

MARRAKECH

Context	Quote	Analysis
<p>In the opening paragraph, Orwell establishes how unclean and distasteful the conditions are in Marrakech. The flies, drawn to the decay, follow a dead body being taken through the streets, yet return, as the restaurant is unsanitary enough to provide them with the possibility of food. There is an implied sense of pity for those people forced to live in such conditions.</p>	<p>“As the corpse went past the flies left the restaurant table in a cloud and rushed after it, but they came back a few minutes later.” (1)</p>	<ul style="list-style-type: none"> ☞ STRUCTURE – short and striking opening paragraph heightens dramatic impact. ☞ IMAGERY – metaphorical ‘cloud of flies’ emphasises their sheer volume, almost as if they appear as a mass, and shows how they move. ☞ TONE – rather cold and detached (‘went...came back’) emphasising how this is the norm, therefore intensifying the reader’s sense of disgust.
<p>Orwell highlights how the cycle of poverty is likely to continue, as the land is barren and sterile, and is very difficult to cultivate. Again, an implied sense of compassion is evident.</p>	<p>“...the dried-up, lumpy earth, which is like broken brick.” (1)</p>	<ul style="list-style-type: none"> ☞ WORD CHOICE – ‘dried-up’ suggests the land is arid and dehydrated. ☞ IMAGERY – simile of ‘like broken brick’ conveys how infertile the land is, it is almost solid.
<p>Orwell presents us with a description of a typical burial. While the behaviour of the mourners may seem callous, it is clear that their behaviour is borne out of necessity; they have insufficient money to offer a more lavish funeral.</p>	<p>“...they hack an oblong hole a foot or two deep, dump the body in it and fling over it a little of the dried-up, lumpy earth...” (1)</p>	<ul style="list-style-type: none"> ☞ Orwell’s WORD CHOICE of ‘hack’, ‘dump’ and ‘fling’ depicts the lack of ceremony or reverence paid to the disposal of the bodies. The ritual is performed as briskly and efficiently as possible. ☞ SENTENCE STRUCUTRE used in the LIST effect suggests how the actions are carried out as a process.
<p>Orwell compares the Marrakech burial he has watched to the typical European burial he is accustomed to, picking out particularly damning areas of deficiency in the Moroccan ritual.</p>	<p>“No gravestone, no name, no identifying mark of any kind.” (1)</p>	<ul style="list-style-type: none"> ☞ SENTENCE STRUCUTRE – REPETITION of “no” and LIST effect highlights how deficient the Marrakech burial is, in comparison to its European equivalent. A number of elements of a dignified or proper burial that we would take for granted are absent here. The use of a NON-SENTENCE, in conjunction with the repetition and listing, results in a rather bleak and solemn TONE, revealing Orwell’s compassionate STANCE.

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<p>Orwell introduces the stereotypical view of Europeans when visiting areas that have been colonised. It is clear that Orwell believes that Europeans tend to view those colonised as inferior, or even subhuman.</p>	<p>“Are they really the same flesh as yourself? Do they even have names?” (1)</p>	<p>☞ Orwell uses RHETORICAL QUESTIONS to highlight how absurd, ignorant and discriminatory such views are. There is an implied critique of those who think this way.</p>
<p>Orwell evokes the SETTING of the Jewish ghetto, highlighting the appalling conditions the Jews are forced to live under, having been marginalised by mainstream society.</p>	<p>‘...the houses are completely windowless...’ (2) ‘...working in dark fly-infested booths that look like caves...’ (2)</p>	<p>☞ SYMBOLISM – lack of light in ‘completely windowless’ homes suggest lack of life, and of hope. ☞ IMAGERY – simile comparing workshops to ‘caves’ depicts how dark, bleak, and primitive the conditions are.</p>
<p>Orwell conveys the grinding poverty of the Jews by illustrating their desperate and frantic reaction to his offer of a cigarette. These people consider Orwell’s rather mundane gift as a luxury.</p>	<p>“...a frenzied rush of Jews... all clamouring for a cigarette.” (2) “Even a blind man... came crawling out, groping in the air with his hands.” (3)</p>	<p>☞ Again, use of an ANECDOTE allows Orwell to make a more general point. Effective WORD CHOICE of ‘frenzied’ and ‘clamouring’ depicts how frenetically and hysterically they react as they anxiously covet his cigarettes. The ‘crawling’ and ‘groping’ of the blind man adds an even more pathetic note.</p>
<p>Orwell tells how the Jews’ status on the margins of society is based on prejudice which is unjust. He reveals the casual racism which is at the root of their mistreatment, recounting a conversation with an anti-Semitic resident of Marrakech.</p>	<p>But, “I said, “isn’t it a fact that the average Jew is a labourer working for about a penny an hour?” “Ah, that’s only for show! They’re all money-lenders really. They’re cunning, the Jews.” (3)</p>	<p>☞ Orwell uses DIALOGUE to effectively give EVIDENCE to illustrate his point. Having presented the other man with the facts, Orwell is met with a vitriolic and suspicious response.</p>
<p>Orwell develops the previous point, showing us how the Jews are viewed with great suspicion.</p>	<p>“In the same way, a couple of hundred years ago, poor old women used to be burned for witchcraft when they could not even work enough magic to get themselves a square meal.” (3)</p>	<p>☞ COMPARISON is used to emphasise how unjust the Jews are treated. By suggesting that the suspicious of them are as outlandish and bizarre as those levelled at supposed witches, Orwell shows how absurd and illogical these suspicions are. STONE of “could not even work enough magic” is bitterly humorous/mocking allowing Orwell to reveal his crucial STANCE towards anti-Semitic.</p>

