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## **Prologue:**

### Plot/Key events

- Dana and Kevin support each other and keep each other company after experiencing an extremely complex incident
- Dana loses her left arm

## *The River* pg 5-11

### Plot/Key events

- Dana and Kevin just moved house from Los Angeles to Altadena
- Dana meets Rufus for the first time, travels back in time for the first time
- Dana's birthday
- Dana saves Rufus from drowning
- Dana was almost killed/shot

## *The Fire part 1-2* pg 12-28

### Plot/Key events

- Dana and Kevin are at home, trying to recover from Dana's first time travel, before Dana time travels again
- Dana times travel for the second time, she saves Rufus for the second time (from burning the house down)
- Dana learns that her time travel is controlled by Rufus's need for help
- Dana learns that she had travelled across space as well as time: 1815
- Dana learns about her familial relationship with Rufus

## *The Fire part 3-4* pg 29-40

### Plot/Key events:

- Dana finds Alice
- Witnesses Alice's dad get beaten
- Dana is almost raped by white slave patroller

### *The Fire part 5-6* pg 40-50

#### Plot/Key events:

- Dana returns home
- She and Kevin disuse what happened and how to prepare for future time travelling

### *The Fall part 1* pg 51-57

#### Plot/Key events

- Dana's way of life
- How Kevin and Dana met
- How people saw them as a couple

### *The Fall part 2* pg 57 - 66

#### Plot/Key events:

- Dana time travels for the third time, this time with Kevin
- Rufus is injured from falling off the tree
- Kevin and Dana explain time travelling to Rufus

### *The Fall part 3* pg 66 - 77

#### Plot/Key events

- Tom Weylin fetches Rufus home after he had broken his leg from falling off a tree brunch
- Dana meets Luke, Carrie, Sarah
- Dana is judged for her outfit, her speech

### *The Fall part 4* pg 77-84

#### Plot/Key events:

- Dana finds out about Sarah's children.
- Dana and Kevin discuss what to do

### *The Fall part 5* pg 84-96

#### Plot/Key events:

- Dana and Kevin discuss Margaret
- Dana reads to Rufus, Tom Weylin finds out she can read.

### *The Fall part 6* pg 96-102

#### Plot/Key events:

- Dana watches another whipping
- Dana moves into Kevins room
- Margaret slaps Dana
- Sarah explains why she hates Margaret

### *The Fall part 7* pg 102 - 108

#### Plot/Key events

- Dana agrees to teach Nigel to read and write
- Dana and Kevin witness a group of children playing a game of selling slaves

### *The Fall part 8* pg 108 - 115

#### Plot/key events:

- Dana is not allowed to read until Rufus apologises to Tom
- Rufus is rude to Margaret
- Dana teaches Nigel to read and gets caught
- Tom whips Dana

### *The Fight part 1* pg 116-121

#### Plot/key events

- Kevin and Dana live together, sometimes at Kevin's house, sometimes at Dana's house
- Kevin proposes to Dana
- Brought back to recent past, made aware of Kevin and Dana's relationship with their families and how they perceive their mixed-race relationship

### *The Fight part 2* pg 121-126

#### Plot/Key events

- Dana returns home without Kevin
- Dana had just experienced her first whipping before this return
- Dana is in confusion between the 2 time zones
- Dana is in agonising pain

### *The Fight part 3* pg 126-130

#### Plot/Key events

- Dana time travels and returns to Maryland
- Finds Rufus getting beaten by Isaac, for raping Alice
- Alice and Isaac run away

### *The Fight part 4* pg 130-136

#### Plot/Key events:

- Dana returns to the house for help
- Dana meets Nigel and Tom Weylin.

### *The Fight part 5* pg 137-142

#### Plot/Key events

- Dana goes to the Weylin plantation to look for help after Rufus had a fight with Isaac
- Tom analyses Dana as a supernatural being
- Tom invites Dana to stay, Kevin is up north

### *The Fight part 6* pg 143-156

#### Plot/Key events

- Dana takes care of Rufus after he had been beaten up by Isaac
- Rufus reassures Dana about Tom and they eat breakfast together, he's lonely ya
- Dana sees Kevin's letters saved by Rufus, and Rufus offers to help Dana mail letters to Kevin

- Dana learns from Rufus that Nigel had attempted to run away after Luke was sold by Tom

### *The Fight part 7* pg 156-162

#### Plot/Key events:

- Dana and Sarah talk about books
- Alice gets brought back, severely injured
- Dana starts nursing Alice back to health

### *The Fight part 8* pg 162-165

#### Plot/Key events:

- Dana cares for Alice
- Dana finds out what happened to Isaac and talks to Sarah

### *The Fight part 9* pg 165-169

#### Plot/Key events

- Nigel confides in Dana about running away
- Dana and Rufus discuss Alice's recovery

### *The Fight part 10* pg 169-176

#### Plot/Key event

- Alice remembers what happened
- Carrie starts giving birth

### *The Fight part 11* pg 176-185

#### Plot

- Nigel and Carrie's baby is born
- Dana wants to write to Kevin again after not receiving any return news from him
- Rufus divulges his jealousy towards Dana and Kevin's relationship, in comparison with his relationship with Alice
- Dana talks with Alice about submitting herself to Rufus, as he had instructed her to do
- Alice submits herself to Rufus

### *The Fight part 12* pg 185-192

#### Plot

- Alice submits to Rufus
- Dana finds out about Rufus' betrayal in not mailing her letters to Kevin
- Dana runs away, but gets caught by Rufus and Tom Weylin

