

ANSWERS TO THE QUESTIONS

PRE-READING ACTIVITIES

1. SCHOOLS

- 1.1 An 'academic school' implies a focus on academic study, high marks to be achieved by the learners, highly-qualified staff to help the learners achieve those marks, and the subject choice emphasising fields like Maths, the Sciences, and Languages.

At a 'vocational school', the learner would focus on a particular career path, being taught the skills needed for an occupation, trade, or profession. There are many courses offered at vocational schools, including health care, agriculture, computer networking, hospitality, and building. Vocational education is available in skilled trades, such as engineering (heating and air conditioning, electrical systems), plumbing and the motor trade. In South Africa, learners need further post-school training before they can enter the labour market.

- 1.2. You need to offer your own opinion. Make one point, and then substantiate this with reasoned argument and evidence.
- 1.3 A drudge is a person, usually a servant, who does boring, exhausting menial tasks. Such a learner would learn how to scrub, iron, wash walls, clothes, and windows, prepare food and wash up the dirty items, clean toilets and bathrooms, vacuum, etc.

A pleasure worker would be trained as a professional companion for men or women, focusing on dancing, the art of conversation, flirting, and sexual skills.

A drainer would be trained to clear out blockages in the plumbing and sewerage systems.

2. SETTING

- 2.1 The 'setting' of a novel refers both to time and place.

'Time' can be as specific as a particular hour in the day or can be the year or the historical era in which a novel is set.

Place refers to the surroundings, from a room, to a house, to the geographical location or environment, and even the weather. Some teachers include social conditions, and discuss the speech, dress, mannerisms, customs and daily life of the characters. Other teachers link place to the mood or atmosphere created by the descriptions of that particular place.

- 2.2 The epigraph tells the reader that 'The date is 264 PC'. This establishes a futuristic setting. It emerges that PC stands for 'post conflagration', i.e. after the terrible fires that destroyed the world as we know it. There is a reference to 'The Machine' that records the essential details of each member of the population. The speaker lives in 'Room 33, Section D, Slum City'. All these details evoke a futuristic world and are evidence that this is a science fiction novel.

For a discussion of the Science Fiction genre, refer to your textbook, pages 22-25.

3. NARRATIVE POINT OF VIEW

- 3.1 The **Narrator** is the person in a story that tells the story to the reader.

Or

the author who tells the story as if he/she knows everything.

Point of view is another way of referring to the narrative style. Point of view is the way the author allows the reader to experience the story, through the eyes of a **first-person (I)**, **second-person (you)**, or **third-person narrator (he/she/they)**. The latter is also called the **omniscient [all-knowing] narrator**.

- 3.2 'Voice' in literature can refer to the narrative voice (first, second or third person), or to the author's voice, i.e. the writer's style, which can be distinctive. Style is seen in the writer's sentence construction, diction [choice and use of words by the author], punctuation, character development, dialogue, etc.
- 3.3 From the epigraph, we learn that the novel has a first person narrator, Juliet Seven. She declares that she is planning to destroy her father and her sister, before committing suicide. She lived in Slum City. Finally, she writes enigmatically:

Everything I do this year was spoken of before I existed. And it will
be written in the blood of those who survive me.

The advantage of choosing a first-person narrator is so that the story unfolds through the eyes of one character. The reader becomes more intimately involved with the narrator because that person's perspective is the dominant one.

This also adds a level of challenge to the author: the narrator's misunderstandings, flaws, prejudices, and quirks [patterns of behaviour particular to that person] need to be revealed, even though the first person's voice is the one the reader hears. The author needs to layer the narrative in such a way as to allow the reader to criticise the narrator, and not always to accept the first person's interpretation of events. This adds interest to the novel.

For more on the narrator, see *Glossary of the key features of a novel*, page 16 of your textbook.

PART ONE

EPIGRAPH

The epigraph helps the reader to 'tune in' to the novel – its setting and the narrator. It establishes the science fiction genre, something of the character's background, and a rather threatening mood.

CHAPTER 1

1. A 'handler' is a person in charge of an animal, responsible for their training. However, readers are familiar with the term, 'handler', being used in spy novels and films to refer to the person who controls or is in charge of agents in operations. Therefore, the reader views Handler Xavier as a person in charge of others, training these children to be 'on the game', part of his petty thieving and tricking of people to turn a profit.
2. The world is dystopian (threatening, frightening, undesirable, the opposite of 'utopia', meaning a perfect world), a common feature of futuristic worlds: there is oppression from those in power and the officials, such as the Locusts, who act on behalf of the powerful minority (the Mangerians, the Posh). The majority are exploited and abused

(the Pulaks, the ghetto dwellers). The environment is polluted (water the colour of vomit, debris (thrown away rubbish) blocking the sewers) and rank. There are references to the numbers on Ettie's spine: she feels her spine tingle as she is tracked. The Locust has a handset which can track Ettie by the numbers on her spine. Money has been replaced by 'credits'.

3. Handler Xavier is able to change roles quickly and persuade people of his sincerity. As the chapter opens, he is a swimmer, warning everyone about a monster. He is so convincing that he causes a stampede away from the beach to the safety of the dunes; for the Locust, he plays the part of a protective father, aggressively challenging the Locust and convincing him enough to cause him to walk away; he jogs along the beach, skilfully presenting the appearance of a man exercising.
4. Ettie is frightened for Kitty and believes she will be caught if she continues to play the game under Handler Xavier's instructions. She insults Kitty in the hope that Handler Xavier will reject her as one of his group of children who steal and deceive others.
5. The novel explores the idea that very few people are what they appear to be. The references to masks makes the reader aware of the layers of pretence that people put on to deceive or trick other people. In this novel, appearances cannot be trusted.

CHAPTER 2 QUESTIONS

1. Cowboy avoids being caught by the Locusts. He is a fence, i.e., a buyer and seller of stolen goods, and, if he is caught, he will be sent to Savage City. Prisoners do not escape from Savage City: they either serve their sentences, or they die.
2. The Locusts patrol the market. They wear green and yellow uniforms (which clearly gave them their nickname).
3. The detail of the flies supports the science fiction genre – they are as big as a fist – as well as creating a repulsive image. The reader is horrified by the description, even more so considering that Ettie is so casual about them. For her, they are a fact of life; flies can be roasted and eaten in dire (extreme) circumstances, and flies' bites make a person sick. For the reader, they contribute to the novel's dystopian vision of the future.
4. Ettie has to stop herself from flinching when the Locust touches her (but one could argue that this is because it is a Locust, not because she dislikes being touched). When Nelson brushes against her as he plays a game with Witch, Ettie shifts away from him.
5. Bulbring uses the game as a technique to introduce information about the world of the future that she establishes in her novel. We need to know that there was a terrible fire and that species have become extinct, both domesticated and wild creatures, as well as plants.
6. Nelson asks "Could she be the one?" This is an allusion (a reference to a text outside the text you are reading) to Neo in *The Matrix*, a science fiction action film made in 1999. The main character, Neo, is 'the One', a reincarnation of a hero who will save everyone; he will challenge the Agents and will defeat them. No one has ever fought an Agent before – and won.