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<p>Orwell presents a vivid physical description of the women of Marrakech, showing us the toll that their mistreatment has taken on their bodies.</p>	<p>“All of them are mummified with age and the sun.” (4)</p>	<p>☞ IMAGERY – metaphor of ‘mummified’ suggests how elderly, shrivelled and dehydrated they now appear.</p>
<p>Orwell then describes the menial tasks they are expected to perform, despite their lack of health and strength. He writes about a meeting with a group of women collecting wood.</p>	<p>Then for the first time I noticed they poor old earth-coloured bodies, bodies reduced to bones and leathery skin, bent double under the crushing weight.” (5)</p>	<p>☞ EMOTIVE LANGUAGE – (“poor old”, “reduced to bones”, “bent double”, and “crushing weight”). This creates pity and sympathy for the women. Orwell’s plaintive, moving and emotive TONE reveals his compassion and sympathetic STANCE.</p>
<p>Orwell assures us that the women of Marrakech are of very low status.</p>	<p>“...poor old creature...” (5) “...beast of burden...” (5)</p>	<p>☞ WORD CHOICE (“creature”, “beast”) depicts how they women are viewed as inferior – even as sub-human.</p>
<p>Orwell continues to illustrate the effects of poverty by presenting the IDEA of the mistreatment of animals, and making clear how it is linked to deprivation. He also reveals a stark cultural difference (between Morocco and Britain) in the treatment of animals.</p>	<p>“There is no question the donkeys are damnably treated.” (5)</p>	<p>☞ WORD CHOICE of ‘damnably’ suggests that Orwell finds the treatment of the animals outrageous and worthy of condemnation. “There is no question” lends additional gravity to his statement. A bitter and accusatory TONE is obvious here, as Orwell takes a critical and confrontational STANCE towards the perpetrators.</p>
<p>Orwell gives evidence of the mistreatment of animals, stating that they are appallingly overburdened and worked too hard, considering their size. Nevertheless, the animals remain loyal to their masters.</p>	<p>“...the Moroccan donkey is hardly bigger than a St Bernard dog, it carried a load which in the British army would be considered too much for a fifteen-hand mule...” (5) “...it follows its master like a dog and does not need either bridle or halter.” (5)</p>	<p>☞ CONTRAST is used to compare Marrakech’s mistreatment of animals to the more humane British method. ☞ Using COMPARISON, Orwell finds the continuing loyalty of the animals, which remain willing to do the work of their masters, particularly pathetic.</p>

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<p>Orwell reflects on the eventual fate of the animals in Marrakech, stating how cold and unfeeling the masters are towards the disposal of their animals' dead bodies.</p>	<p>"...its master tips it into the ditch and the village dogs have torn its guts out before it is cold." (5)</p>	<p>Ⓒ EMOTIVE LANGUAGE is used to simultaneously create pity for the animals, and contempt for their owners. 'Tips' depicts the owners' callousness, while 'torn its guts out' presents a horrific, violent, and grotesque image of the loyal animals' fate. Again, the TONE is bitter and accusatory, and the STANCE critical and confrontational.</p>
<p>Orwell uses an ANECDOTE to illustrate how they treatment of the colonised is demeaning. He describes a group of Senegalese men now fight for the army of their French colonial rulers.</p>	<p>"Their splendid bodies are hidden in reach-me-down khaki uniforms, their feet squashed into boots that looked like blocks of wood, and every tin hat seemed to be a couple of sizes too small." (6)</p>	<p>Ⓒ Mimicry of the colonisers (or an attempt to create the colonised in the coloniser's image) leads to absurdity. WORD CHOICE of 'squashed' shows how ill fitting and restrictive the uniforms are. SIMILE of 'blocks of wood' depicts how clumsy and awkward the shores are.</p>
<p>Orwell uses the same anecdote to show how the colonised become so exploited and oppressed that they become subservient, neither challenging nor despising their colonisers.</p>	<p>"Not hostile, not contemptuous, not sullen, not even inquisitive." (6)</p>	<p>Ⓒ SENTENCE STRUCTURE – REPETITION of "not" and LIST effects highlights how shocked and saddened Orwell is by the men's acceptance of their oppression. The use of a NON-SENTENCE, in conjunction with the repetition and listing, results in a rather bleak and solemn TONE, revealing Orwell's compassionate STANCE.</p>
<p>Orwell believes that the colonial project is doomed to failure, as the colonised are likely to turn on their colonisers eventually, in order to escape their oppression.</p>	<p>"How long before they turn their guns in the other direction?" Every white man thee has this thought stowed somewhere or other in his mind." (6)</p>	<p>Ⓒ WORD CHOICE of 'stowed' suggests the coloniser hides or suppresses this fact within their subconscious, fearful of confront it. Ⓒ The use of the RHETROCIAL QUESTIONS forces the reader to engage with these ideas, considering how likely this it to happen and the possible consequences.</p>