunt indicates she prefers to keep the uniform long. Her mother bought her a jersey that was a size too big (because she is still growing).

The narrator finally tells her sister about the taunts. The tunic is adjusted or shortened, but she is then teased for the thick hem and white cotton thread. She is further ridiculed because of the colour of her underwear as well as her black knees. The renewed bullying makes her feel she is better off called Sister Mary Clarence because nobody knows what colour underwear the nuns wear.

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2.Title

The phrase 'class act' refers to an excellent performance, or someone whose performance is extra-ordinary or excellent.
The phrase also refers to someone who is generally well-mannered. Looking at the narrator's life and experiences she does not lose her temper or even talk back when ridiculed, but instead acts cool (nonchalantly) throughout the story.
The title is, in a way, linked to the movie, **Sister Act**, because of the long tunic the narrator wears at school. She (the narrator) is likened to one of the nuns, Sister Mary Clarence, portrayed by Whoopi Goldberg in the movie. The narrator is ridiculed and even called by the nun's name.

3.Themes

3.1 Bullying

The story explores bullying. The narrator is continuously teased by her schoolmates. Her bullying is not physical, but it kills her spirit. She now hates school. A class repeater, Renato, starts this bullying by making her stand in front of the class. She is then called names. Teasing spirals out of control. Even girls laugh at her.

3.2 Identity, Acceptance & Appearance

The narrator faces a difficult time because of her *appearance*. She does not feel *accepted* by other learners at school. She accepts the *identity* given to her and does not challenge it. She is only 12 years old and too young to challenge some of her older classmates.

3.3 Conflict

There are two identifiable forms of conflict in this story. The first one is internal. The narrator has to go to school when school is not favourable to her. She must spend time in the place she hates. She has to find her way around that unconducive situation and environment. The narrator has confused or *conflicted* feelings.

The second conflict, which is external, is about incompatibility that makes it difficult for characters to co-exist. The narrator has a problem of being teased by other learners. There are two learners who make life difficult for her. A girl who looks down upon her and a boy who constantly teases her about everything.

3.4 Helplessness

The narrator is bullied at school and is too young to fight back. She is bullied by a boy who has failed one grade three times. The narrator cannot report her problems to her mother who is always busy.

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4. How is the story told?

4.1 Setting

The story is set in a homeland called Ciskei (which is now part of the Eastern Cape). It takes place in the early nineties. The story shifts between school and the narrator's home.

4.2 Structure and Plot Development

Exposition

The narrator is introduced as a young girl (about 12 years) who has just started high school. She has two main challenges at school, i.e. she hates Afrikaans and she is teased by other learners.
The narrator is at home with her mother and her aunt and they prepare her new uniform.

Rising Action

Mr Sauls, who is one of the teachers, cannot control his class and learners do as they like in his presence. Renato makes the new learners in the institution (freshers) to stand in front of the class so he can inspect their uniform. The narrator's uniform is long and goes below her knees. Renato then calls her Sister Mary Clarence. Sister Mary Clarence is a nun in two 1990s movies, *Sister Act* and its follow up *Sister Act 2.*

Climax

The climax is reached when the narrator tells her sister, Ayanda, about teasing. Ayanda offers to adjust the tunic and decides to use the only available cotton thread. Unfortunately it is white, and the tunic is blue. When the narrator wears the tunic, she also realises that it was shorter than she had requested and it will make other learners see her thighs and her knock knees.
She is then teased by the other learners because of the white thread and her black knees. Some even commented about her yellow panties.

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Resolution

She resolves that she was better off as Sister Mary Clarence, wearing a long tunic, because people would not know about her panties (and even her knock knees and black knees as well).

4.3 Characterisation

The narrator	• She is a 12 year old who cannot fit in a high school because of the length of her tunic. • She struggles with bullying coming from her fellow schoolmates. • She does not have a voice at home and they decide what is good for her.
Ayanda	• She is friendly to her sister. • She understands her sister's problems and assists in trying to solve them. She fixes the tunic but unwittingly adds to the narrator's problems
Mr Sauls	• He is a new English teacher • He cannot control his class. He lets people do as they like in class.
Aunt Connie	• She accuses the narrator of being angry when she is not. She seems to push her around the house.
Khanyisa	• She is a pompous girl who looks down upon the narrator.
Renato	• He is a bully who does not care about the narrator's feelings. He says anything to spite the narrator. • He always taunts her by calling her names.

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4.4 Narrator's point of view

The story is narrated in the first person with the narrator as the main character. It is told from the narrator's point of view. As a young girl, the narrator suffers because of a lack of self-confidence. A young girl tells a story about how she is teased at school because of another learner's comment about the length of her tunic. She fights this demon alone and without the help from adults. Her mother does not have time to fix her uniform or to find out if she was adapting to the new school environment. She reports the taunts to her sister who can only assist by adjusting the length of the tunic. The adjustment causes more damage, leading to the narrator preferring the previous taunts to the new ones.

4.5 Style

The story uses an informal register which is appropriate to the narrator's age and grade level. This is evident in the use of contractions like didn't, you're, can't, etc.

4.6 Diction and figurative language

The author effectively uses vernacular phrases in some of the statements to show context in which words were used. Aunt Connie uses township slang (*Ukwateleni*) to ask her why she was angry. That confuses the narrator a bit because the isiXhosa version (Uqumbeleni) is not very close in sound to the Afrikaans version (kwaad).

The black boy comments about her black knees implying that the young girl kneels down when cleaning the floor. This is a sign of undermining her blackness and also her financial status. This is confirmed by the use of 'snooty' to describe Khanyisa, one of the girls.
There are elements of allusion in the story. Calling the narrator Sister Mary Clarence means she looks like a nun. This makes reference to the movies titled *'Sister Act'* and '*Sister Act 2'*, here one of the nuns is Mary Clarence.

Following are some of the literary devices used:

HYPERBOLE (EXAGGERATION)

I keep thinking it is going to hit the floor (page 83). This is a reference to Aunt Connie's tummy which has grown bigger.