The allusion alerts the reader to the idea that Ettie will play a similar role to Neo's. Witch dismisses the idea, saying that she is 'a rubbish from Section O'. Witch admits

that there was a time when she thought Ettie was a rebel, but she argues that now 'there's not a Savage gene left in her body.'

Nelson mentions 'the tellers', the birds that predict the future; they say that the One will be a girl, and Witch says that Xavier thinks he knows who this saviour is, but she does not agree.

7. Ettie is far more compassionate than she will admit. The concern she shows for the little children here comes from the same impulse that makes her feel sorry even for Dora. Ettie shows empathy for many of the characters and reveals a deep-seated need for affection, even from her mother..
8. The reader is aware that Ettie does have values and is motivated by more than the urge to survive at whatever cost. She loves Kitty, shows her own need for affection, and shows tenderness towards the babies in the cots. Ettie will not acknowledge to herself that she does care and that she does believe in something, no matter how little.

CHAPTER 3

1. People who live in Slum City go down to the river, where, 'a hundred metres from the bridge, hidden among the dunes, groups of Scavvies wait with their seacraft. For just one credit, they take us across the river.' (page 67)
2. The numbers ensure that any citizen can be tracked. The Locusts have hand-held machines that can locate anyone through the numbers on their spines. An important feature is that the numbers show the trade the person will be assigned to at the age of fifteen.
3. Ettie hates the classes. She is filled with anger at being indoctrinated and forced to accept her trade. She wears a compliant mask but the comments she makes to herself show her impotent (powerless) fury and rebelliousness. She answers questions correctly about how to treat the Posh and their children, while telling herself she will spit in the master's soup, and pinch the child when no one is looking. These comments are an outlet for her frustration and insubordination (disobeying orders or instructions).

Refer also to page 92 in Chapter 5:

The red building on my right is for Population Control. It is guarded night and day by the Locusts in case some sun-crazed Savage from Slum City has it in mind to break in or blow it up.

The Machine that tracks us lives here. It has a record of all of us. The Posh too. We are filed by name, birthing date, residential address, trade, and tracker number. I am Juliet Seven. 249 PC. Month Seven. Section O. Block 15, Room 47. Designated Drudge. The six digit number 756875 is used to track me.

4. The techniques are typical of those used by propagandists in all societies:

Repetition and assertion: The children have to repeat their lessons so often that the message is instilled into them, the message of their inferiority and subservient role.

The teachers tell them repeatedly that this is the trade they have been designed for from birth; that they were born to serve the Posh. This relentless bombardment is mind-numbing.

Chants: the children have to chant an oath every morning. This is also part of a ritual which is also a technique to indoctrinate the children. They are forced to chant loudly which also helps to drill the message into their minds.

Punishment: those who do not comply are severely beaten. To avoid such corporal punishment, children will repeat their lessons, word-perfect, until the message is inculcated.

Example: the teacher is an example of one who has been a drudge all her life and is willing to train others in the same trade. The children serve as examples to each other, clapping when they first hear which trade they have been assigned, and cheering. This example will create a sense of belonging which all human beings share. Children can be indoctrinated by making them feel they belong to a group and not wanting to be evicted from that group. They know they will not be accepted into any other and so they are persuaded to comply.

CHAPTER 4

1. Democracy is based on the idea of educating a population to be able to evaluate the various candidates and to choose whom they think will be best for the country. There is no such education in this society. People are not encouraged to think and question, and so democracy cannot be present in such a society.

Voting, however, is compulsory, for everyone over the age of fifteen except for past traders and the Rejects. Every three years everyone must choose the Guardians who run the society. However, the candidates are not decided by the people; they are chosen by the Mangerians from Mangerian families because the Mangerians assert that only they know what is best for everyone. (The elite in society are called the Posh. An elite group within that elite group are the Mangerians. These are the people who survived the destruction of the world and who joined together to start afresh.)

There are twenty names on the ballot list and everyone has twenty votes, and the twenty people whose names appear on the list are voted in each year.

This is not democracy at all. It is a charade – as so much else is in this society. The Mangerians maintain an appearance of democracy, insisting that children learn their civic responsibilities in lessons, but there is not democracy at all. The Mangerians control power.

This aspect of society fits in with the theme that appearances are often deceptive and that what is visible is not always the truth.

Refer also to Ettie's sardonic (scornful, mocking, scathing) comment on Chapter 5: 'The smallest of the government buildings is Parliament, where the twenty Guardians pass laws that keep us all in our places'. Parliament should be the place where the freely elected representatives of the people serve to create a peaceful and ordered society, not where severe laws are passed to control the populace.

2. This society expels those who are considered useless or a burden. There is a group of people known collectively as the Rejects, because they cannot work because they

are sick or damaged. These people live on the fringes of society, scavenging and desperate, without any support from the state.

When Ettie is explaining about Reader, she says:

Now he is useless, and he has been forgotten among his books in the flat above the salon. If the Locusts caught him living behind the city gates, they would send him to the place in Slum City for people who have outlived their use. They call it Section PT. It is the place for the past traders, run by people like the orphan warden who take money from Mangerian Welfare for keeping old rubbish out of the way of useful people. Mostly, they are left to rot in their beds. But I have never visited Section PT, so I do not know for sure. It is not a place I have ever had a use for. (page 85)

Ettie speaks quite indifferently of the fate of past traders who are discarded by society, relegated by the Mangerians to a section of Slum City, ghettoised and forgotten. This is not a society that values the old or shows appreciation for the contribution made by people during their working lives.

Make a note of other references to the treatment of workers, for example, in Chapter 5, Ettie mentions the scars on the backs of the Pulacks that she decides mean they have been in service for nearly six years. The Pulacks are appallingly abused and, when they have served for about seven years, are sent to join the rejects.

3. Ettie consciously hides her feelings and thoughts from others. Even when she addresses the reader directly, she often pretends to be harder, colder, and more indifferent than she actually is. In this moment with Reader, she shows pity for him. Even as she denies any concern for him ('It is not like I care squashed banana for the blind old mouse'), she allows her face to show the deep sadness she feels for a man whose trade was to read to others now unable to read the books he has managed to secret (hide away) over so many years. Ettie has spent most of her life pretending and hiding her feelings because she is made vulnerable by the very fact of having feelings; however, although she might pretend to be indifferent, she has not been able to destroy her empathy and need for affection. Pretending not to have feelings is not the same as not being able to feel, and Ettie still feels – anger, pity, resentment, loneliness, and love.

CHAPTER 5

1. The Locust returns to her the tube of cream that she has dropped. She needs this cream to burn away the numbers on her spine, and she feels that her mark 'would have been half cooked', i.e. not completely burnt away.
2. The medicine makes the children sleep very soundly, so they make no noise during the night. Kitty wants to dream, and the medicine prevents that.
3. Handler Xavier makes the crowd think that the plastic figure dances when music is played but he has a safety pin attached to the back of the figure. There is a piece of string through the safety pin, and the person pulls on the string to make the figure dance.
4. Handler Xavier has a Locust, a Market Nag and a Scavvie. The Market Nags and Scavvies are from Slum City. Handler Xavier chooses 'scum' to make fun of because his clients are the Posh who have money, and he would be careful of suggesting that he was controlling one of the Posh themselves, or making fun of a

member from the upper class. His choice of Locust is a little more risky because members of the Posh are allocated to this trade. However, it is a menial task, and worth the risk.