### *The Fight part 13* pg 192-197

#### Plot

- Dana is brought back to the Weylin plantation after failing to run away
- Dana is whipped by Tom Weylin
- Rufus demands care for Dana

### *The Fight part 14* pg 196-197

#### Plot

- Liza, the sewing woman, is revealed to Dana to be the one who betrayed her in her escape
- Alice, Tess and Carrie stood up for Dana and beat Liza up

### *The Fight part 15* pg 197-200

#### Plot/Key events:

- Kevin sends word that he is arriving
- Rufus finds out that Dana knew about his lies
- Dana finds out that Tom wrote to Kevin for her

### *The Fight part 16* pg 200-208

#### Plot/Key events

- Edwards is in charge while Tom and Rufus are out
- Kevin comes back
- Rufus threatens to shoot
- Dana and Kevin time travel back to present time

### *The Storm part 1* pg 209-219

#### Plot

- Kevin & Dana return to 1976 (their present)
- Kevin struggles to adapt back to modern life and does not recognise it as his home
- Kevin & Dana both admit to feeling a greater sense of homeliness towards the Weylin plantation
- Dana travels back to past at the end

### *The Storm part 2* pg 219-224

#### Plot/Key events:

- Dana finds Rufus
- Dana confronts Tom, threatens him to never beat her again

### *The Storm part 3* pg 224-228

#### Plot/Key events

- Dana meets Rufus, who is sick
- Nigel suspects its ague
- Tom threatens Dana

### *The Storm part 4* pg 229-233

#### Plot/Key events:

- Dana meets Alice and Sarah
- Rufus gets better
- Tom Weylin dies

### *The Storm part 5-6* pg 233-242

#### Plot

- 2 out of Alice's children have died
- Alice blames Rufus for her children's death

- Alice is sent to work in the fields by Rufus because she failed to save Tom's life (1st time in the fields, gets whipped by Evan Fowler)
- Rufus brings Dana back from the fields

### *The Storm part 7-8* pg 242-249

#### Plot/Key events:

- Dana works for Margaret
- Rufus sells Tess

### *The Storm part 9-10* pg 250-254

#### Plot

- Rufus gets Dana to help him write letters (to take care of the debts left behind by Tom)
- Rufus meets Alice and Dana eating together in the cabin and sees them as a single being

### *The Storm part 11-12* pg 253-263

#### Plot/Key events:

- Dana joins a party
- Alice gives birth to Joe, who Dana teaches
- Hagar is born

### *The Storm part 13* pg 263-267

#### Plot

- Dana starts teaching black children in the Weylin plantation, with Rufus' acknowledgement
- Sam asks Dana to teach his brother and sister to read
- Rufus sells Sam
- Rufus hits Dana *for the first time* → TURNING POINT, BREAKING OF RELATIONSHIP
- Dana slits her wrist to go home

### *The Rope part 1* pg 268-271

#### Plot

- Dana returns home after cutting her wrist
- Dana and Kevin are in a dilemma on what to do with Rufus - should they kill him?

### *The Rope part 2* pg 271-276

#### Plot/Key events:

- Dana and Kevin discuss what happened in the antebellum south

### *The Rope part 3* pg 276-281

#### Plot/Key events

- Dana time travels back and finds Alice dead
- She finds out that Rufus told Alice he had sold her children, driving her to suicide

### *The Rope part 4* pg 281-292

#### Plot

- Rufus draws up certificates of freedom for his children
- Rufus expresses to Dana his fear and dreams of losing her, wants Dana to promise him
- Rufus keeps urging Dana never to leave so she can care for his children
- Dana goes to the attic planning to slit her wrist again, but is followed by Rufus
- Dana stabs Rufus and returns home

### *Epilogue* pg 293-295

#### Plot

- After recovering, Dana and Kevin go to Maryland, then go to Baltimore

## Characterisation/Relationship

### *The River* pg 5-11

#### Characterisation: Dana

- Caring
  - Analysis: prioritises other's needs above her own. Despite being utterly disoriented, Dana rushes to save Rufus from drowning in the river without any hesitation at all.
- Analysis: Despite being accused for hurting Rufus and being beaten, Dana persists in trying to resuscitate Rufus. She puts others life above her own well-being and safety. Writer, loves books
  - Ev: We had so many books, we had to try to keep them in some kind of order.
  - Analysis: Shows that Dana loves books. Books are symbolic of knowledge, in the past, slaves were not allowed to learn to read and Dana herself was prohibited from reading by Weylin. Highlighting Dana's love for books here makes the later part of the book more of a stark contrast, how she has to adapt and let go of her interest (though she does not exactly do that).