IRONY

'You're starting a coloured school next week but you can't speak Afrikaans?' (page 82). It is ironic that the narrator does not speak Afrikaans when the population of the school speaks Afrikaans.

SIMILE

'The class's ***laughter sounded like thunder*** in my ears…' (page 84). The narrator compares the laughter of the class to thunder.

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4.7 Tone and Mood

Tone:
- A gloomy and depressed tone.
- The narrator begins the story with a strong word depressing statement ('I hate high school'). She uses a powerful word like 'hate' in describing her feelings about school. She emphasises that fact by using, 'Really, I do.'

Mood:
- sad, emotional

Activity 5.1

'Class Act'

Read the following extract and answer questions which follow:

Still in her uniform, a maroon skirt and white blouse, Mama came in and sat on my bed, facing Aunt Connie.
'Your aunt says she was a fashion designer eRhawutini. Why don't you ask her to fix your uniform? I have to work this weekend so I won't be able to do it.'
Since my Aunt Connie came back from Jo'burg she has been taking measurements and material from my other aunts and some of Mama's friends to turn them into curtains, suits and dresses in her flat in King. The room where she supposedly works from — and where the sewing machine allegedly is — is always locked. It has been months since she came back and her tummy has grown bigger — I keep thinking it is going to hit the floor — but not a single dress or a drop of curtains has come out of her design studio.
As usual when Aunt Connie visits, Mama has taken out more material from her kist. Some of the material is bright and colourful and was brought from Nigeria by my Aunt Nozi on her yearly trip to visit her husband. I last saw my Uncle George the year I turned nine. That was three years ago. I wonder if he still has an Afro? He used to wear long dresses and gold rings on three of his fingers on each hand.

5.1.1 Describe the setting in this extract. (2)

5.1.2 What does this extract reveal by aunt Connie?

Substantiate your answer. (2)

5.1.3 Explain why the following statement is TRUE.

The narrator's mother works as a nurse. (1)

5.1.4 Give the official name for eRhawutini. (1)

5.1.5 Quote one word from the passage that has the same meaning as stomach. (1)

5.1.6 Refer to lines 9-10 ('I keep thinking it is going to hit the floor')

(a) Identify a figure of speech in these lines. (1)

(b) Explain this figure of speech as used in the extract. (2)

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5.2.7 Choose the correct answer from those given below. Write down only the letter (A – D) next to the question number (5.1.6 (a)) and the answer in the ANSWER BOOK.

The word, kist, refers to a…

A metal trunk.
B plastic bag.
C wooden chest
D leather suitcase. (1)

5.1.8 Do you think the narrator is a patient person?

Discuss your view. (3)

Answers to Activity 5.1

5.1.1 The setting is the narrator's home in Eastern Cape✓ in the afternoon when everyone has come back from school/work.✓ (2)

5.2.2 She is a procrastinator/cheat/deceitful✓

Aunt Connie makes promises but does not implement any of them./She claims that she is a fashion designer but she has not made any garment./She makes excuses for not sewing the narrator's hem.✓ (2)

5.2.3 She is said to be wearing maroon and white uniform✓which is the uniform that nurses wore during that period.✓ (2)

5.2.4 In Johannesburg✓ (1)

5.2.5 'tummy'✓ (1)

5.2.6 (a) hyperbole✓ (1)

(b) The narrator exaggerates the size of her aunt Connie's tummy✓ that it looks like it will hit the floor.✓ (2)

5.2.7 C/wooden chest✓ (1)

5.2.8 Open-ended response e.g.

Yes.
She does not complain when her mother buys her oversized school uniform. She still goes to school even after a boy has teased her by how her dress looks. She accepts any response/delay tactics which her mother and aunt come up with regarding the sewing of her tunic.

OR

No.
It is because of her age that she conforms to all the treatment that she receives from school and from home. As a child, she cannot force anyone to fix her tunic. She must wait until the adults are ready attend to her needs.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 mark for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

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Activity 5.2

'Class Act'

Read the following extract and answer questions which follow:

'Whoa, Sister Mary has undergone a makeover! Who knew she had nice legs,' said Renato behind me while we were changing periods on our way to Mr Patel's class for geography. Next thing I know, I catch him below the staircase looking under my skirt as I was going up the stairs.

'Nice yellow bloomers,' he hissed as we left Mr Patel's class. 'You're still Sister Mary under all that.' 5

'Girl, umgobo ongaka? Why the big hem? Irhali emhlophe ke yona iyaphi? Where do all the white tracks lead?' Said snooty Khanyisa Peter when I bumped into her at break, breaking into a fit of laughter.

'Amadolo amnyama ke wona asisathethi ngawo. I won't even mention the black knees. Your mama must invest in a mop.' 10

I have never been so humiliated in my life. All in one day! The boys make fun of me, and so do the girls. I don't think the school would allow me to wear the same grey pants as the boys. Besides, my mother will freak. She made it clear she won't spend more money on my uniform. Maybe I should just accept that I am Sister Mary Clarence. 15 At least no one cared what colour panties she wore.

5.1.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–D) next to the question number (5.1.1(a) – 5.1.1(d)) in the ANSWER BOOK.

(a)	Sister Mary	A	has failed Standard 6 three times
(b)	Renato	B	wears long dresses in the movie
(c)	Ayanda	C	cannot control Standard 6 class
(d)	Mr Sauls	D	an elder sister to the narrator
		E	a fashion designer in Rhawutini

(4 x 1) (4)

5.2.2 Describe the setting in this extract. (2)

5.2.3 Who does Renato refer to as Sister Mary? (1)

5.2.4 Explain why the following statement is FALSE:

The narrator is wearing black panties. (1)

5.2.5 Refer to lines 5-6 ('Nice yellow bloomers…under all that.)

(a) Identify a figure of speech in this line. (1)

(b) Explain the effectiveness of this figure of speech. (2)

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5.2.6 Refer to lines 7-9 ('Girl, umgobo ongaka…fit of laughter.

(a) Quote three words that has the same meaning as giggle (1)

(b) Choose the correct answer from those given below. Write down only the letter (A – D) next to the question number (5.2.6 (a)) and the answer in the ANSWER BOOK.