5. In relation to the chapter as a whole, the word, 'mask', emphasises the deceitfulness of Handler Xavier and Ettie while they are 'on the game' (tricking people), but also supports the idea that everyone hides something from others, which is a major theme in the novel. Ettie has on her 'generous' mask because she needs the Posh boy to trust her – which he does and so discovery and punishment are averted; the word also accords with Ettie's role in Handler Xavier's game, her talent for acting a part, and her willingness to deceive others if this results in a personal benefit. The phrase 'sits square' stresses that the mask is firmly in place and will not be removed easily. It is only when the Posh boy confronts Ettie at the end of the chapter that she battles to maintain her pose.

CHAPTER 6

1.1.1 hogs (verb, slang): takes more than her fair share of the mirror

1.1.2 pout: push out the lips to make one look sexually attractive

1.1.3 simper: smile coyly

1.2 hogs: monopolizes, takes over

pout: pull a sexually-teasing face; make a sexually suggestive expression by pursing the lips

simper: smile in a silly, self-conscious way; smirk

- 1.3 Kitty appears to be shallow and self-centred. The verbs show that she focuses on making herself attractive to men, as she has been taught, and she enjoys this, practising various expressions, and watching herself in the mirror to see exactly how she looks. All the verbs show her focus on herself and her sexual appeal. There is no apparent awareness of how she is prostituting herself, conforming to what is required of her without questioning the implications or consequences of her actions.

Note, however, that the image we are given of Kitty is from Ettie's point of view. There is no indication here whether Ettie is right about Kitty, and, in the light of how often Ettie is unaware of the truth, the reader might wonder if Kitty is putting on as much of a pretence as Ettie is.

2. Kitty looks forward eagerly to the Festival. Ettie is irritated and appalled at the implications of being bound to a person she does not know, who might be repellent to her – she compares the idea of meeting her fate-mate to being 'As lovey-dovey as picking bits of lice out of my hair'. It is Kitty's foolishly romantic notions and unquestioning eagerness that make Ettie 'bad-tempered'.

(Once again, the reader is cautious about accepting Ettie's evaluation of the situation. Kitty might not be as eager as she pretends.)

3. The Guardian of Population Control supervises the Festival. At the usual Festivals, the Posh sit in front of the stage and the Traders stand behind them. Drainers and Scavvies perch on the balconies of buildings lining the streets. There are helpers who give The Guardian coloured ribbons, and pour love potion into cups that the fate-mates will drink. To the sounds of music and the singing of festival songs, those who are going to take their vows are guided by the Locusts into the holding-pens at the side of the stage. When The Guardian calls out the names of those who are to be mated to each other, the couples walk onto the stage to meet their fate-mates. They

drink the potion and their hands are tied with ribbon. The couples chant their vow. They promise to stay together until death parts them, to work loyally for the state of Mangeria, and to breed healthy children.

On this occasion, a Posh boy steps forward, shouting out that this is not the girl he wants. A girl in the crowd collapses and then tries to escape but is caught. Both of them are dragged away.

4. 'Yes!' conveys Nicholas's feeling of triumph. The affirmation (Yes) with the exclamation mark gives his pleasure and delight at having made an arrangement to see Ettie. He appears to be genuinely interested in her and wanting to meet her. From the first time he saw her, after the incident on the beach, Nicholas has shown his interest in Ettie and a decided preference for her company. Ettie is equally clearly attracted to him, and jealous of Kitty, not wanting to introduce Kitty to Nicholas.

CHAPTER 7

1. As a little girl, Kitty was the only one not drugged when a fire broke out in O Section. She managed to save Ettie, but was badly burnt herself and saw the bodies of many orphan children carried away. This would explain why she is frightened of fires, and would create sympathy for her. Such a traumatic experience leaves a scar.
- 2.1 In this metaphor, the colours of the flames are described as tears. If someone is burnt, they shed tears of agony. In the same way, when the trees are burnt, they produce the colours (orange, red, pink) as a sign of their burning. The image is striking and unusual, but strange in that tears are liquid and the colours are flame. Nevertheless both tears and colours indicate the pain of burning and the suffering of the victim, in this case, the trees.
- 2.2 Ettie is angry and vengeful. She loves trees and is bitterly angry that someone has set fire to them. She wants these people punished.
3. Rioting, looting and burning are all unacceptable; such civic chaos is barbaric. However, the reader understands that, out of hopelessness, poverty, hunger and despair, comes such base human responses. These people suffer from constant deprivation: their illegal behaviour is clearly destructive but is understandable when the people contrast their living conditions with those of a pampered and privileged elite. Furthermore, it appears that those in control allow the riots to continue for a short time to allow some of the resentment to be re-directed at a target that they allow.
4. The connotations of 'cockroach' are unpleasant. The insect is usually regarded as disgusting and horrifying. The name suggests a dehumanised creature, repellent to look at and without civilised values.

CHAPTER 8

1. Ettie climbs the fire escape to the top of the building and leaps across the rooftops. She leaps from one building to the other (they are close together), and climbs three floors down, using the fire escape at the side of the building. She can then peer through the window.
2. The prisoners have had the mark removed, and so are listed as dead; it would be very awkward for officials to explain how someone already dead was able to be killed.

3. The Laboratory is the place where the food is produced. Before the conflagration, food came from plants that grew in the soil, and from the animals that ate those plants.

In the olden days, food grew in soil, and animals ate plants. But the plants died, and the seeds were useless and could not germinate. In the novel, the food is made from the few plants as well as the animal flesh that was saved after the conflagration.

4. The tone is determined. Ettie is desperate to erase the mark so that she cannot be tracked. She now knows that this can be done in The Laboratory, and she wants to be there when it happens. Her tone is implacably (unable to be moved) resolute (determined to do something).

CHAPTER 9

1. In the fifth month, the weather is unbearably hot and Pulaks collapse. If the Taxi wardens cannot beat the Pulaks enough to force them to stand up, the Locusts 'call the Drainers to dispose of them at the dumps with the Rejects and the rest of the garbage.' This is legal in terms of the organisation and laws governing this society, but a South African reader, drilled in the idea of people's basic 'human rights', would probably find such callous treatment unjust. The Pulaks are worked to the point of collapse and then discarded as worthless. They are not even sent to the PT section, where they would be given state support. Instead, they are abandoned as of being no further use, and the state is not prepared to support them in any way. This job is not chosen by the Pulaks in the first place. Instead, their jobs are arbitrarily allocated to them by The Machine, which makes their situation even more unfair. Accept alternative, well-reasoned answers.

2. Ettie hates the smell of plastic, but, when the rains are continuous, she finds the smell of wet plastic so intolerable that she really wants the smell of dry plastic.

2.3.1 When Kitty was seven, she refused to *dance at school and so she was sent to Section AR for two months. Both her legs were broken, and she was fed cockroach soup.*

- 2.3.2 You must offer a reasoned response. There is no correct answer, only a thoughtful one.