### *The Fire part 3-4* pg 29-40

#### Characterisation/Relationship: Dana

- Squeamish, driven by her conscience/morals (**Theme: unpreparedness, not used to the environment**)
  - **Ev:** I had only to move my fingers a little and jab them into the soft tissues, gouge away his sight and give him more agony than he was giving me. But I couldn't do it.
  - **Ev:** My squeamishness belonged in another age, but I'd brought it along with me.
  - **Analysis:** Dana is being brutally beaten up and about to be raped by a white man. However, upon the precious opportunity to effectively defend herself, she is unable to do so due to her strong conscience. Even knowing that it would highly be her only opportunity to narrowly escape slavery, Dana does not concede in attacking back, highlighting her strong sense of moral.
  - **Analysis:** Dana's hesitance and dilemma showcases her unfamiliarity with the situation, as she has never been attacked or experienced the threat of rape

before. Dana's lack of experience results in her not knowing what to do in the time of crisis, displaying the contrast in setting between Dana's home in the 1900s and Antebellum South in the 1800s. (*we shall witness Dana's character development later on:*)

### ***The Fire part 5-6 pg 40-50***

#### Characterisation/Relationship: Dana

- Adaptable
  - **Ev:** I scrambled away, kicking him, clawing the hands that reached out for me, trying to bite, lunging up towards his eyes.
  - **Analysis:** Dana grows from her previous experience with the Ku Klux Klan. While she was previously too squeamish to protect herself by stabbing her attackers eyeballs, Dana has now toughened up and prepared to do what it takes to keep herself safe. She has taken her terrorising experience in the Antebellum South of the 1800s as a lesson, adapting accordingly to the contrast in setting to improve her chances of survival.
  - **Analysis:** Dana's aggressive and rowdy reaction also portrays animalistic behaviour. The need to be almost as vicious as a wild animal to protect herself against whites displays the brutality of the people in the 1800s. This suggests how blacks are put into a fight or die scenario, where the necessity to exert violence is crucial in their survival. This suggests the intensity of threat inflicted upon them by the whites such that they have to fight for their lives.

### ***The Fall part 2 pg 57 - 66***

#### Characterisation: Dana

- Proudful, considerate,
  - **Ev:** I didn't want him to leave me alone, but I thought I had done enough whining for one morning.
  - **Analysis:** Despite being deep in fear and needing Kevin's presence to comfort her, Dana still refrains from stopping Kevin from leaving for the library. Dana tries to hide her fearful emotions instead of expressing them outrightly, showing Dana's self-pride.
  - **Analysis:** Dana is fully aware of the trouble and disruption she has already caused for Kevin, and does not wish to cause any more inconvenience by sharing more of her troubled feelings with him. Despite going through tremendous trauma herself, Dana is not self-centred and still cares about others' troubles as well.
- Not self-centred, caring, protective
  - **Ev:** I tried to push him away. I was afraid for him without knowing why. I shouted for him to let me go.
  - **Ev:** In this place, he was probably better protection for me than free papers would have been, but I didn't want him here.
  - **Analysis:** Dana is aware that Kevin's presence as a white man would shelter her from abuse to a certain extent. He could act as her owner (which he does later on). Her life would not be as difficult as it previously was. However, she is only



concerned for him, and how he would be impacted negatively by experiencing the antebellum south due to his ignorance. Thinks of him more than herself.

### *The Fall part 3* pg 66 - 77

#### Characterisation/Relationship: Dana

- Caring
  - **Ev:** “If I could give him any comfort by staying with him, I wanted to stay.”
  - **Analysis:** Dana had no responsibility over Rufus. She had found Rufus injured and called for his father to bring him home, which was already sufficient enough considering Dana was seen as a mere stranger. Furthermore, Dana was not invited by Tom to continue to care for Rufus as they were about to head home. Despite such, Dana’s caring nature led her to want to continue to ensure as much care and comfort for Rufus as possible. This is even more significant knowing that she will have to face the presence of Tom whom she feared, and risk herself being brutally treated by Tom and Margaret.
- Adaptable
  - **Ev:** At first, I stared back. Then I looked away remembering that I was supposed to be a slave. Slaves lowered their eyes respectfully.
  - **Analysis:** Dana is self-aware and tries her best to blend into the 1800s environment despite it being a huge contrast to her own time that she had grown up in. Despite falling out of place at some instances, she makes the effort to correct them immediately upon realisation. Dana had lived in a time and place where blacks and whites were treated nearly the same, without discrimination. Considering that she had only really known that environment in her 26 years of life, adjusting to the norms of the completely different era is no doubt a huge challenge for Dana. She, however, persists in learning and adapting to her role as a black in the 1800s.
- Hopeful, long-term thinking
  - **Ev:** And I would try to keep friendship with him, maybe plant a few ideas in his mind that would help both me and the people who would become his slaves in the years to come.
  - **Analysis:** Despite being aware of the fact that the future had already been established since this was where she travelled back in time to, Dana still hopes to be able to contribute as much as possible in reducing the intensity of black slavery. Dana is already struggling with trying to protect herself in this new era, but does not let her preoccupation of surviving the current moment prevent her from making strategic choices that will help her in the future.

### *The Fight part 6* pg 143-156

#### Characterisation/Relationships: Dana

- Ignorant towards the 1800s, still learning
  - **Ev:** I thought I could escape from Maryland if I had to. I didn’t think it would be easy, but I thought I could do it.
  - I would have to be careful, all right, and be ready to run if I seemed to be in danger of being sold.

- **Analysis:** Dana's inexperience leads her to not understand the full extent of danger and brutality associated with running away. She appears to have a shallow acknowledgement of its difficulty but her attitude of running away whenever she thinks she should blatantly exposes her misconception that it is an act containing risks up to par with what she has so far experienced. Later on, she discovers the true risks of running away, both by personal experience, and through Alice.