The narrator bumped into Khanyisa at break. It means she ….

A danced bum-jive with her.
B met her by accident
C was excited to meet her
D punched her (1)

5.2.7 Discuss the narrator's opinion about Khanyisa. (2)

5.2.8 Refer to the story as a whole:

The narrator succumbs to pressure. Discuss your view. (2)

*Suggested a*nswers to Activity 5.2

5.2.1 (a) B/wears long dresses in the movie ✓ (1)

(b) A/has failed Standard 6 three times✓ (1)

(c) D/an elder sister to the narrator✓ (1)

(d) C/cannot control Standard 6 class✓ (1)

5.2.2 It is at school during the day ✓and the narrator is wearing the newly-adjusted tunic✓ (2)

5.2.3 The narrator✓ (1)

5.2.4 The narrator was wearing yellow bloomers (panties) according to Renato.✓ (1)

5.2.5 (a) onomatopoeia✓ (1)

(b) Renato used a soft but menaceful voice✓that took the narrator by surprise.✓ (2)

5.2.6 (a) A/fit of laughter ✓ (1)

(b) B/met her by accident✓ (2)

5.2.7 The narrator thinks Khanyisa is pompous✓and thinks she is the centre of attraction and more important than other learners. ✓ (2)

5.2.8. Open-ended response e.g.

The narrator is only 12 years old and is not strong enough to fight her own battles. She needs to report her troubles to other people to do things for her.

OR

The narrator is brave to absorb all insults hurled at her by both boys and girls. Instead of stooping to their level and be rude, she cushions the bullying and continues with her life. (2)

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The Wind and a boy

by Bessie Head

Bessie Amelia Emery Head was born on 6 July 1937 in Pietermaritzburg and died on 17 April 1986 in Botswana. She is a South African writer who, though born in South Africa, is usually considered Botswana's most influential writer. She wrote novels, short fiction and autobiographical works.

Bessie Head

Bessie Head described her childhood as haphazard and self-reliant. After completing her Junior Certificate, she studied for a two-year Teacher Training Certificate. In 1956 she started teaching at Clairwood in Durban. After 18 months of teaching, she resigned and moved to Cape Town where she started a career as a journalist.

In March 1964 she accepted a teaching post in Serowe (Botswana) and left South Africa for good.

1. Summary

The story is about Sejosenye (a grandmother) who is raising her daughter's son in a rural village. She is raising her grandchild (Friedman) because the mother (her daughter) wanted to continue working and could not take the child with her. The ward in which they live is called Ga-Sefete-Molemo. Sejosenye takes Friedman everywhere with her, there is a close bond between the grandmother and her grandson. Sejosenye is very proud of her grandson. He is the apple of her eye.

2.Title

The title of the story refers to Friedman, the main character. He is a boy who has a magical wind blowing for him. There is something special about him. Not only is he lovable but he is envied by other parents who see him as a bright little boy who is different from other children.

3.Themes

3.1 Gender roles

In the story there is a clear distinction of gender roles between boys and girls or males and females. The boys do as they please, no one gives them guidance on how to behave as they grow up. They go wherever they want, leaving home in the morning only to come back after sunset.
Girls stay at home and do household duties that include fetching water, they do not need any education.
Sejosenye becomes the envy of other women because she can plough the land, which is a duty that is mainly associated with men.

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3.2 Loyalty

Friedman is loyal to his grandmother; he listens to her stories and teachings and emulates the heroes from the stories that he has listened to. He goes hunting so that they can have meat. He becomes more loyal to his grandmother and wants to help her in any way.
Sejosenye is loyal to Friedman. She is there for him throughout his life. She takes him everywhere she goes; she is very proud of her grandson.

3.3 Change and modernity

Towards the end of the story there is evidence of change and modernity. Although the village is still rural and predominantly agrarian, there is an emergence of a new class of people who are modern and are buying cars. The driver of the truck that killed Friedman did not have a driver's licence, he rushed to get a truck so that he could fit into the privileged class.

4. How is the story told?

4.1 Setting

The story takes place in a rural village. The events occur at Ga- Sefete-Molemo ward in the village.

4.2 Structure and Plot Development

Exposition

The narrator introduces the reader to Friedman's phases of life. In the first phase he comes home from the hospital as a small bundle and his grandmother takes care of him. The next phase is characterised by him toddling silently next to his tall grandmother. In the third phase, he is a tall, long legged boy who has become the king of kings of all the boys in his area.

Rising Action

Whilst listening to his grandmother's stories, Friedman gets hooked on the heroic stories of Robinson Crusoe (the great hunter) and decides that one day he is going to be just like him.

Climax

Life and its responsibilities start to increase for Friedman as he starts his teenage years. He then asks for a bicycle so that he can do more for his grandmother. His mother buys the bicycle and Friedman starts running more errands for his grandmother.

Resolution

Friedman is hit by a truck whilst cycling as he was running errands for his grandmother. Sejosenye is sent to hospital for shock. She dies in hospital and the villagers bury her.

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4.3 Characterisation

Friedman	• A lovable young boy who is brilliant, talented, and naughty like other boys. • He loves to listen to the stories his grandmother tells and gets captivated by Robinson Crusoe's heroic actions. • He decides that one day he is going to be like Robinson Crusoe. • He is very loyal to his grandmother and wants to help her all the time.
Sejosenye	• She is a loving grandmother who loves her grandchild unconditionally. • She does not conform to society's expectations. She ploughs the fields whilst other women sit and wait for their husbands to do it for them. • She is a confident woman who holds her head high even when the society thinks she has committed scandalous acts. • She is physically strong and independent.
Dr Friedman	• He is a friendly 'foreign' doctor who works at the hospital 'baby' Friedman was born in. • Sejosenye decides to name her grandson after him because of the friendly nature with which he treated Sejosenye when she visited the hospital.

4.4 Narrator's point of view

The story is narrated by a third person omniscient narrator who has a bird's eye view of all the events that take place in the story. The narrator gives an unbiased turn of events from the beginning of Friedman's life and through his growing up stages, until his untimely death.