Suggestion: Kitty was brutally tortured, which must have scarred her. Secondly, she really cares for Ettie (as witnessed by her saving her from the fire). When she returned after this terrible experience, she joined the movement, and immediately distanced herself from Ettie, knowing that association with her could hurt Ettie. An obvious sign of this act of distancing herself was that she stopped holding Ettie at night and never shared her dreams any more. She is aware that, if Ettie were associated with her, Ettie might suffer later.

3. These words reflect Ettie's confused and contradictory reaction to the shocking information that her parents might be alive. She says that she hopes they are dead, and then contradicts herself. She does not know what to think and her feelings are muddled, which is reflected in these short, conflicting statements. She rejects the

idea of her parents because she was abandoned by 'parents who had no time' for her. On the other hand, Ettie longs for a loving relationship.

- 4.1 Ettie thinks that Kitty is overly-excited.
- 4.2 Kitty is distressed at parting from Ettie.
- 4.3 Bulbring chooses a first person narrative voice, which, in itself, creates a limited narrator, because the narrator can know only that which she herself experiences, either what she knows first-hand or what she is told. Everything else must remain closed to her.

This creates a challenge to the reader which is stimulating: the reader looks to see what Ettie misses, to understand what Ettie does not.

In addition, Ettie lacks perception. She is only fifteen, and so involved in her own pretence and consumed by the need to survive in a brutal environment that there is much that she misses. The reader finds a certain pleasure in realising Ettie's limitations, and wondering about when she will gain maturity and insight.

CHAPTER 10

- 1.1 Kitty argues that the orphan warden wants her to help with the Smalls. She follows this up by saying that all the other Bigs are down with a bug.
- 1.2 Kitty beats out the number 23, which is the wrong number for a room, and there are only seventeen floors in the hotel. Ettie will not know where to find her.
2. We are told that Ettie's spine tingles as she climbs the stairs to the second floor, and we know that Nicholas is able to track her number.
3. You must offer your own reasonable suggestions, such as that, in her despair, she vandalises the books. Perhaps she feels that the hope offered by characters such as Peter Pan and Dorothy is an illusion and she rejects the characters and the books in which they appear as valueless because what they seem to offer can never be achieved (happiness, freedom, security).
4. The last paragraph creates an atmosphere of hopelessness and despair. Ettie runs as if trying to escape from a terrible enemy (the orcs in *The Lord of the Rings* are a savage race, distorted, violent and evil). In helpless despair, guilt, love and frustration she 'scream[s] Kitty's name at the sky.' The sound simply dissipates into the air, achieving nothing, except to make Ettie hoarse. The birds are free (they 'swoop') but the sound they make seems an insulting jeering at Ettie's pain (they 'screech'). The final section is terrifyingly empty: 'and Kitty floats away in the wind to the sounds of the mocking birds'. Ettie seems to have lost everything about which she cared so much; she has been unable to protect Kitty and she has wilfully destroyed the books.

CHAPTER 11

1. Ettie's attitude is one of contempt and dislike. She calls Dora 'dull' and describes her conversation as monotonous and empty ('Dora the droning-on-and-on-drudge').

Ettie intersperses their conversation with her sour comments that contradict what she says out loud

“I know we’re going to be friends, Ettie,” she says in her slow voice. I know we are not going to be friends. “Only the very best of friends,” I say.

Ettie is also suspicious and cautious – as she always is. She does not share her thoughts with Dora:

“I was top of my class at school, you know. I suppose I’ll be placed with one of the better families,” Dora says.

I was not at the same school as Dora, but I do not tell her that I was top of my class too. That would be sharing something personal. And the only thing I want to share with Dora is the room.

2. Dora uses the phrase ‘squeeze the breath out of them’ in its colloquial sense of hug the children tightly out of affection. Ettie agrees that she has had ‘the same thoughts on occasion’ but Ettie means she wants to murder them.
- 3.1 Ettie should not speak unless she is directly addressed; her show of independence will bring punishment. Moreover, her words draw attention to her, and she needs to be as inconspicuous as possible.
- 3.2 Both Mistress and Ettie have the same sense of possession and protectiveness in relation to the trees; they both care so much it is as if the trees belonged to them rather than to anyone else. This use of ‘my’ draws a clear link between the two and suggests that there might be other bonds that will be explored later.
4. Dora pushes Ettie into Madam Merriem to cause trouble. Ettie is aware that Dora wants to work in the nursery and so the battle-lines are drawn between them.
5. Master calls Mistress ‘darling’ and comes to wish her well on the day that the trees will be cleared. He comforts her by suggesting that she see this as ‘a new beginning, rather than a terrible ending’. He appears gentle and considerate; however, Ettie observes the way Mistress smiles at him, to thank him for his concern:

Mistress smiles at the man, but it is different to the smile she had given Madam Merriem. It is a beautiful smile, but it is not real. It is a half-faced moon trapped behind cloud.

The genuine warmth of affection Mistress feels for Madam Merriem is absent when she smiles at her husband. The smile is compared to a half-moon, cold and incomplete, that is ‘trapped’. This suggests a reluctance in Mistress to engage with her husband, a withdrawal and a lack of enthusiasm in her interactions with him.

CHAPTER 12

1.1 Dora

The chapter begins with the sentence ‘Little Miss plays with Dora and me like we are two cockroaches trapped in a bottle fighting over a piece of donkey flesh.’ This sentence sums up the nature of the conflict with Dora but also shows the

manipulative nature of Little Miss. Ettie sees herself and Dora as two cockroaches – she sees the drudges through the eyes of Little Miss, who is contemptuous of both the drudges, dismissing them as insects; however, Little Miss sets the girls against each other, presumably to satisfy some need in herself for cruel entertainment. She ‘traps’ the girls in a fight for survival. As cockroaches will fight each other for meat, so each girl struggles to destroy the other or be herself destroyed.

1.2 Nicholas

Nicholas waits to apologise to Ettie, explaining that he cannot oppose his father’s wishes that he testify against Kitty. Ettie rejects his apology (she ‘turn[s] away’), and explains to the reader:

I am sorry too. Because tomorrow the son of the Guardian of Justice and Peace is going to testify against my Kitty. I should have known Nicolas would be trouble. He knows my name. He knows where I work. And he has the power to send both Kitty and me to Savage City. (Page 174)

Ettie experiences both external and internal conflict here: she fears what Nicholas may do by testifying against Kitty and what he may do with his knowledge of who she is and where she works. Furthermore, she battles her own attraction to him, because she recognises how dangerous he could be to her.

1.3 Little Miss

The reader sees the conflict between Ettie and Little Miss only through Ettie’s eyes; her narrative may be biased.

For example, Ettie tells the reader:

I am always half a foot out the back door when Little Miss demands I do something. Like picking her clothes up from the floor where she has thrown them down, just so that she can watch me on my knees in front of her. She always allows Dora to leave early, though. (Page 168)

Without other evidence, it is impossible for the reader to assess how accurate Ettie’s presentation of the situation is. Ettie suggests that Little Miss favours Dora and deliberately causes Ettie more suffering than that she inflicts on the other drudge. Ettie presents Little Miss as sadistic and manipulative. The conflict is external in that Ettie is dealing with another character in a situation in which she must act cautiously. However, there is also internal conflict because Ettie must exercise the greatest self-control or jeopardise her position in the household.