### *The Fight part 7* pg 156-162

#### Characterisation/Relationships: Dana

- Optimistic, positive attitude
  - **Ev:** "I'd rather see the others. The ones who make it. The one's living in freedom now."
  - **Analysis:** In contrast to Sarah's fearful attitude towards the tragedies of runaways, Dana adopts an optimistic attitude towards black freedom by focusing on the flip side where blacks had successfully escaped from slavery. However, this contrast in attitude is also due to the difference in their education. *(Theme of education)* Dana, coming from the 1900s, has read books on true stories where blacks run away to the North, even the stories being written by them themselves. This education enables Dana to have concrete evidence about the bright prospects to runaway, which can be seen in her confident and definite tone. Sarah, on the other hand, has never been exposed to success stories ever before, which naturally leads her to adopt a pessimistic mindset of impossible freedom. → *highlights the importance of education in inculcating hope in individuals, which will encourage them to strive towards their dreams instead of delving in their current misery*

### *The Rope part 1* pg 268-271

#### Characterisation/Relationship: Dana

- Less intense pridefulness, tired from the Antebellum south
  - **Ev:** wondered whether a little time in some sort of mental institution would be worse than several months of slavery. I doubted it.
  - **Analysis:** despite being presented to be a woman of pride and dignity, Dana prefers to submit herself to a mental institution representing her presence mental illness while she is actually not
  - At the start → strongly object towards the idea of ending up in a mental institution, as it implied to her the distrust from others about her time travel, put her into the position of insanity and hallucination
  - Now → starts to like the idea of giving in to a mental institution, as it is obviously way less painful than being a slave in Maryland → change of mindset as Dana experiences more and more of the hardships in her time travels

### *The Fire part 1-2* pg 12-28

#### Characterisation/Relationship: Rufus

- Vengeful, self-centred, reckless, poses danger, threatful
  - **Ev:** “The boy would be lucky to stay out of prison when he grew up - if he grew up.”
  - **Analysis:** Foreshadows Rufus's future in terms of Dana's time of 1900s, where Rufus will land himself in prison. The fact that Rufus will even be “lucky” to not end up in prison, suggests the severity of his behaviours. Dana's hesitance over whether Rufus will even reach adulthood highlights his tendency for carelessness and recklessness. He might either accidentally kill himself or agitate others enough to kill him.
  - **Ev:** “Daddy already has a lot of money. Anyway, I got mad and burned down the stable.”
  - **Analysis:** Even doing something as severe as burning down a stable, Rufus exhibits no sense of guilt or remorse. This can be seen through his matter-of-fact tone, and his casual “anyway”. Rufus sees this grave act of vengeance as no big deal and of little significance, implying his lack of morals and ability to commit even more severe destruction.  
**Analysis:** Rufus still persists in pointing out his father's selfishness, as if pushing the blame for his actions onto his father, minimising his own errors. The fact that he has the dignity to point out others' mistakes upon his own lack of morals showcases Rufus's ignorance/oblivious towards his own behaviour.  
**Analysis:** The fact that Rufus burns down a whole stable just because he did not get a horse he wanted shows his self-centred and spoiled character. There is a stark contrast in/disproportion of severity between getting a horse out of desire and burning down a stable out of vengeance, amplifying Rufus's twisted character.
- Caring, empathetic, helpful
  - **Ev:** The boy gripped my arm. ‘Yes!’ he whispered. ‘You’ll get into trouble if you don’t, if daddy hears you.’
  - **Analysis:** Rufus's anxiousness is clearly portrayed in the way he “gripped” Dana's arm and “whispered” to her the threat his father could pose to her. These two contrasting actions of force and gentleness exhibits Rufus's desperacy to warn and protect Dana from his father's threat. Gripping showcases Rufus's nervousness as well as sternness, while whispering showcases his caution and fear. This highlights how concerned Rufus is over Dana's safety. Furthermore, he had only just met Dana for not more than a few minutes, as good as being strangers. His intensity of protectiveness towards Dana thus further amplifies Rufus's caring nature. Also, Rufus knows how painful it is to be whipped, therefore empathetic as Dana might get whipped.
  - **Ev:** Instead, he opened the door a crack and looked out. Then he turned and beckoned to me.
  - **Analysis:** As Dana had realised, Rufus could have easily betrayed her. Dana depended on Rufus to get to safety for the night and had no power or authority over anything. Being a black woman during the time where blacks weren't recognised as humans, Rufus could have chosen to set her up, landing her at the

mercy of his father or even cause her to lose her life. However, the careful and soundless imagery of “opening the door a crack” and “beckoning” displays Rufus’s air of caution. This shows his whole-heartedness in wanting to help Dana.

### *The Fall part 8* pg 108 - 115

#### Characterisation/Relationships: Rufus

- Cruel
  - **Ev:** For once, the boy looked like a smaller replica of his father. His mouth was drawn into a thin straight line and his eyes were coldly hostile. He spoke quietly now as Weylin sometimes did when he was angry.
  - **Analysis:** This description is especially chilling for us, as up till now Rufus has been quite likeable, portrayed as an innocent young child. However, here he speaks rudely to his own mother. Dana describes him as acting like his father, which foreshadows his actions later on, where he becomes the slaveholder, and despite Dana’s efforts, ends up becoming as cruel and heartless as his father.
- Manipulative
  - **Ev:** ‘She never tells.’ He grinned. ‘She’ll be back after ‘while to bring me a piece of cake with fine white icing.’
  - **Analysis:** Rufus is fully aware of how much his mother loves him, and is using that to manipulate her. He is rude to his own mother because, even though he is still young, he knows which strings to pull to ensure that he benefits— he stopped her from interrupting Dana and also won over more affection from her. Later on, we see that he was right, Margaret did bring him cake despite his rudeness.