4.5 Style

The story is told as a narrative that is done by a third person omniscient narrator. The reader easily gets all the details pertaining to what is happening to the characters because the narrator is not part of the story but has a bird's eye view of the events as they unfold.

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4.6 Diction and figurative language

SIMILE:

- Page 134 – 'from side to side like a cobra' - Friedman's movements are compared to a cobra.

METAPHOR:

- Page 133 – 'small dark shapes' - The narrator compares the village boys to small dark shapes as they sped out of the village to the bush.
- Page 133 – 'extravagant care' – The overgenerous care with which Sejosenye takes care of Friedman is compared to an extravagant gift of love.
- Page 134 – 'a small dark shadow' – Young Friedman is compared to a small dark shadow.
- Page 134 – 'your handbag' – How other women referred to Friedman because he was always with his grandmother.
- Page 137 – swollen rivers - The overflowing river compared to something that is swollen.

PERSONIFICATION:

- Page 133 – 'a porcupine hurled his poisonous quills' – The speed with which the porcupine raises its quills is compared to someone who is throwing something.

IRONY:

- The bicycle that was meant to help Friedman cuts his life short.
- The civil servant who come to the village to bring development bring carnage and fear to the village instead of hope and joy.

4.7 Tone and Mood

Tone:

- Cheerful, appreciative.
- Sympathetic, disappointed, and dull (after Friedman and Sejosenye's deaths)

Mood:

- happy, optimistic
- sad, angry, emotional

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Activity 6

'The Wind And A Boy'

Read the following extract and answer questions which follow:

They began to laugh at his third phase. Almost overnight he turned into a tall spindly-legged, graceful gazelle with large, grave eyes. There was an odd, musical lilt to his speech and when he teased, or was up to mischief, he moved his head on his long thin neck from side to side like a cobra. It was he who became the king of kings of all the boys in his area; he could turn his hand to anything and made the best wire cars with their wheels of shoe-polish tins. All his movements were neat, compact, decisive, and for his age he was a boy who knew his own mind. They laughed at his knowingness and certainty on all things, for he was like the grandmother who had had a flaming youth all her own too. Sejosenye had scandalised the whole village in her days of good morals by leaving her own village ward to live with a married man in Ga-Sefete-Molemo ward. She had won him from his wife and married him and then lived down the scandal in the way only natural queens can. Even in old age, she was still impressive. She sailed through the village, head in the air, with a quiet, almost expressionless face. She had developed large buttocks as time went by and they announced their presence firmly in rhythm with her walk.

6.1 What is the setting of the story? (1)

6.2 What characterises Friedman's third phase of growth?

Mention TWO things. (2)

6.3 Explain why the following statement is FALSE.

Friedman's mother is a responsible parent who takes care of her son's needs. (1)

6.4 Refer to line 2 ('tall spindly-legged... grave eyes')

(a) Identify a figure of speech in this line. (1)

(b) Explain the comparison in this figure of speech. (2)

6.5 Refer to lines 13-14. ('Even in old… impressive').

What makes Sejosenye remain impressive? (2)

6.6 Give TWO reasons why Friedman needs a bicycle. (2)

6.7 One of the themes in this story is gender roles.

Discuss this theme as it appears in the story. (3)

6.8 Sejosenye can be admired.

Discuss your view (3)

6.9 Discuss the negative effects of modernism in Ga-Sefete-Molemo. (3)

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Suggested answers to activity 6

6.1 It is in a village, in a ward called Ga-Sefete-Molemo. ✓ (1)

6.2 He has grown tall and has become very mischievous. ✓
He is now a talented young man who can turn his hand to anything ✓ (2)

6.3 She left Friedman with Sejosenye and went back to work. She is not involved in bringing the child up. ✓ (1)

6.4 (a) Metaphor✓ (1)

(b) Friedman's physical features are compared to a gazelle. ✓ (2)

6.5 After taking someone's husband the society expected her to be ashamed of herself. ✓ She held her head up high and lived her life confidently. ✓ (2)

6.6 He would run up and down to the shops for his grandmother✓and also deliver messages for her. ✓ (2)

6.7 The discussion of the theme of gender roles should include the following points, **among others:**

- The boys and girls do activities that clearly define their gender roles. The girls remain at home during the day and do house chores, whilst the boys run to the bush to hunt and go back home late in the afternoon.
- The boys are given some independence to do as they please whilst girls must be under the tutelage of their mothers.
- Sejosenye is an independent confident woman who does not conform to the stereotypes of gender roles. She ploughs her fields and does not assign such responsibilities to males.

NOTE: For full marks, the response must be well substantiated. The interpretation must be grounded on the story. (3)

6.8 Open-ended

The response must show an understanding of the following aspects, **among others:**

Yes.
- She takes her daughter's son and raises him as her own. She loves her grandchild unconditionally.
- She is a responsible mother who allows her daughter to go back to work immediately after giving birth. She does not expect her to raise the child.
- She instils good work ethics to Friedman, from a very young age.
- As an independent, confident woman she does not subscribe to the society's gender role stereotypes.

OR

No.
- She teaches her daughter to be an irresponsible parent because she allows her to leave a newborn baby and go back to work.
- She took someone else's husband.
- She told fictitious stories to her grandson, and this made the child to believe in a lie. (3)

6.9 The new class of civil servants that emerged after independence did not care about human life. They bought cars without getting proper driving lessons. In their rush to belong to the rich class, they left many dead bodies on the roads as they killed people in car crashes that are caused by their inability to drive properly. (3)

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The girl who can

by Ama Ata Aidoo

Ama Ata Aidoo, born in Saltbond, Ghana in 1942 is an author, poet, playwright and academic. She was the Minister of Education under the Jerry Rawlings administration. In 2000, she established the Mbaasem Foundation to promote and support the work of African women writers.

Ama Ata Aidoo

1.Summary

Little Adjoa is an ambitious girl, like any other girl of her age who has dreams and aspirations of her own and truly believes that anything is possible. Maami, her mother, wants the best for her child. She wants her to soar high on success and earns a respectful position in this society. Nana, Adjoa's grandmother, has lived all her life according to society's perspective. Nana believes that Adjoa can never be a woman as she has very thin legs that will bar her from carrying a baby. Nana only changes her view about Adjoa's legs when she becomes an athlete and is successful because of her legs. The grandmother is proud of Adjoa.