1.4 As the other answers have indicated, Ettie needs to control herself. She must be careful what she says and to whom. Therefore, when Mistress questions her about the value of trees, she answers stupidly and insensitively, so that Mistress will ignore her in future. She must be polite and humble before Little Miss whose complaints to her parents could send Ettie to the Reject dumps. Ettie suggests that Little Miss favours Dora, but she then acknowledges:

But we are both dirt to her. She is bored rotten. Setting Dora and me against each other is a game, and we are her toys. (Pages 168-169)

Ettie must be aware of Dora's constant campaign against her, because too many errors could have Madam Merriem send her to the dumps.

2. Master completely disregards the drudges. He despise them as members of a group who 'do not think' as the Mangerians do. He is contemptuous and dismissive. He does not use their given names but calls them 'drudge'. Ettie complains that he speaks to her and Dora as if they were 'a species of insect'. He hardly acknowledges their presence as a result.
3. Ettie informs us that 'The Mangerians talk more than they eat.' They tell cruel jokes against the Rejects and the Pulaks during dinner. Afterwards, as they smoke, they 'discuss serious matters. The Mangerian election.'

The Mangerian families decide amongst themselves 'which Guardians will step down for the next three years to allow others a turn'. One woman is angry because her family has not been given a Guardian position for six years whereas other families have had two Guardians after each of the past three elections. However, she finds no support amongst the group.

The families argue and bargain, trying to gain or maintain powerful positions, or create alliances using fate-mates. Master announces that his family is keeping Science and Technology which they have controlled for a hundred and eighty years but he offers to give up Heritage and Culture as a compromise. Hylton is well aware that what he is offering will upset his wife. As he speaks, the colour rises up his neck. Whatever he is feeling, however, does not prevent him making the offer. This compromise angers Mistress who allows her fury to show: 'Then she covers her mouth with a trembling hand and sits down. Fate-mates do not squabble in public.'

One man, Bartholomew, jokes that his family is prepared to give up Justice and Peace, 'anything to avoid working with Cockroach' but this is not taken seriously.

The woman who has been so angry about her family's lack of power, attacks Bartholomew. and his son, accusing them of being thieves. Bartholomew is angry and challenges everyone to come to court to hear Nicholas clear his name when he gives evidence the following day in the trial of Katherine Seven.

CHAPTER 13

1. Madam Merriem reassures Mistress that Master would not have traded her position as Guardian if he were not compelled to. He needs to maintain his position because Little Miss is not getting better. He has acted for the child, not against the mother, she reassures Mistress.
2. Ettie argues that she is not really lying when she denies knowing Kitty, because the person who is on trial is not the girl she knew. This is mere sophistry (a method of argument that is seemingly plausible though actually invalid and misleading; <http://www.collinsdictionary.com>). She might not understand Kitty or her motives, but she certainly knows Kitty in the sense Mistress means.
3. Kitty's skin has lost its colour and appears grey; her hair is filthy and matted. She is shackled and so can only shuffle.
4. The tone is triumphant: Ettie now has an idea of what Handler Xavier plans and is part of his strategy. The tone is also smug: Ettie is pleased because she is part of the

game but on her own terms. She knows more than Handler Xavier is aware of and believes she is in control this time.

5. There are a few instances of bribery: Ettie must part with some of her credits to the Locusts at the security booms and to the Pulaks, and the Drudge warden takes the rest (except those Ettie has hidden on her person). At the building for Justice and Peace, the Posh do not have to queue; Ettie has to bribe the Locust guarding the door to be permitted to enter the building.

At the trial, Kitty does not plead because all prisoners are assumed to be guilty. Ettie informs the reader that 'even those who profess innocence plead guilty after a month in the cellars.' The criminal justice system is corrupt if prisoners are assumed to be guilty and tortured until they confess, whether or not they committed the crimes of which they are accused. There is no intention to find the truth, merely to allow the system to work as suits those in power.

Cockroach indicates that Kitty has been brutally tortured and Ettie notices that she has no fingernails.

CHAPTER 14

1. Ettie is eager to have some freedom in the house to be able to spy and 'snoop'; she is also frustrated, and impatient for Master and Mistress to be on their way, so she can put her plan into operation.
2. Ettie collects scrapings from all the filthiest places in the house, and then puts these into the porridge.
3. The answer here is open-ended and you must argue coherently.

You might say with the chick that is in danger of having its eyes put out and has been temporarily saved, but is living in a drawer.

You might argue that you pity Little Miss: constantly sick and afraid, she has few people to turn to for comfort and support and she befriends Ettie without realising how manipulative and driven by self-interest Ettie is.

You might say with Ettie herself: she is isolated in the house; Dora is a constant threat; she has broken the magnifying glass – and there is the suggestion she was seen, so she is in real danger of being sent to Savage City; she is worried about Kitty.

You might even argue that poor, brain-washed Dora does not deserve the extent of the punishment she receives.

CHAPTER 15

1. When Master and Mistress discuss the campaign trail, Master gloats: "It was a most fruitful trip. The masses went wild for me." Mistress, however, dampens his sense of success by pointing out that "The people are forced to vote ... You are as popular as the next name on the ballot" Master reacts to her mocking tone by saying "There is no need for that attitude, darling." There is tension between them because Mistress is angry and hurt that he has sacrificed her position in order to safeguard his. Moreover, she was reluctant to go on the campaign trail with him:

"I don't know why I have to go away with you, Hylton. It is not as if my name is on the ballot," Mistress says.

"But, darling, mine is. And it's what the masses expect. You and I together at the hustings." Master's eyes are cold and hard. "It is what I expect too," he adds.

"Yes, Hylton. You have come to expect an awful lot from me."

(Page 180)

The antagonism between them is clear, even if Master still uses 'darling' and Mistress gives in to his commands. Mistress's biting tone is evident in most of their conversations.

Mistress also appears to believe that the masses are not as stupid as Master thinks. Master is totally contemptuous whereas Mistress appeals to Ettie to comment about the vote as she appealed to Ettie earlier to give her response to the trees.

2. If Little Miss becomes dependent on or extremely fond of Ettie, then Ettie's position in the household is completely secure. This gives her power such as she has never experienced before, and the sense of excitement and triumph is so strong, it is as if she could actually taste it.
3. The Laboratory is a large complex of buildings. There are warehouses where wagons wait for food for the market, such as potato. Inside the buildings 'Labors in white coats pass, lowering their eyes when they see Master' and greet him politely. ... Locusts stand guard at every doorway.'

For the experiments, there has been a new intake of prisoners from Savage City about a week before, and there are also children from Section O.

The Laboratory produces meat, fruit and vegetables from samples, 'the parent cultures', kept in fridges for almost two hundred and fifty years.

The Labors or doctors seat Little Miss in a raised chair and strap her in. They take clippings from finger and toenails, a piece of hair, skin samples and ear wax; under sedation, a tooth is pulled and spinal fluid is drawn.

On the way out, they meet Handler Xavier who exchanges a glance with and brushes past Mistress, and Nicholas, to whom Master speaks but with whom Little Miss behaves very shyly. Master and the Guardian of Justice and Peace talk about the arrival of the orphans.

