And then Mr Todd interrupted. 'May I trouble you to read that passage again? It is one I particularly enjoy.'

The weeks passed; there was no sign of rescue but Tony endured the day for hope of what might happen on the morrow; he even felt a slight stirring of cordiality towards his jailer and was therefore quite willing to join him when, one evening after a long conference with an Indian neighbour he proposed a celebration.

'It is one of the local feast days,' he explained, 'and they have been making pivari. You may not like it but you should try some. We will go across to this man's home to-night.'

Accordingly after supper they joined a party of Indians that were assembled round the fire in one of the huts at the other side of the savannah. They were singing in an apathetic, monotonous manner and passing a large calabash of liquid from mouth to mouth. Separate bowls were brought for Tony and Mr Todd, and they were given hammocks to sit in.

'You must drink it all without lowering the cup. That is the etiquette.'

Tony gulped the dark liquid, trying not to taste it. But it was not unpleasant, hard and muddy on the palate like most of the beverages he had been offered in Brazil, but with a flavour of honey and brown bread. He leant back in the hammock feeling unusually contented. Perhaps at that very moment the search party was in camp a few hours' journey from them. Meanwhile he was warm and drowsy. The cadence of song rose and fell interminably, liturgically. Another calabash of pivari was offered him and he handed it back empty. He lay full length watching the play of shadows on the thatch as the Pie-wies began to dance. Then he shut his eyes and thought of England and Hetton and fell asleep.

* * * * *

He awoke, still in the Indian hut, with the impression that he had outslept his usual hour. By the position of the sun he knew it was late afternoon. No one else was about. He looked for his watch and found to his surprise that it was not on his wrist. He had left it in the house, he supposed, before coming to the party.

'I must have been tight last night,' he reflected. Treacherous drink that.' He had a headache and feared a recurrence of fever. He found when he set his feet to the ground that he stood with difficulty; his walk was unsteady and his mind confused as it had been during the first weeks of his convalescence. On his way across the savannah he was obliged to stop more than once, shutting his eyes and breathing deeply. When he reached the house he found Mr Todd sitting there.

'Ah, my friend, you are late for the reading this afternoon. There is scarcely another half hour of light. How do you feel?'

'Rotten. That drink doesn't seem to agree with me.'

'I will give you something to make you better. The forest has remedies for everything; to make you awake and to make you sleep.'

'You haven't seen my watch anywhere?'

'You have missed it?'

'Yes. I thought I was wearing it. I say, I've never slept so long.'

'Not since you were a baby. Do you know how long? Two days.'

'Nonsense. I can't have.'

'Yes, indeed. It is a long time. It is a pity because you missed our guests.'

'Guests?'

'Why, yes. I have been quite gay while you were asleep. Three men from outside. Englishmen. It is a pity you missed them. A pity for them, too, as they particularly wished to see you. But what could I do? You were so sound asleep. They had come all the way to find you, so--I thought you would not mind--as you could not greet them yourself, I gave them a little souvenir, your watch. They wanted something to take back to England where a reward is being offered for news of you. They were very pleased with it. And they took some photographs of the little cross I put up to commemorate your coming. They were pleased with that, too. They were very easily pleased. But I do not suppose they will visit us again, our life here is so retired... no pleasures except reading... I do not suppose we shall ever have visitors again... well, well, I will get you some medicine to make you feel better. Your head aches, does it not?... We will not have any Dickens to-day... but to-morrow, and the day after that, and the day after that. Let us read Little Dorrit again. There are passages in that book I can never hear without the temptation to weep.'

From Chapter 6

Comment closely on how Waugh presents Tony's entrapment in this passage

This passage is taken from the beginning of Tony's time staying as a guest with Mr. Todd in the jungles of Brazil. This extract marks the pivotal moment where his stay changes from being that of a guest to that of a prisoner. Through Waugh's use of his trademark sardonic narrative voice; the dialogue which is so insouciantly polite that it becomes sinister; and the ever present symbolism of the works of Dickens, Waugh presents an entrapment that is both literal and metaphorical. Perhaps the biggest irony is, however, that Waugh has shown Tony as having been trapped from the beginning of the novel; it is only in this passage that he finally has the epiphany that he is.

As with many of the more disturbing moments in the novel, the passage begins with Waugh's usual veneer of British reserve, respectability and politeness. How, the readers wonder, could anyone as polite as Mr. Todd have motives that were anything but pure? Todd's question of 'May I trouble you to read that passage again?' Seems so innocuous and with the question formation of 'May I trouble you', so gently phrased, that it is easy for the inattentive reader to fall into the same trap as Tony.