2.Title

Adjoa is the little girl who struggles to speak about her feelings. She is ridiculed by her grandmother because of her tiny legs.

3.Themes

3.1 Insecurity/Fear/Innocence

The girl, Adjoa is not able to voice out her feelings because she fears that people would laugh at her. She allows her grandmother to ridicule her about her legs and she does not say anything.

3.2 Gender Stereotype

Nana, Adjoa's grandmother makes fun of her granddaughter's thin and long legs. She believes that a girl's legs should have flesh in them and that is in preparation for the child-bearing stage.

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3.3 Conflict

Nana and Maami (mother and daughter) argue about the choice of husband Maami has. Nana blames Maami's choice of a husband for the type of child she has. The child, Adjoa, has skinny legs and that causes conflict between the two women. Maami does not see anything wrong with Adjoa's legs while Nana thinks they are not acceptable.

3.4 Success

Adjoa becomes a successful athlete when her teachers realise that she can run faster. She is chosen to represent the school at the district games.

3.5 Pride/Appreciation

Maami becomes Adjoa's number one fan when she becomes famous and successful in athletics. She prepares her school uniform for her, accompanies her to school and to athletic events. She takes pride in carrying her granddaughter's trophy.

4. How is the story told?

4.1 Setting

The story takes place in Ghana, Africa, in a village called Hasodzi. The main character walks five kilometres to reach the school in the nearby small town. The walks are not a problem for her as she is used to long walks in the village.

4.2 Structure and Plot Development

Exposition

The main character, Adjoa, faces a challenge of not being able to voice out how she feels. The one time she tries to say something to her grandmother, Nana, she becomes a laughing stock. She then learns to keep quiet.

Rising Action

There are arguments between Maami and Nana about Adjoa. The arguments are mainly about Adjoa's legs that are too thin and long, Adjoa's father who is not a good choice for a husband and about that it is not necessary for Adjoa to attend school.

Climax

Adjoa participates in athletics with her classmates and wins each time. Her talent is recognised by her teachers who select her to represent the school's junior section at the district games.

Resolution

Nana changes her perspective when Adjoa's skinny legs make her a winner in running. She becomes so proud that she does favours and walks with her to school and carries her trophy.

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4.3 Characterisation

Adjoa	• She is a seven year old girl. • She is the narrator of the story. • She is the main character. • She has a fear of talking because of her grandmother's behaviour towards her (Adjoa) statements. • She has thin and long legs. • She becomes an athlete by default. • She is chosen to represent the school in the district's athletic meetings.
Nana	• She is Adjoa's grandmother. • She makes fun of Adjoa's statements. • She tells and retells Adjoa's stories and laughs about them with anyone that visits their home. • She does not think Adjoa should attend school. • She does not agree with Kaya regarding Adjoa's legs. • She does not think Adjoa has suitable legs to carry hips that could allow her to bear children. • She changes her mind when Adjoa becomes successful because of her long and thin legs. • She is proud to walk with Adjoa, shows kindness towards her and even does favours for her.
Maami/Kaya	• She is Adjo's mother. • She wants Adjoa to attend school and be better than her. • She argues with Nana in support of Adjoa. • She does not talk too much.
Mr Mensah	• He is the neighbour to Adjoa's family. • He lends Nana a charcoal pressing iron for her to press Adjoa's school uniform.

4.4 Narrator's point of view

The story is narrated from the first-person view. The narrator, Adjoa, is the main character. The narrator allows the reader to know both the internal development of the story in her mind as the protagonist and the external development of the story in the world of her grandmother and her mother.

4.5 Style

The story is told in a conversation-like narrative. The author uses direct quotations from characters to allow the reader to understand each character's tone, attitude and insight.

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4.6 Diction and figurative language

- The writer uses figurative language in order to emphasise meaning:
  IDIOMATIC EXPRESSION
  - 'touch wood'
- Some examples of **figures of speech** in the story include:

SIMILE:
- 'She carried the gleaming cup on her back, like they do with babies'(page 146)

METAPHOR:
- 'Africa is not choking under a drought' (page 142)
- 'Hasodzi lies in a very fertile lowland in a district' (page 142)
- 'I came out of the land of sweet soft silence into the world of noise and comprehension,' (page 143)
- 'But if any female child decided to come into this world with legs,' (page 143)
- 'my mother was weeping inside herself.'(page 143)
- 'Nana would pull in something about my father.' (page 144)
- 'felt that she was locked into some kind of darkness' (page 145)
- 'it caught the rays of the sun and shone brighter' (page 146)

IRONY:
- 'some other things I say would not only be alright, but would be considered so funny, they would be repeated so many times for so many people's enjoyment.'(pages 142-143)

4.7 Tone and Mood

Tone:
- An apprehensive tone.
  This tone is used by the narrator/Adjoa to show the state of her mind at the beginning of the story.
- A harsh/cruel/mocking tone
  This tone is used by Nana, Adjoa's grandmother when she makes comments about her legs.
- Cheerful tone
  Nana's tone changes when she realises that Adjoa is becoming successful because of her long and thin legs.

Mood:
- sad, emotional (initially)
- optimistic (when a decision to elope is made)
- remorse/guilt (at the end)

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Activity 7

'The Girl Who Can'

Read the following extract and answer questions which follow:

'But Adjoa has legs,' Nana would insist; 'except that they are too thin. And also too long for a woman. Kaya, listen. Once in a while, but only once in a very long while, somebody decides nature, a child's spirit mother, an accident happens, and somebody gets born without arms, or legs, or both sets of limbs. And then let me touch wood: It is a sad business. And you know, such things are not for talking about everyday. But if any female child decides to come into this world with legs, then they might as well be legs.'

'What kind of legs?' And always at that point, I knew from her voice that my mother was weeping inside herself. Nana never heard such inside weeping. Not that it would have stopped Nana even if she heard it, which always surprised me, because, about almost everything else apart from my legs, Nana is such a good grown-up.