4. Master feeds his Pulaks oats, but only so that he has to replace them less often ("By treating them well we only need to replace them every four years." Page 194). This statement is chilling in its heartlessness.

When Master asks Bartholomew, Nicholas's father, whether there have been any problems with the new intake, he answers:

'The prisoners from Savage City were too old and not strong enough. These young bodies are more suitable for my little project ... In any event, the dumps are where most of those rubbishes from Section O belong.'
(Page 202)

Bartholomew dehumanises ('rubbishes') the orphans and expresses utter indifference towards them. They are 'suitable' for his experiments, whereas the older prisoners are not; that is all that concerns him. Their pain or any other consequence of being experimented on is of no importance. If something goes wrong, he will send the orphans back.

Master's attitude is equally callous:

"I suppose that if things go wrong they can always go to the dumps?"
Master says. (Page 201)

It is important to note, however, that Mistress protests about Bartholomew's project, asserting inflexibly that she will never give it approval in parliament. This statement highlights two interesting points: that at least this project is debated amongst the Mangerians, so that there might be other Mangerians who are not as callous as Master and Bartholomew; and the suggestion that Bartholomew simply ignores the fact that he does not have approval for this project, but goes ahead with it anyway.

5. Ettie starts to laugh at Larissa's jokes; she pities the child who is frightened even when she realises she can use this to her advantage; she pulls the child's head against her so that she does not see some of the more unpleasant aspects of The Laboratory; she stands beside her with fists ready to fly if someone hurts her; she strokes her hair while she is under anaesthetic, and rubs her back where the needle went in.

CHAPTER 16

1. All the characters have secrets of one kind or another:
 - Master and Mistress have to keep their child's illness a secret, or she will be dumped as a Reject.
 - Those working at The Laboratory keep their nefarious (evil) experiments a secret.
 - The movement is a secret organisation.
 - Kitty has been keeping her real activities secret from Ettie – and that she can read and write.
 - Nicholas keeps the secret of his tracking Ettie, of her being the other female at the apartment, and of her involvement in Handler Xavier's game.
 - Handler Xavier and Mistress clearly have a prior relationship they are keeping secret.
 - The orphans do not know what will happen to them at The Laboratory – this is kept secret from them.
 - Larissa and Ettie keep the secret of the chick in the drawer.
 - Ettie has been keeping the secret of her ability to read from Kitty, although she did show Nelson and Witch.
 - Ettie believes that her secret stash of books is secret – although it is not.
 - and many more examples

2. Ettie tells us that 'Her fevers come every day, now, and they grow more violent. If she was in Slum City, they would dump her with the Rejects. But they keep her at home where no one can see her. Sometimes the rules cannot be broken.' It is clear that even the Mangerians have to obey certain laws, and Little Miss's sickness means she cannot contribute to society. If it were revealed that she is very ill, Little Miss would be sent to join the Rejects, and so her parents must keep that information from being widely known.

3. There are various kinds of conflict in this extract:

There is conflict between characters.

Mistress wants to reassure her mother that Larissa will be well enough to make the marriage alliance the President wants. Her mother is not as sure of Larissa's compliance. Mistress is eager for her mother to believe that 'the procedure' will work, Larissa will be cured and will be able to appear in public again.

There is conflict between the ideas of various characters and the reader's reaction to them.

Master says with satisfaction: "The results from the tests on the Savage City prisoners indicate that we finally have a perfect match for my daughter" to which Mistress replies: "There were only five fatalities from this last lot."

Ettie's response helps to direct the reader's attitude to this callous sacrifice of people in experiments to save one child.

Ettie is in conflict with Master and Mistress because she fears that Kitty has died.

Bulbring creates tension in the reader as Ettie 'stand[s] motionless at the table'. She feels claustrophobic ('The air in the room closes in on me and I hear drumming in my ears') because of her extreme fear and she repeats 'Five fatalities. Five fatalities. Five fatalities.' The tension is released for Ettie and the reader when Master announces: "'Yes, the sixth prisoner remains strong. Katherine Seven is proof that the procedure will work for Larissa'". However, although Ettie breathes again, she remains opposed to the family's cruel self-centredness.

The next moment of tension happens when Ettie realises that Larissa's grandmother is The President of Mangeria, and she fantasises about slitting her throat with the cake knife.

The description of The President's face adds to the tense atmosphere of the scene:

Her mouth is a trench. The bottom teeth are set back in her mouth behind the top row, like soldiers preparing for war. Her eyes are bayonets, her nose a cannon. The sum of her face is a battlefield.

The sustained military metaphor suggests that the President is violent and cruel. Her attitude to the world is wholly aggressive. The reader observes The President through Ettie's biased vision of brutality and belligerence.

This image is reinforced by the descriptions of her elsewhere in the chapter:

- The crumbs of cake she spills are a 'carnage of cake'. The President is associated with mass slaughter to suggest her destructive character.
- Her eyes are said to 'bayonet [Master's] every move', once again associating the character with a weapon of war used to stab an enemy.
- Her laugh 'rat-a-tat-tats, ... like sniper fire'. This image accords also with the idea of deception as a sniper is a soldier who shoots from a hidden position. The President is associated with a deadly marksman who lies concealed in order to kill.

There is conflict within the characters.

Nicholas's father feels the tension also as he waits for Nicholas to appear:

The Guardian of Justice and Peace ticks his timepiece... He tocks the side of his chair with his fingers. Tick-tock. Any moment now.

Mistress is anxious and stressed, trying to persuade her daughter to show humble obedience to the wishes of the adults. Hoping that her daughter will corroborate what she says, Mistress asserts: "Larissa is anxious to see him, of course. And to have the arrangement settled." Instead, Larissa throws the cake to the floor, passionately contradicts her mother, and runs crying from the room.

Larissa longs to be able to make her own choice of a partner and suffers the same horror as Ettie does at the thought of being matched with someone she does not like.

This outburst, of course, adds to the conflict between the characters because it becomes apparent that the parents cannot control Larissa. The President accuses Master of being the cause of Larissa's disobedience: "Is it your genes? It certainly isn't ours. My daughter was always very obedient."

The reader understands that Mistress did as she was told, but the reader has seen the tension in her marriage and the conflict between her and Master.

Master responds by making what he suggests is a joke, but it is clear that Larissa is in danger of being modified to suit her father:

"Perhaps Larissa should be subjected to Bartholomew's little project." He laughs, to show he is joking. "She'll become as sweet as the cake you are eating."

Ettie is infuriated when Larissa complains of being mated with someone she does not know: 'I am one slap away from her face as I demand, "What makes you so special? And how come you get to choose?" I pull the toy from her hands. Does she not know that people like me are also joined with strangers? That we are forced into matches with Drainers and Pulaks?' but when Larissa begs: "Please don't be angry with me, Ettie." She reaches for my hand. "I just can't bear the thought of being with someone I don't even know." Ettie pats her hand comfortingly and admits: "It's not you I'm angry with, Little Miss" because Ettie is angry with her society for making arrangements about fate-mates, and with herself for her involvement with Nicholas when he is fated to be joined with someone else.