Waugh is careful to build on this false sense of security with his misleading narrative voice. We are told that despite 'weeks' passing with 'no sign of rescue,' Tony was not concerned, indeed he 'even felt a slight…cordiality to his jailer.' The use of the noun 'jailer' should alert the reader to the reality of the situation. As he was in Hetton with Brenda, as in Brighton with Millie, Tony is hopelessly naive. However, Waugh shows that now Tony is trapped in a literal sense. Away from the financial safety net somewhat afforded to him in developed interwar London, here in the jungle, his naivety has more severe, possibly existential consequences.

There is a certain irony in the events which follow Waugh's documentation of his entrapment, as the 'calabash of liquid' takes part in a party of sorts, seemingly thrown for Tony by the Indians. Tony had always eschewed social gatherings in London, although he had shown a propensity to get 'tight', or drunk on occasions, such as the time in London with Jock. One wonders if Waugh, with his newly found Catholic convictions, is making an implicit criticism of the excess consumption of alcohol. In London, Tony's drunkenness cemented his estrangement from Brenda, here it has condemned him to the jungle in perpetuity. Fittingly, for one so ill-equipped or prepared to live in the moment, Tony passes out thinking of 'Hetton and England.' The order of these proper nouns is significant as it suggests Tony's order of priority: Hetton first- always, of course, a Mock Gothic Victorian mansion being a symbolically appropriate residence for a man unable to exist in the modern world.

The continued levity between Tony and Todd is a deliberate ploy to make the passage's resolution all the more crushing for the former. Tony wakes up with what he expects is a regular hangover, his inner monologue reflecting on what 'a treacherous drink' it was. The dramatic irony is now becoming more overt- it is not the drink which is treacherous, but his host. On reconvening with said host, Mr. Todd greets him as 'my friend' and offers 'remedies for everything.' The readers' sense of something being awry is confirmed with Tony's question, 'You haven't seen my watch anywhere?' This is clearly a highly

symbolic item to have 'lost' for Tony and it alludes to the fact that his entrapment will be for a long time. It is also heavily implied that Todd has taken the watch as a way of 'acclimatising' his new prisoner of a place without a time, ominously indicating that Western notions of time really will not be needed now for Tony.

Finally, Waugh's structuring of the extract, to keep Mr. Todd's mock- innocent revelation to the end, encourages the reader to reevaluate everything they may have previously thought of him. We see now that the entire situation has all been orchestrated and planned by Todd- a deliberate plot to knock Tony out so that help could not be offered to him. His mild condolences 'it's a pity you missed them' made all the more devastating by the offhand diction choice of 'pity', as if it were a minor inconvenience. It is, of course, much more than that and the entrapment takes an even more sinister turn when Todd relays how he has put up 'a little cross to commemorate your coming.' Clearly, this is a nod to Tony's grave, thoughtfully arranged in advance by Todd and the clearest indicator to both Tony and the reader that he is not getting out of here alive. Perhaps this use of Christian iconography- only used now to symbolise death- is another of Waugh's sly attacks on a world experiencing a crisis of faith.

The passage finishes as it ends with Dickens- the cyclical nature of the structuring mirroring the idea that Tony himself will not escape from here. The choice of Dickens is grimly ironic- a novelist who set almost all his works in London- exactly the place to which Tony cannot return. Not only that, but as a Victorian writer, Dickens set his books in the 19th Century, surely a time in which the traditional Tony would have preferred to live. Therefore having to read them aloud all day every day would surely make his entrapment all the more hellish.

It appears that Waugh is obliquely commenting on the selfishness of human nature. Although we may be in the jungle of Brazil, Todd acts similarly in terms of selfishness as the Beavers and Brenda do in London. From Todd's point of view, he wants his reader, and the suffering of Tony is therefore immaterial. The pervasiveness of such selfishness in the novel speaks to Waugh's nihilistic worldview, and from that point of view, this entrapment is the latest in a litany of selfish acts in the novel. One wonders what Waugh would make of the world in 2025, where any sense of community or altruism seem totally subordinate to the individual and their own desires. Perhaps, were he alive now, Waugh himself would welcome some time with Tony in the jungles of Brazil as he would find them less of a prison than modern London life.