In any case, what do I know about good grown-ups and bad grown-ups? How could Nana be a good grown-up when she carried on so about my legs? All I want to say that I really liked Nana except that.

Nana: 'As I keep saying, if any woman decides to come into this world with all of her two legs, then she should select legs that have meat on them:

7.1 Complete the following sentence by using the words in the list below. Write only the word next to the question number (7.1(a) – 7.1 (c)) in the ANSWER BOOK.

better;	mother;	thick;	grandmother;	thin;	worse

Nana is Adjao's (a)… who believes that children who are born disabled are (b)… than girls who are born with (c)… legs. (3)

7.2 Quote a SINGLE word which proves that Nana does not stop to prove her point. (1)

7.3 Refer to line 3 ('a child's spirit mother, an accident happens,')

Choose the correct answer from those given below. Write down only the letter (A – D) next to the question number (7.3 (a)) and the answer in the ANSWER BOOK.

The word 'accident' in this context means…

A a collision.
B a solution.
C a mistake.
D a fortune. (1)

7.4 Refer to line 5-7 ('But if any … well be legs.')

(a) Identify a figure of speech in these lines. (1)

(b) Explain the meaning in this figure of speech. (2)

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7.5 Refer to lines 9-10 ('Not that it… always surprise me')

What do these lines reveal about Nana's character?

Substantiate your answer. (2)

7.7 One of the themes in this story is gender stereotype.

Discuss this theme. (3)

7.9 Do you think Nana is cruel towards Adjao?

Substantiate your view. (3)

Suggested answers to Activity 7

7.1 (a) grandmother✓ (1)

(b) better✓ (1)

(c) thin✓ (1)

7.2 'insist'✓ (1)

7.3 C/a mistake✓ (1)

7.4 (a) metaphor✓ (1)

(b) An unborn girl child is regarded as the creator/God/nature, ✓ who decides how a child should look like when it is born. ✓ (2)

7.5 inconsiderate✓

Nana does not take other people's feelings into consideration. ✓ (2)

7.7 The discussion of the theme of gender stereotype should include the following points, **among others:**

- Nana does not approve that Adjoa should continue attending school.
- She believes that educating a girl is a waste of time.
- She is also obsessed with Adjoa's thin and long legs.
- She believes they are not suitable for a girl who will eventually become a mother.
- To her, a woman should look in a particular way and that look should prepare her for bearing children.

NOTE: For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

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7.9 Open ended response e.g.

Yes.
Nana does not listen to Adjao, instead she makes fun of what she says. She discusses it with her friends and everyone that she comes across and continue mocking her. She ridicules her for her looks, indicating that she is born with thin legs.

OR

No.
Nana's own upbringing makes her feel that Adjao's looks are not appropriate. She changes her mind and becomes nice and even perform some duties for her when she wins running competitions.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

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Triumph in the face of adversity

by Kedibone Seku

Kedibone Seku was born in Pimville, Soweto in 1974. She became an Adult Basic Education and Training (ABET) specialist. She also worked as a teacher for English and History at White City Jabavu Community College. The story, 'Triumph in the face of adversity' was published after Seku attended a workshop that was associated with the Caine Prize for African Writing.

Kedibone Seku

1.Summary

The story is about a young lady, Thulisile who is the narrator and the main character. She appears at her mother's graveside and a flashback of events unfolds.

She tells a sad story about her mother's marriage to her father that was not approved by her paternal grandmother. Her mother is treated like a slave and no matter how hard she works, the mother-in-law does not appreciate her.

The suffering leads to the narrator's family moving out of the main house/home to a squatter camp. Unfortunately, the father loses his work and becomes abusive to the mother, the narrator and her siblings when he is drunk.

The narrator works hard to change the situation around by selling some sweets, getting help from friends and neighbours. She eventually gets employed as a TV presenter and can afford to buy a house. She only moves into that house later since her parents refuse to sign for her. Her father dies and only then does her mother move in with her in a proper house. Sadly, her mother is too weak to survive and she dies.

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2. Title

The title, Triumph in the face of adversity, is the title which is suited to the story. The long list of incidents faced by the narrator, her mother and her family does not stop the narrator from reaching her goal of making her own money and improve her life and her siblings' life.

Though she does not get to improve her mother's life, she still succeeds in getting a better life for her and her siblings.

3.Themes

3.1 Prejudice/Intolerance

Thulisile's grandmother does not approve of her son (Thulisile's father) marrying a 'girl' from Johannesburg (egoli). She has nothing against Thembekile as such but she despises her because of where she comes from. MaDlamini wants her son to marry someone who grew up in Natal (currently known as KwaZulu-Natal).

3.2 Mother-in-law and 'makoti' conflict

MaDlamini continues to torture Thembekile even after she gets married to the narrator's father. She makes her wake up earlier than everyone. She is not allowed to wear trousers, short skirts and she must cover her head all the time.

3.3 Poverty

The life at Phambili Squatter Camp is characterised by tin shanties, commune toilets, overpopulation and poverty. The narrator's household also suffers when the father loses his job and cannot provide food and other necessities. It is because of poverty that the narrator's family stays in the squatter camp longer than it had been planned (to be a temporary home).

3.4 Unemployment

Thulisile's father loses his job and no matter how much he looks, he does not find work. It seems that most people in Phambili Squatter Camp are also unemployed.

3.5 Gender Based Violence

The father finds an escape in liquor. When he is drunk, he beats Thuli's mother for no apparent reason.

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3.6 Child Abuse

When Bongani and Zanele are born, their father beats them up for no reason. Thuli works hard but her father steals her money and uses it to buy alcohol. He even goes to her employer and takes part of her salary without her consent.

3.7 Child labour

Thuli who is literally a child, is forced to go find employment in order to feed the family. She sells sweets and eventually gets employed by Mr Rathebe who owns a fish & chips shop. At fifteen, she works as a cleaner after school and on weekends.