The various kinds of conflict – between characters, internal conflict, conflict between characters and the society in which they live – adds a great deal of tension to the scene and creates suspense as the story unfolds.

4. Nicholas is unsure of who he is. The novel explores the idea that identity is developed over time. People make choices, as Nicolas makes a choice to track Ettie and act on his love for her. He wants to forge his own identity, not have his future decided for him. The novel shows that those with power in society want to ensure the obedience of the masses, but that individuals – like Kitty, or Me or Handler Xavier – are prepared to fight for freedom and independence. The human spirit wishes to be free and to make choices – even if those choices are not always the best ones.
5. Ettie is unsure whether or not to trust Nicholas. He is a Locust and all her experience has been to avoid Locusts. However, she agrees, because Nicholas promises that he

can remove the mark, and this is what Ettie wants for herself and for Kitty. She says that she has 'nothing to lose' and so she agrees to go with him. However, she stipulates that Nicholas must help her with one thing first.

It is clear that Ettie is far more attracted to Nicholas than she will admit – even to herself.

CHAPTER 17

1. Mistress enters the kitchen cheerfully but 'The smile drops from her eyes when she sees the handler'. However, she exchanges a significant look with him, and blushes, and twists her dress with agitated fingers.
2. Madam Merriem worked for the President's family, and her sister and Xavier would visit. The children would play games together. When they were fifteen, they fell in love and Mistress fell pregnant. The couple promised to stay together. However, when they were sixteen, they were matched with their fate-mates. Once Mistress married, so did Xavier, because he had no reason not to follow instructions.
3. Ettie is horrified and appalled. She wants to cry out, but she feels as if she were choking. Then she runs out of the room, stumbling down the stairs in shock and disbelief. When she thinks of her mother and father she wants to vomit: they abandoned her, rejected her. She is disgusted by the thought that such people could be her parents.
4. Not only does Ettie visit Reader, but she extracts from him a promise that he will teach her to read braille. Ettie thinks she will not fulfil her promise to see Reader in a month's time, but the connection between them has been re-established.

CHAPTER 18

Exposition

Master and Mistress discuss Larissa's refusal to go to The Laboratory. Mistress excuses her behaviour on the grounds that the last visit gave her nightmares, but Master is extremely frustrated.

Rising action and conflict

There is conflict between Master and Mistress, over bringing Katherine Seven, whom Mistress describes as 'a common criminal', into the house.

The tense mood is heightened by the lack of heat: Master is furious that his porridge is cold; the hot server does not work; there is no hot water; and the warming units in the rooms are not working. The Mangerians rely on solar power. This is significant because The Machine relies on solar power also, and is less effective when the sun is weak. This allows for manual input of data which is critical for the story.

The conflict is brought into sharper focus after the arrival of the Guardian of Justice and Peace. Bartholomew is pleased with the results of his experiments on Savages from Slum City; Mistress leaves, refusing to listen; however, Master, assured that the procedure (which involves the removal of a gene) is safe, wants Larissa to have this procedure done at the same time as the other to cure her sickness. The mood is tense because the reader is aware that this gene replacement procedure will change Larissa entirely.

There is further tension when Bartholomew states that “The Savages are still causing mayhem. Despite the termination of their Scavvie leader.” Ettie immediately comments: ‘I know now that Nelson is dead. He will never again sail a seacraft or dive for hidden treasures or play scrabble with Witch. Officially extinct. I wonder if there is anyone to grieve for him.’

Further conflict is introduced with the revelation that the Mangerians have deliberately poisoned the food to create rioting and disorder, which, in turn, will cause the new parliament to approve the gene replacement procedure for the inhabitants of Slum City. These riots have been deliberately whipped up by the Mangerians, but the people’s suffering is real. Master talks casually about ‘the gamble’ which the Guardians have taken and which has ‘paid off’, even if it was ‘Bloody’. No Guardian blood has been spilt, however, and Master can dispassionately dismiss those who have died as part of his strategy, a strategy that will benefit only the Guardians. Bartholomew even suggests that some amongst the Guardians could be ‘inoculated’, such as Mistress.

Climax

The climax of the chapter happens when master makes two decisions: to have the procedure done at home (in reaction to the conflict with Larissa) and to have her ‘savage’ gene extracted (in reaction to the conflict with Larissa and Mistress’ defence of the child). The falling action is all in response to these decisions.

Falling action

In response to Master’s decision, Nicholas and Ettie make their plans, and Larissa looks forward to a time when she is well and she can be active.

Kitty is disguised as the drudge and slips away. Nicholas leaves to ensure her escape.

Tension continues between Ettie and Madam Merriem who is now very hostile to Ettie, and so, when she realises that Ettie has replaced Kitty, she gives no sign. This will be a way of removing Ettie permanently.

Ettie cannot warn anyone that Larissa is about to be made ‘as sweet as sugar’ because she is strapped and then drugged.

Finally the explosion happens, and the chapter ends on a tense moment.

CHAPTER 19

1. The first irony is that Handler Xavier and Me think they have rescued Kitty. Handler Xavier speaks gently to Ettie, and insists that ‘Kitty’ is handled with tenderness, but, once he realises that this is Ettie, he becomes rough and violent.

Ironically, Ettie can help the rebel group. Xavier dismisses her but she is able to remove certain people from the Machine’s tracking system, and so is allowed to leave.

Xavier distrusts her, and despises her, thinking she can barely read, but, ironically, Me knows better. It is also ironic that Xavier swears by the blood in his veins, unaware that Ettie shares the same blood. There is dramatic irony here because the reader knows of the relationship between Ettie and Xavier, but he is unaware of it.

Kitty finally admits to how she has cared for Ettie and watched over her, trying to protect her. This is ironic in that it is at this point that Ettie apparently betrays Kitty by

leaving with Nicholas. It is also ironic because, for all those years, Ettie thought Kitty was the vulnerable one who needed protection.

On page 51, Ettie comments:

Unlike me, Kitty does not wear masks. Everything she thinks is written on her face. And as much as I have tried to teach her to lock down her heart and muffle her thoughts, nothing helps. She cannot learn the way of masks.

Now, it turns out that Ettie is completely wrong, and Kitty is perfectly adroit (skilful, practised) at wearing masks.

Kitty believes that Handler Xavier's plan will work, but the dramatic irony is that the reader knows that the doctors whom the rebels wanted to kidnap, are dead, and so there is no way of removing the mark.

There is a small irony even in the story line: just as Ettie explains that the Machine needs sunlight to operate, the sun comes out again, and so the rebels' opportunity of acting without being tracked is lost.

2. The allusion is to the Aesop's fable 'The Goose that Laid the Golden Eggs', in which a poor man, motivated by greed, kills the goose that lays a golden egg every day. The idiom in English means to do something for greed or a short-term goal, without properly considering the consequences.

The story is relevant because Handler Xavier is on the point of killing Ettie whereas she is of far more use to him and his rebellion if she is alive.

The title's application is limited, however, because Ettie has not been a goose laying a golden egg for Xavier except to the extent that she was on the game with him and did help to supply him with goods to re-sell.