### *The Fight part 3* pg 126-130

#### Characterisation/Relationships: Rufus

- Lost hope for him
  - **Ev:** ‘Got to where he wanted to be more friendly than I did’ she said. ‘He tried to get Judge Holman to sell Issac south to keep me from marrying him.’
  - **Analysis:** We had hoped that Dana’s influence on him as a child would develop him into a person who valued respect. As a grown man, he is expected to be more mature, yet he forced himself onto Alice despite knowing that she was committed to Isaac, as he was not able to accept her rejection.

### *The Fight part 6* pg 143-156

#### Characterisation/Relationships: Rufus

- Feelings of sympathy
  - **Ev:** Rufus had fits of coughing now and then,/ and that seemed to be agonising to him because of his ribs
  - **Ev:** Thrashed about weakly when i went back to him..cursed the pain, cursed me then seemed to remember himself enough to say he didn't mean it
  - **Analysis:** Seeing Rufus injured and sick, n such a dangerous condition, in a time period where medical treatment was scarce and questionable, evokes pity for

him. How despite all his pain, he remembers to be respectful to Dana, checking himself.

- Sympathetic, sensitive, considerate
  - **Ev:** "You shouldn't have asked Nigel about that."
  - **Analysis:** Upon Dana asking about Luke's sales, Rufus is seen to show consideration for Nigel's feelings, presented to be sympathetic and not wanting to hurt Nigel
- More independent, manipulative
  - **Ev:** Even his daddy can't talk him out of much these days.
  - **Ev:** But what if my daddy went through that bag of yours.
  - **Analysis:** although from what Sarah and the others said, it seems as though Rufus can do what he wants. Perhaps he could keep Dana's things safe from his father, however, he uses his father to threaten Dana (manipulating her because in actual fact, he could very well stop his father from doing anything to her). He is exploiting her fear of Tom which stemmed from the whipping
  - **Ev:** "Listen, if you want me to get that letter to town soon, you put the map in the fire too."
  - **Analysis:** Despite Rufus' well intentions of preventing Dana from being sold, his strategy of manipulative threat displays part of his manipulative dominance. He knows how precious and eager Dana is to reunite with Kevin, using this as a catalyst to convince her to destroy her map. Rufus is seen to be slightly cruel.
- Insensitive, spoilt
  - **Ev:** "Oh, Nigel ran away," said Rufus
  - "Then Aunt Sarah doctored him and I talked Daddy into letting me keep him. I think my job was harder."
  - **Analysis:** Rufus' tone of indifference as he states the sequence of tragic events that happened to Nigel displays his utter lack of sensitivity towards Nigel's pain. He even goes to the extent of thinking his act of convincing Tom to keep Nigel was harder than what Nigel had went through → spoilt character, self-centred

### *The Fight part 7* pg 156-162

#### Characterisation/Relationships: Rufus

- Caring
  - **Ev:** "Blame me if you want to, but help her!"
  - **Analysis:** Rufus is ready to take Dana's scolding and criticism if it means that she will help save Alice's life.
  - **Ev:** He lifted her gently, carefully and carried her up to his bedroom.
  - **Analysis:** Slaves usually sleep in the attic, but out of concern for Alice's injuries, he allows her to sleep in his own bed, something that is unheard of in the antebellum south due to the power dynamics.
  - **Ev:** He frowned, came to stand protectively close to the girl. "Who fixed up your back?"
  - **Analysis:** He is protective of Alice, does not want her to get hurt. Much as he trusts Dana, he needs evidence that her actions will not harm Alice.

## *The Fight part 8* pg 162-165

### Characterisation/Relationships: Rufus

- Twisted
  - **Ev:** “He’d be dead if I’d spoken up.”
  - **Analysis:** Rufus is convincing himself, and trying to convince Dana, that his actions hat benefitted Isaac, when in actual fact he was the one that got Isaac brutally beaten up. Conveniently failed to mention that Isaac’s ears had been chopped off.
  - **Ev:** Rufus had gotten exactly what I said he would do: gotten possession of the woman without having to bother her husband.
  - **Ev:** Rufus had caused her trouble, and been rewarded for it.
  - **Analysis:** Previously, Alice had been free and married to Isaac. Now she is enslaved and Isaac is out of her life. Rufus had tried to rape her, but instead of facing negative consequences which would have taught him he error of his actions, he got what he wanted: possession over Alice. Since this worked in his favour, we are left with a feeling of suspense and worry, that he would try something similar again to get what he wants.
- Untrustworthy
  - **Ev:** “You sure Marse Rufe sent it?”
  - **Ev:** “Sometimes Marse Rufe says what will make you feel good—not what’s true”
  - **Analysis:** The slaves have lost trust for Rufus, as Sarah doubts whether Rufus carried out his promise. This shows that over the years, Rufus has been lying to them, saying things just to make them feel better but not carrying through with them.
- Foreshadowing on how he will treat Dana
  - **Ev:** “He’d tell me I was the only one he cared about. Then, next thing I knew, he’d say I was looking at some other man, and he’d go hitting.
  - **Analysis:** This foreshadows how Rufus sells Sam later on, for thinking he loved Dana when all he had done was ask Dana to teach his siblings how to read. Rufus refuses to believe Dana and sells him, even slapping her.