3.8 Loyalty

At the beginning of the story, Jabulani stays loyal to Thembekile by loving her and marrying her despite his mother's disapproval of her. Later in the story, Thembekile refuses to leave Jabulani even though he abuses her. She stays loyal to her marriage despite several attempts by her parents to make her leave the abusive marriage. Instead she stops visiting or talking to her parents. She also continues to stay loyal by not standing up to her husband when he steals her daughter's money. She does not sign the documents that needed to be signed when Thuli wanted to buy a house. She even stays behind when she is offered to move into a better house. All because of her loyalty to her husband.

3.9. Fear

Thembekile stays in constant fear from when she is introduced to the family as a young bride and later when she is abused by her husband. She fears even to protect her children when their father beats them.

3.10. Ambition

Thulisile is an ambitious young girl who has a drive to be successful. No matter how many times her attempts fail, she keeps on trying until she is successful and manages to have a proper house.

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4. How is the story told?

4.1 Setting

The story takes place South Africa, Johannesburg. It further develops to Phambili Squatter Camp where the family spends most of their time.

4.2 Structure and Plot Development

Exposition

Thulisile, the narrator is standing by her mother's grave when she thinks of how much her mother's death affected her emotionally. She starts comparing the pain she felt when her mother died compared to when her father had died.

Rising Action

The narrator takes the reader through the beginning of her mother's suffering in the hands of her grandmother, MaDlamini. MaDlamini does not approve of her becoming Jabulani's wife because she is from Johannesburg. The suffering escalates further when the narrator's parents move to Phambili Squatter Camp. The narrator's father loses his job, drowns his sorrows in liquor and becomes abusive to his wife and children.

Climax

The narrator's ambition of becoming a better person is fulfilled when she gets employed as a TV presenter for a kid's programme. Her work makes her afford to buy a proper house and move her family from the shanty. Her mother and father stay behind.

Resolution

After her father's death, the narrator manages to move in with her mother in her proper house. Unfortunately, the mother's health condition has deteriorated that she eventually dies.

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4.3 Characterisation

Thulisile	• She is the narrator and the main character in the story. • She is the eldest of three chidren. • Her parents get married after she is born. • She witnesses her mother being verbally abused by MaDlamini, the narrator's paternal grandmother. • She witnesses her mother being physically abused by Jabulani, the narrator's father. • She witnesses her father beating her siblings. • She experiences hardship and poverty her family and their neighbours suffer in the squatter camp. • She makes attempts to earn money to feed her family. • She gets food from a friend from school so that her siblings can have some food. • She borrows thirty rands from her maternal grandmother in order to start her business of selling sweets. • She gets in an argument with her father after he steals her savings to buy liquor. • She gets a part-time employment at Mr Rathebe's fish & chips shop. • She is employed at a TV station as a presenter for a kid's programme. • She affords to buy a proper house but her plans are delayed by her being under-age. Both her parents refuse to sign for it. • She only manages to buy a house later. • She does not cry much when her father dies. • She cries more when her mother dies.
Thembekile	• Thembekile is the narrator's mother and Jabulani's wife. • She is given rules by her mother-in-law when she marries Jabulani. • She is made to wake up early and work in the house throughout each day. • She manages to move her family to a squatter camp as a temporary arrangement. • She suffers abuse in a form of beatings by her husband. • She stays loyal to her marriage and does not want to leave her husband despite the abuse. • She takes her husband's side instead of her own parents. • She does not fight her husband back. • She only joins her children in a proper house after her husband dies. • She is very ill when she moves to stay with her children. • She also dies.

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MaDlamini	• MaDlamini is the narrator's grandmother. • She does not approve that her son, Jabulani marries Thembekile. • She makes rules for Thembekile when she is married. • She treats Thembekile like a slave in her household.
Jabulani	• Jabulani is the narrator's father. • He marries Thembekile despite his mother's disapproval. • He loses his job. • He drowns his sorrows in getting drunk. • He beats up his wife for no particular reason. • He also emotionally and physically abuses his children.
Ntombi	• She is the narrator's friend from the squatter camp. • She is badly burned when her shark catches fire. • She survives and some family member takes her to stay with them.
Bongani	• He is the narrator's younger brother. • He suffers beatings from his father. • He moves to the new house with the narrator.
Zanele	• She is the narrator's younger sister. • She suffers beatings from her father. • She moves to the new house with the narrator.
Nthabiseng	• She is the narrator's friend from school. • She brings lunch to share with Thuli at school. • She assists Thuli to get her employment at the TV station.
Mr Nkwane	• Mr Nkwane is the narrator's teacher. • He realises that the narrator is not doing well in her studies. • He tries to talk with the narrator but their talk leads to the narrator stopping school for a while.
Mme Sedike	• She is an old lady. • She has a beautiful house. • She trusts the narrator's story that she gives her bread to share with her family. • She advises Thuli to speak with a social worker or the police.
Mr Rathebe	• He owns a fish & chips shop. • He employs the narrator to do cleaning in the shop during weekends and after school. • He gives part of Thuli's salary to her father when he comes asking for it.

4.4 Narrator's point of view

The story is narrated from the first-person view. The narrator tells the story about her mother's suffering from her (narrator) perspective. The plot develops with her telling the story while at the same time she is fully involved. Her suffering and experiences are told from a first-hand experience view.

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4.5 Style

The story is told using an informal register which is suited for a young girl. The use of direct speech seeks to capture the actions and attitude of the different characters the narrator comes across in her life. The author uses a number of 'IsiZulu' phrases, which emphasises the background of most characters in the story.