Mr Pollicutt, 44 minutes

Chat GPT's marking- I don't know why they mark it out of 40, NOT 25-I asked them to use CIE 9695 criteria.

AO1 – Knowledge and Understanding (10/10)

The essay demonstrates a strong grasp of the text, displaying a deep understanding of the passage's themes, tone, and character development. The analysis of Tony's entrapment, both literal and metaphorical, is well-informed and consistently supported by textual references. The essay accurately identifies key elements, such as Tony's naivety, Mr. Todd's manipulation, and the significance of the watch, as well as their symbolic weight in relation to the broader themes of the novel. The essay also references Waugh's use of Dickens, the setting, and the specific cultural elements (the calabash and the feast day), further demonstrating comprehensive knowledge of the text.

AO2 – Analysis and Evaluation (9/10)

The analysis of language, structure, and form is insightful and effective. The essay skillfully explores Waugh's sardonic tone, the politeness of Mr. Todd's dialogue, and the irony that arises from this decorum. The reference to the "treacherous drink" is an example of subtle yet effective use of dramatic irony. The essay also discusses the symbolism of the calabash, the loss of the watch, and the cross that Mr. Todd erects, linking these elements to Tony's entrapment and the larger themes of time, death, and a loss of identity. The evaluation of Dickens' works as a source of entrapment and the cyclical nature of Tony's situation adds depth to the analysis.

However, there could have been a more detailed analysis of how Waugh uses sentence structure, rhythm, or repetition to further enhance the feeling of entrapment. For instance, a more focused look at the flow of dialogue and Tony's gradual realization of his situation might have added to the essay's depth.

AO3 – Appreciation of Context (8/10)

The essay demonstrates a solid understanding of the context of the novel and Waugh's personal background. It mentions Waugh's Catholic convictions and how these may influence his commentary on human nature and the excesses of modern life, particularly in relation to alcohol. There is also a brief but insightful reflection on how Waugh's worldview might comment on modern society, noting the shift towards individualism and selfishness. The discussion of Dickens as a Victorian figure and the ironic association with Tony's desire to live in a past era is well-argued.

The contextual link to Waugh's views on modernity and the world of 2025 is thought-provoking but could have been expanded to include more about the historical and political backdrop of the novel, particularly its reflections on post-World War II society. Additionally, a more direct connection to the historical context of the novel's publication in the late 1930s or early 1940s would have enhanced this aspect of the essay.

AO4 – Personal Response (9/10)

The essay presents a personal and insightful response to the text, with a clear interpretation of Tony's entrapment as both a personal and existential issue. The essay identifies Tony's naivety and emotional detachment from his reality, offering a nuanced reading of his character. The interpretation of the symbolic use of Dickens, the cross, and the watch is original and adds a layer of depth to the personal response.

The final paragraph introduces a thought-provoking perspective on the modern world, imagining Waugh's reaction to contemporary society. This reflection is both relevant and engaging, tying the essay's personal response to the wider issues explored in the novel.

While the personal response is strong overall, there is a slight tendency towards generalized statements (e.g., "selfishness of human nature" and "Waugh's nihilistic worldview"). More specific, concrete examples from the text or clearer elaboration on how these ideas manifest in the novel would strengthen the essay further.

Overall Mark: 36/40

The essay demonstrates strong knowledge and understanding of *A Handful of Dust*, insightful analysis of language and symbolism, a solid appreciation of the novel's context, and a thoughtful, personal response to the text. It engages deeply with the passage and connects its meaning to the broader themes of the novel, with only minor areas for further development in terms of structural and contextual analysis.

Vocab to feed-forward into the exam from the model essay:

1. **Sardonic**
    - **Definition**: Grimly mocking or cynical.
    - **Context**: The essay refers to Waugh's "sardonic narrative voice," highlighting the tone that reflects a biting, sarcastic perspective on Tony's situation, offering a dark, ironic lens through which the events unfold.
2. **Insouciantly**
    - **Definition**: In a manner showing a casual lack of concern or care.
    - **Context**: Waugh's dialogue is described as "insouciantly polite," referring to Mr. Todd's seemingly innocent manners, which, in reality, mask sinister intentions.
3. **Symbolism**
    - **Definition**: The use of symbols to represent ideas or qualities.
    - **Context**: The essay explores the "symbolism of the works of Dickens," explaining how Dickens' works represent Tony's existential entrapment and his inability to escape modernity.
4. **Epiphany**
    - **Definition**: A moment of sudden and profound realization.
    - **Context**: The essay claims that Tony has his "epiphany" in this passage, where he finally realizes that he is trapped, marking a significant moment of personal insight.
5. **Veneer**
    - **Definition**: A thin decorative covering or outward appearance that hides the true nature.
    - **Context**: The essay discusses the "veneer of British reserve, respectability and politeness," which masks the underlying deception in Mr. Todd's behavior.