## *The Fight part 9* pg 165-169

### Characterisation/Relationships: Rufus

- Too obsessed with Alice
  - **Ev:** Before I could open my mouth, he said, “Have you been up to check on Alice?”
  - **Analysis:** As soon as he sees Dana, he wants to know if she had seen Alice. He does not take Dana’s needs as seriously, views her as the ‘fairy godmother’ to improve every situation.
  - **Ev:** [Tom] “Damn! Kindest thing you could do for her would be to shoot her.”/ I think the look Rufus gave him scared him a little.
  - **Analysis:** Rufus would not hear anything against Alice, not even from his own father. (Not necessarily a bad thing—he does love her in some way).
- Manipulative

- **Ev:** “Someday, you’re going to call me Rufe down here and Daddy is going to be standing right behind you”
- **Analysis:** Trying to manipulate Dana to dodge her question about the letter (we know that he did not post it). Using his father as a bargaining chip even though he had previously assured her that she would be safe, to scare her into being more submissive and ask less about the letter.
- Twisted sense of morality
  - **Ev:** “I wouldn’t bother her. It would be like hurting a baby”
  - **Analysis:** Rufus assumes that not hurting a Alice when she her mind is like a child is bad, rather than hurting her is bad. He believes he is moral for this, that hurting “adult” Alice is alright.
  - **Ev:** “I almost don’t want her to remember”
  - **Analysis:** He does not wish Alice to recall her past with Isaac (good and bad memories included) for his own selfish desire. Wants her to live obliviously so he can act like nothing happened and will never have to face the consequences (her anger) for trying to rape her.

### *The Fight part 11* pg 176-185

#### Characterisation/Relationships: Rufus

- Manipulative
  - **Ev:** “He told me once that *the two of you have been married for four years. That means he’s been here away from you even longer than you’ve been together.* I doubt if he’d have waited as long as he did if you weren’t the only one who could get him back to his home time but now... who knows *the right woman could make his time mighty sweet to him.*”
  - **Analysis:** he know how much Dana loves Kevin. He is hitting her at the spot he knows will hurt the most, trying to make her more vulnerable, in order to persuade her to help him rape Alice. He provides concrete analysis and logical explanation for why Kevin would abandone Dana in order to persuade her, he is internally hoping and also convincing himself that all these are true so that Dana can have a taste of what emotional hardship he is experiencing. Tone of sourness/bitterness/unrelenting eagerness in the pessimism of Dana’s relationship with Kevin → jealousy
  - **Ev:** “What the hell do you think I mean? It’s been five years! You want to write another letter. Did you ever think he threw the first letter out? *Maybe he got like Alice - wanted to be with one of his own kind.*”
  - **Analysis:** compares Kevin to Alice, trying and hoping and convincing himself and Dana that he is able to equate them to form the same traits of emotional abandonment
  - **Ev:** “ I’ll have her whether you help me or not. All I want you to do is to fix it so I don’t have to beat her. *You’re no friend of hers if you won’t do that much!*”
  - **Analysis:** Rufus twists the situation, making Dana out to be the bad guy, the reason Alice gets hurt if she does not help. He is manipulating her into feeling guilty so that he can get Alice easily. He takes advantage of Dana’s kindness to get what he wants → unbalanced/unfair relationship



- Analysis:
- Twisted sense of morality
  - **Ev:** “Maybe I can’t ever have that—both wanting, both loving. But I’m not going to give up what I can have.”
  - **Analysis:** He wishes for Alice to love him. But even without her love, he will control her, using his power as a white person. Thinks that since it comes from him loving her, however much he hurts her is okay. He clings so tightly to Alice, could be because his father was too distant and mother too coddling. Shadow of his relationship with Margaret Weylin: gets everything he wants → spoiled → if does not get what he wants, turn to force or abuse his white superiority to get what he wants

### *The Fight part 13* pg 192-197

#### Characterisation/Relationship: Rufus

- Caring
  - **Ev:** “Will you lean back on me before you fall off!”
  - **Ev:** I waited for him to tie me behind the horse or throw me over it grain-sack fashion again. Instead, he put me in front of him in the saddle.
  - **Ev:** how he demanded that everything used on me be clean, how he insisted on the deep ugly wound in my side - the scratch- being carefully cleaned and bandaged
  - **Analysis:** despite hurting Dana and portrayed to be merciless at times, Rufus still cares for Dana, but with the conditioning of his time era
  - Even Though Rufus may not outrightly or consistently show his caring nature, his moments of authoritative care and indirect concern for Dana’s well being is seen to shine through in this moment of Dana’s vulnerability
  - Despite how he seemed to diminish Dana’s wounds previously, he is revealed to actually be very concerned → a play between living up to his authoritative and expressing his inner good
- Twisted, unempathetic
  - **Ev:** “You were lucky. Going to hit me with a stick, were you? And what else were you going to do?”
  - **Analysis:** He heartlessly diminishes all the pain and obvious suffering Dana is going through → calling her “lucky” 😞 → furthermore turns Dana into the perpetrator and himself into the victim, telling her off for her wrongful intentions when he is actual abuser → evokes anger and disbelief in readers, makes us hate Rufus
  - **Ev:** “You’re going to get the cowhide, you know that.”
  - **Analysis:** Dana had already suffered more pain than she could bear, yet she is captured back to the Weylin plantation only to be brutally whipped yet again → neutral tone of Rufus’ voice seem to suggest that he thinks Dana is deserving of the whipping despite already been beaten up → pitiless, unempathetic → evokes anger in readers, sense of injustice, sense of burdened tiredness from the unending suffering inflicted onto Dana