4.6 Diction and figurative language

- The writer used **idiomatic expressions** in order to emphasise meaning:
    - 'pleas fell into deaf ears.' (page 155)
    - 'used as a punching bag depending on the mood'(page 155)
    - 'I had to swallow my pride.' (page 159)
    - 'make sure that you rise above odds,' (page 159)

- Some examples of **figures of speech** in the story include:

METAPHOR:
- 'the empty life she had led.'(page 155)
- 'my father was a complete monster' (page 158)
- 'The evening deepened in the avenue' (page 63)
- 'she would be next on his list'(page 158)
- 'we were trapped in poverty and constant abuse'(page 158)
- 'I could hear a tint of sadness in a voice.'(page 160)
- 'I said chocking on my tears.' (page 161)
- 'shattered my dreams like that?' (page 161)
- 'constantly scratching in the shack' (page 161)
- 'I was swept from the life of poverty' (page 162)
- 'the dark cloud…hanging around us' (page 163)

PERSONIFICATION:
- 'rules were awaiting her.'(page 155)
- 'the sadness in their eyes tormented her' (page 158)
- 'was their pity, because it was not going to feed me,'(page 159)
- 'My dream of having my own business had not died.'(page 161)
- 'bury the past and open a door to the future.'(page 163)

4.7 Tone and Mood

Tone:
- A depressed tone
    - The narrator uses this tone at the beginning of the story and throughout her mother's ordeal and her own experiences.
- A mean tone.
    - MaDlamini uses this tone when she disapproves of Thembekile's marriage to her son. She continues using the same tone even when the couple is married.
- A defensive tone
    - Thembekile uses this tone when she defends her husband's behaviour.

Mood:
- sad, emotional
- optimistic

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Activity 8

'Triumph in the face of adversity'

Read the following extract and answer questions which follow:

She even allowed me to sit on her very expensive couches. I was uncomfortable but she made me feel at ease. She told me who she was and asked for my name.
'Thulisile, but my friends call me Thuli,' I said.
'That is a very beautiful name. So what should I call you?' she asked.
'Thuli,' I said almost whispering. 5
'Where do you stay?' she asked, and I told her that I was from the nearby squatter camp.
'Are you in school?' she asked.
'Yes, but I did not attend today because I was too embarrassed.'
'Embarrassed by what?' I broke down and told her the whole story. She held me in 10 her arms. For the first time I let it all out, the anger, the pain, the frustration, everything.
'There is no need for you to feel that way, many people go through that in life, you just have to make sure that you rise above the odds,' she said after I had calmed down.
'That is exactly what my teacher said to me but I really do not know how I am going to be able to do that.' 15
'There are a lot of options; you can either go to a social worker or the police and tell them your story.'
'Will they be able to assist me?'

8.1 Choose a description from COLUMN B that matches the name in COLUMN A. Write only the letter (A–D) next to the question number (8.1(a) – 8.1(d)) in the ANSWER BOOK.

COLUMN A	COLUMN B
(a) Mr Nkwane	A Thulisile's father
(b) Bongani	B Thulisile's cousin
(c) Jabulani	C Thulisile's brother
(d) Mr Rathebe	D Thulisile's teacher
	E Thulisile's employer

(4 x 1) (4)

8.2 Describe the setting in this extract. (2)

8.3 Refer to line 3 'Thulisile, but my friends call me Thuli)

Choose the correct answer from those given below. Write down only the letter (A – D) next to the question number (8.3 (a)) and the answer in the ANSWER BOOK.

The tone that Thuli would use when saying these words is a/an…. tone.

A honest
B gloomy
C nervous
D anxious (1)

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(b) Why would Thuli use this tone? (2)

8.5 Explain why the following statement is FALSE:

Thulisile's home is very far from Mme Sedike's house. (1)

8.6 Refer to line 10 ('I broke down and told her the whole story.')

(a) Identify a figure of speech in this line. (1)

(b) Explain the meaning of this figure of speech. (2)

8.7 What does this extract reveal about Mme Sadike's character?

Substantiate your answer. (2)

8.8 One of the themes in this short story is poverty.

Discuss this theme in relation to this extract. (3)

8.9 Mme Sadike changes Thuli's view about school.

Discuss your view. (3)

8.10 Do you think Thuli's decision to tell her mother about the idea of contacting a social worker is a wise one?

Discuss your view. (3)

Suggested answers to Activity 8

8.1 (a) D/Thulisile's teacher✓ (1)

(b) C/Thulisile's brother✓ (1)

(c) A/Thulisile's father✓ (1)

(d) E/Thulisile's employer✓ (1)

8.2 The setting is Mme Sedike's house✓during Thulisile's search for food to feed herself and her siblings. ✓ (2)

8.3 (a) A/honest✓ (1)

(b) Thuli requires assistance from Mme Sedike,✓so it is important that she conducts an honest conversation with her.✓ (2)

8.5 Thulisile tells Mme Sedike that she comes from a nearby squatter camp.✓ (1)

8.6 (a) metaphor✓ (1)

(b) The manner in which Thuli is crying✓ when she tells the story is like she is breaking down. ✓ (2)

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8.7 kind/humble/friendly/loving/caring✓

She accepts Thuli in her beautiful house./She shows keen interest in Thuli's name/education./ She gives Thuli a loaf of bread.✓ (2)

8.8 The discussion of the theme of poverty should include the following points, **among others:**

- It is poverty at Thuli's home which drives her out to go begging for work/food.
- Her parents do not work and cannot afford to buy food for their family.
- No one can help them at Phambili squatter camp since everyone is poor.
- Thuli is amazed that someone can allow her to sit on such expensive couches, she is used to bad treatment as a poor person.

NOTE: For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

8.9 Open-ended response e.g.

Yes
Mme Sadike listens to Thuli and makes her realise that there is no need for her to be embarrassed. The manner in which she addresses Thuli makes her listen to her. She also suggests further assistance by either a social worker or the police.

No.
It is Thuli's ambition to be a successful person that makes her go back to school. She also mentions that she was just not at school for the day. It is because Thuli does not have another source of food that she goes back to school so that she can be assisted by Nthabiseng.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

8.10 Open-ended. Accept a suitable response e.g.

Yes.
Thuli is still a child and whatever she does, she must get permission from her mother. Involving the social workers could have led in her and her siblings being taken away from their parents. That would have crushed her mother.

No.
She should have just gone to look for a social worker without her mother's consent. Her mother is known for her loyalty of fear of doing anything that defies Jabulani. Thuli and her siblings would have been assisted if she did not report to her mother first.

NOTE: You will NOT be awarded a mark for YES or NO only.
For full marks, the response must be well-substantiated. You can score 1 or 2 marks for a response which is not well-substantiated. Your interpretation must be grounded in the short story. (3)

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