CHAPTER 20

1. Ettie is more compassionate and concerned about doing what is right than she generally admits.
2. Ettie is able to act out a part when she and Nicholas are almost caught. She thinks quickly and falls to her knees, pretending to clean. She uses the drudge mask of stupidity that deceives the Locusts. When they ask if anyone else is in the building, she follows the advice of keeping as close to the truth as possible, and tells the Locusts about Nicholas. While he talks to them, Ettie is able to remove the last names from the data base.

Her tactics are to delay the Locusts, divert attention from what she and Nicholas are doing to their being in the building at all, to give Nicholas time to remove the names, and then to act herself while Nicholas distracts the Locusts. She uses deception, half-truths and lies.

3. In the epigraph, Ettie promises that she will 'wipe out my father and my sister' which the reader thinks means that she will kill them. Instead, she 'kills' them only in the sense that they are dead as far as The Machine is concerned. She then deletes her own name. The Machine will record only the details of her life up to that point: 'The

Machine will record that I lived for fifteen years, worked as a drudge, and that my last address was Room 33, Section D, Slum City.'

The last part of the epigraph remains unfulfilled.

CHAPTER 21

1. Ettie comments: 'He is no longer one of them. He is part of me. One of us, now.' Her reaction shows her pleasure in Nicholas's seeing himself as one of the opposition to the Mangerians, rather than as a member of that elite group. She then sees him in the most specific way ('He is part of me') before she broadens her view to include all those oppressed and controlled by the Mangerians and by The Machine.
2. Yes. Larissa believes that Ettie is in danger and has been taken by the Savages. She blinds the bird to enable Princess Fanny to see visions and to be able to tell what she sees.

OR

No. Larissa loves the bird very much and it is a treacherous betrayal to blind the bird. She swore the bird would never be blinded, but she does it herself.

Accept a mixed response that weighs up Larissa's love for the bird against her love for Ettie, and her sense of Ettie's being the priority.

3. Ettie believes she sees her mother truly: her hypocritical gentleness as she tries to find out where Nicholas is so that she can tell Bartholomew and so win his agreement to the procedure that will save Larissa; her pretence of affection for Ettie; her false declaration of love for this daughter; her desire to manipulate and control Ettie for her own purposes.

This is all true as far as the reader knows, but the reader is aware that we see Mistress only through Ettie's eyes, and those are the eyes of a limited narrator of fifteen filled with longing for the tender embrace of a mother, and with suspicion and distrust. Moreover, Mistress has just pointed out that Ettie does not understand why Nicholas's father would track him. Ettie has such limited knowledge of parenting and no personal experience that she becomes an untrustworthy narrator who is very biased. The reader might sympathise much more with a mother fighting to save the life of a beloved daughter, and indifferent to a daughter she believed dead until a few days before.

4. Ettie cannot make up her mind to sail away while she does not know the fate of her sister. The bird tells her that her sister is dying and that Nicholas is still at large. Ettie hovers near Slum City, indecisive. However, if she hears that her sister's life has been saved, she plans to sail to the land beyond the sea which Reader has told her about.

The story-line needs to deal with Ettie's relationship with Nicholas and with her sister, and the land beyond the sea.

EPILOGUE

The narrative ends on a determined note. Ettie is saddened by the news the bird brings about the violence and suffering, and about Nicholas and her sister, but she waits doggedly

for further news. She is learning that she must deal with the consequences of her decision, even when she cannot see a hopeful future.

EXAMINATION EXEMPLAR

- 1.1 The intense heat is part of a futuristic world in which a conflagration has happened; the fire has destroyed much of the earth and its capacity to sustain the population./ The world is technologically advanced (which is part of the science fiction genre) in that the Posh families use solar heat for everything, including running The Machine which tracks all members of society/The heat creates certain continuous problems which must be dealt with – thus the constant mention of sunblocker, burnt skin, suppurating blisters, even the Locusts dark glasses can partially be explained by this/the fire leaves floaters which pollute the atmosphere, thus the need for nose shields.

For full marks, the candidate must mention the conflagration and 2 pieces of evidence of a PC world. (3)

- 1.2 The Locust abuses his position, using threatening language and physical strength. Those in authority abuse their power/are corrupt for their own benefit. (3)

- 1.3 Ettie resists the Locust but appeases/placates him as well. She loathes any Locust because of her experience of their brutality and corruption but for the same reason she hides this beneath a flirtatious giggle to soften the slap so that she does not provoke him further. (3)

- 1.4 The reader may view Handler Xavier as a hypocritical opportunist who has dealings with the Posh to enrich himself. He may be condemned for his corruption and selfish exploitation of the situation.

The reader may admire Handler Xavier as one who creates the appearance of a corrupt trickster who is selfish and materialistic while being part of the rebel movement. The reader may condone his behaviour as a necessary smokescreen behind which he can plot the downfall of the Posh.

[Credit valid alternatives.] (3)

- 1.5 The social structure is hierarchical and unequal: at the top are the privileged and pampered Posh, with the Mangerians being an elite power group within that elite group. Right at the bottom are the Rejects, callously thrown onto the dumps to fend for themselves, without any support from society. In the middle are the traders, groups of people allocated a trade at birth according to a proportional system, but not being able to enter the Mangerian class. The traders have no choice about their trades and no means to better their lives. Some trades are worse than others in terms of physical abuse, such as the Pulaks whose working lives will be no more than 6 years.

The candidate can receive no more than 2 marks for a thorough description of the social structure. For full marks there must be a comment. (3)

- 1.6 Ettie is very ambivalent about her father: she loathes Handler Xavier because of their past relationship: he has exploited her and his treatment has generally been harsh. However, she loves Kitty and she fears that, because Kitty will be close to Xavier, and

he can be tracked, Kitty will be re-arrested. She pauses to weigh up her options, and then deletes his number because Kitty is more important to her.

Credit candidates who say that she also longs for a loving relationship with a father. (3)

1.7 'Savage' refers to a particular kind of behaviour: rebellious against authority, uncontrolled, wild; in its more positive uses, it refers to those who retain an independent spirit, like Ettie, or those who are labelled criminals because they act against the regime; used by the Mangerians, it is a term to condemn those whom they cannot subjugate and who therefore pose a threat to their power, such as the prisoners sent to Savage City. (3)

1.8 Kitty illustrates one motive for rebellion: her parents are imprisoned for organising a protest against fate-mates, and die terribly, and she herself is brutally tortured as a child. She joins the movement to get revenge. The novel shows that the desire for revenge can be very powerful. Those in power suppress opposition brutally, but must face the consequences.

When she is older, Kitty is more idealistic: her motives are to create a better society. Her character shows that those who fight for freedom for all can pose a danger to the power structure of an elite. She supports Xavier's efforts, and returns to her group (Extract B) even when she has the chance to escape. Kitty serves to illustrate the idea of self-sacrifice for the good of the greater number.

In operating as a spy, Kitty acts out a part from the age of seven. Her character and actions develop the theme that appearances can be deceptive. Kitty deceives everyone who is not a fellow member of the movement. She pretends to Ettie out of concern that Ettie is not associated with her, and she deceives everyone else, particularly the men mentioned in extract A, in order to collect information.

[Credit alternate answers.]

(4)
[25]