### *The Fight part 15* pg 197-200

#### Characterisation/Relationships: Rufus

- Selfish, too obsessed with Dana
  - Ev: "I wanted to keep you here," he whispered. "Kevin hates this place. He would have taken you up North."
  - Analysis: He would lie to Dana, prevent her from seeing her own husband, just to keep her with him for a little longer. Possibly stemmed from how he was raised, no affection from his father.
- Twisted sense of morality to justify his actions
  - Ev: "I never wanted Daddy to whip you. But hell, don't you know you got off easy!"
  - Analysis: As though if he did not want it or intend it, then what happened was okay, according to him, Dana was even lucky because her punishment was less severe than the others. He is diminishing Dana's experiences, saying that they are not so bad that she should go off with Kevin and leave him, despite all the pain she has been through. He does not even apologise for causing Dana this much pain.
- Manipulative
  - Ev: "You could be whipped for snooping through my things."
  - Analysis: Trying to draw Dana away from what he did, acting as though she is the one who did something wrong when he was the one who made a promise he couldn't keep.

### *The Fight part 16* pg 200-208

#### Characterisation/Relationships: Rufus

- Manipulative
  - **Ev:** "Inviting Kevin to dinner," he said. And to Kevin, "Get down. I think Daddy might want to talk to you."
  - **Analysis:** He is literally pointing a gun at them to stop them from leaving, under the pretence of an invitation. Diction inviting implies that he is extending them a favour instead of forcing them. He even uses his father as an excuse.
- Too desperate, destructive
  - **Ev:** "You're not leaving!" He shouted. He sort of crouched around the gun, clearly on the verge of firing.
  - **Analysis:** Rufus wants Dana to stay so badly that he is willing to commit murder just to keep her there. He cannot handle rejection. Much as he loves Dana, he is willing to hurt her (kill Kevin) so badly just to get what he wants.

### *The Storm part 4* pg 229-233

#### Characterisation/Relationships: Rufus

- Hurt, angry
  - **Ev:** "Damn you to hell, you let him die!"
  - **Analysis:** Dana evidently tried to rescue Tom by doing CPR and even mouth to mouth, yet Rufus blames her for causing his death. He is in emotional pain,

having lost his own father, and physical pain because he just recovered from illness, and is taking out all of that on Dana, the person revered for being able to save anyone. He always believed she would save anyone yet this incident contradicts that. He is filled with anguish, disbelief and pain, so we feel sympathy.

### *The Storm part 5-6* pg 233-242

#### Characterisation/Relationship: Rufus

- Twisted, vengeful, evil hearted, cold hearted
  - Rufus sends Dana out to work in the fields despite knowing she had already tried to save Tom's life, he simply chose to put her through the suffering to feel less alone
  - **Ev:** "Well, you're no good in the fields," he said when he saw me. "That's clear."
  - **Analysis:** conversational tone, absolute absence of any pity towards Dana, almost mocking → he had put Dana through dehumanising torture for doing nothing wrong and yet treats it like Dana had failed to accomplish a simple task → angering for readers
  - **Ev:** "That's not the first beating I've saved you from"
  - **Analysis:** Rufus turns himself to be the saviour, treats Dana like she had misbehaved and earned herself punishment and act like he is being so kind for bringing Dana back from the field → his twisted mindset snatched our breath as we are at utter disbelief at his absence of morality and realisation of his evil act → torturing Dana is bad enough, but Rufus goes to the extent of completely denying his wrongfulness and showers his delusion kindness with pride
  - **Ev:** He shrugged, winced, rubbed his shoulders. "I guess I just had to make somebody pay."
  - **Analysis:** his innocent, pitiful tone → obvious absence of understanding of the hell he put Dana through → we are very frustrated with him
  - The triviality and selfishness and self-centred intention/explanation → further presents the dramatic contrast between the cause and result of his unforgiving action → makes him pathetic

### *The Storm part 7-8* pg 242-249

#### Characterisation/Relationships: Rufus

- Steadily turning into his father, viewing black people as objects
  - **Ev:** "They're my property!"
  - **Analysis:** Rufus's attempt at justifying the sale of slaves, something Dana hoped he wouldn't do, is to objectify them—since they belong to him, he is entitled to do whatever he wants with them. This shocks and disappoints us. He then goes on to say his father arranged it, but at this moment, it is a poor explanation, particularly when he just declared them property instead of people.