6. **Innocuous**
    - **Definition**: Harmless or not likely to provoke strong reactions.
    - **Context**: Mr. Todd's phrasing "May I trouble you" is initially described as "innocuous," implying that it appears benign, but is ultimately part of a greater manipulation.
7. **Misleading**
    - **Definition**: Giving the wrong impression or leading one to a false conclusion.
    - **Context**: The narrative voice is "misleading," as it initially creates a false sense of security for Tony and the reader, only to later reveal the true danger of his situation.
8. **Cordiality**
    - **Definition**: Warmth and friendliness.
    - **Context**: The essay notes that Tony "felt a slight cordiality towards his jailer," demonstrating his misplaced sense of trust in Mr. Todd despite the threatening circumstances.
9. **Existential**
    - **Definition**: Relating to existence, particularly human existence and the challenges it presents.
    - **Context**: The essay suggests that Tony's entrapment is not just physical but also "existential," representing a deeper crisis of meaning and identity.
10. **Eschewed**
    - **Definition**: To deliberately avoid something.
    - **Context**: Tony "had always eschewed social gatherings in London," indicating his intentional avoidance of social engagement, which contrasts with the forced social interaction in Brazil.
11. **Propensity**

- **Definition**: An inclination or natural tendency to behave in a particular way.

- **Context**: Tony is described as having a "propensity to get 'tight'," indicating his inclination toward excessive drinking, which contrasts with his growing sense of entrapment.

12. **Perpetuity**

- **Definition**: The state of lasting forever or for an indefinite period.

- **Context**: Tony's drunkenness is said to have "condemned him to the jungle in perpetuity," symbolizing the unending nature of his imprisonment.

13. **Levity**

- **Definition**: Lightness or cheerfulness, often inappropriate for the situation.

- **Context**: The "continued levity between Tony and Todd" is discussed as a deliberate tactic to lull Tony into a false sense of safety, which makes the eventual revelation of his entrapment more crushing.

14. **Diction**

- **Definition**: The choice and use of words in speech or writing.

- **Context**: The essay highlights Mr. Todd's use of the word "pity" as part of his "offhand diction," pointing out how it conveys a false sense of triviality, which intensifies the horror of the situation.

15. **Orchestrated**

- **Definition**: Arranged or directed in a planned or controlled manner.

- **Context**: The essay asserts that Mr. Todd's actions were "orchestrated," carefully planned to trap Tony, with his entrapment being a deliberate act of manipulation.

16. **Iconography**

- **Definition**: The visual images or symbols associated with a particular subject or theme.

- **Context**: The “Christina iconography” used by Waugh is noted as symbolic of death, with its religious connotations reflecting the bleak fate awaiting Tony.

17. **Cyclical**

    - **Definition**: Occurring in cycles, repeating in a circular or recurring manner.

    - **Context**: The structure of the passage is described as “cyclical,” mirroring Tony’s inescapable entrapment, which is represented through the repetition of Dickens’ works.

18. **Grimly**

    - **Definition**: In a manner that shows seriousness, often associated with dark or harsh emotions.

    - **Context**: The choice of Dickens is called “grimly ironic,” highlighting the dark irony of Tony being forced to engage with a writer who represents the very world he cannot return to.

19. **Nihilistic**

    - **Definition**: Belief in the rejection of all religious and moral principles, often resulting in a sense of hopelessness or meaninglessness.

    - **Context**: The essay refers to Waugh’s “nihilistic worldview,” suggesting that the author’s perspective on life reflects a belief in the futility of human existence and the meaningless nature of Tony’s entrapment.

20. **Altruism**

    - **Definition**: The belief in or practice of selfless concern for the well-being of others.

    - **Context**: The essay contrasts modern society's apparent lack of “altruism,” implying that Waugh’s depiction of selfishness in the novel speaks to a broader cultural decline in selflessness.

These terms help enrich the analysis of Waugh’s *A Handful of Dust* by offering a more nuanced vocabulary to examine the novel's themes of entrapment, irony, and the existential struggles of the characters.