### *The Storm part 9-10* pg 250-254

#### Characterisation/Relationship: Rufus

- Manipulative

- **Ev:** “If you think that little sale was bad - and Daddy really had already arranged it - you better make sure nothing happens to me.”
- **Analysis:** threatens Dana into continuing to care for him by threatening others → takes advantage of Dana’s caring nature to manipulate her into doing what he wants her to do
- Diction “little” → hinting that selling off Tess was only a tiny deed of what he is capable of → strengthens his threat to Dana, conveying that much more damage and destruction towards the slaves’ wellbeing will be done if she fails to comply with him
- Subtle hint of Rufus’ fear that Dana might kill him (“Put yourself in his hands,” I said quietly. “And with a little luck, that will solve both our problems.” ... He turned and caught me by the shoulders in a grip that he probably meant to be painful. “Are you trying to say you want me to die?” → agitatedness, tension, fear)
- Considerate, warm hearted
  - **Ev:** “Well, I thought you might miss it - writing your own things, I mean. So I got enough paper for you to write for both of us.”
  - **Ev:** I had read that paper in this time was expensive, and I had seen that Weylin had never had very much of it.
  - **Analysis:** Rufus going the extra mile to think about Dana and her love for writing, and doing what he can to give her some joy → the care and empathy he has for her
  - The value of paper in that time further amplifies Rufus kindness and love for Dana
  - Irony: writing to manage the financial debts, saving extra expensive paper for Dana to enjoy herself → Rufus prioritises Dana’s happiness over his financial struggles → selfless
- Redeeming of his deed of selling Tess off, justifiable
  - **Ev:** “Daddy left debts, Dana.”
  - **Ev:** “Get somebody who makes her living by writing to write some very persuasive letters.”
  - **Analysis:** Despite gaining much detest for selling Tess off, it is revealed that it is not entirely his fault → Tom Weylin is also to blame for leaving behind debts → Rufus is only doing what he has to do to cover Tom’s debts and look after the plantation → gain sympathy from readers
  - When Dana prodes him to see how he’ll manage the debts, Rufus is portrayed to be more than eager to put other non harmful solutions into play → sales of Tess was already planned by Tom so no choice, said the crops will cover some of the debt, then eagerly states his requests for Dana to help him settle the rest by writing letters
  - Tone and mood → optimistic, full of excitement

### *The Storm part 13* pg 263-267

#### Characterisation/Relationship: Rufus

- Spoilt, self centred, selfish, jealous

- **Ev:** (Rufus sells Sam off after Sam merely asks Dana to teach his sister and brother to read)
- **Ev:** He hit me.
- **Analysis:** Rufus is so overcome with selfish jealousy that it takes over his mind and body → the trivialness of Sam's interaction with Dana compared to the severity of his punishment of selling Sam away and shattering his family → unjust drama
- Previous times Rufus still listens to Dana → now ignores her well-pleads entirely, represented by him hitting her → downward spiral and worsening character

### *The Rope part 3* pg 276-281

#### Characterisation/Relationships: Rufus

- Desire for power
  - **Ev:** to punish her, scare her. To make her see what could happen if she didn't...if she tried to leave me
  - **Analysis:** Rufus believes that he could scare her into loving him. He thought that he had all the power over her, taking away her children to force her to behave. Little did he know the power she had over him—the pain he feels after her death. Warped idea of love.

### *The Fire part 5-6* pg 40-50

#### Characterisation/Relationship: Kevin

- Caring, protective
  - **Ev:** On one side of me was a canvas tote bag containing a pair of pants, a blouse, underclothing, a sweater, shoes, and the biggest switchblade knife I had ever seen.
  - **Analysis:** While Dana is asleep and recovering from her trauma with the white patrollers, Kevin washes Dana up, and prepares a set of stash for Dana should she time travel again. Kevin's thoughtfulness towards Dana shows his care and concern over her. The fact that he prepares a switchblade knife for Dana also implies how he trusts Dana's time travelling despite it being completely barbaric.
- Practical, thoughtful
  - **Ev:** I was wearing an old flannel nightgown that I hadn't worn since Kevin and I were married"
  - **Analysis:** Kevin's specific choice of clothing to dress Dana in shows his sense of consideration for Dana. Flannel has a soft texture, together with the familiarity of their wedding, provides a sense of comfort for Dana. Kevin understands the hardship she has gone through and the distress she is in, seeking to make her feel as comfortable and homely as possible.

### *The Fight part 16* pg 200-208

#### Characterisation/Relationships: Kevin

- Become hardened by his time here
  - **Ev:** "Dana?" he said softly.

- **Ev:** His face was lined and grim where it wasn't hidden by the beard. He looked more than ten years older than when I had last seen him.
- **Analysis:** He is unsure if she has changed, if it is her. We would expect a grand, romantic reunion but this one is filled with uncertainty and doubt, because Kevin has not seen her for so long and has witnessed horrific things in the past few years without her, which has also affected his physical appearance.
- Still loves Dana, cares about her
  - **Ev:** "Who beat you?" he asked quietly.// "Who?" he insisted. "Was it Weylin again?"
  - **Analysis:** He is determined to find out the cause of Dana's injury, as though he is going to hunt the person down and get revenge. Despite all the horrors he witnessed before this, he is furious at seeing Dana injured, because he loves and cares about her so deeply.
  - **Ev:** Kevin stared at him silently for several seconds – stared until Rufus began to look uncomfortable instead of indignant.
  - **Analysis:** He is furious at the way Rufus ordered him to disregard Dana's wishes, so angry that he has nothing to say, just his looks alone is enough to make Rufus back down. His expression shows his determination to rescue Dana from Rufus.

### *The Storm part 1* pg 209-219

#### Characterisation/Relationship: Kevin

- Increased sensitivity towards black slavery, leadership
  - **Ev:** "Were you helping slaves escape?" "Of course I was! I fed them, hid them during the day, and when night came, I pointed them toward a free black family who would feed and hide them the next day."
  - **Analysis:** We were concerned that Kevin's time in the antebellum would have made him more racist, because of the hierarchy there, but instead he has not only retained his respect for black people, but also helped them as much as possible. His attitude has changed, after witnessing the horrors. This is moving because we see his true good nature, risking himself to help the slaves although he could have just laid low and done nothing safely.

### *The Rope part 2* pg 271-276

#### Characterisation/Relationships: Kevin

- Permanently impacted by the antebellum south
  - **Ev:** He said traffic confused him, made him more nervous than he could see any reason for. He said he'd almost killed a couple of people.
  - **Ev:** He had just tried driving again, and when he came in, his hands were shaking.
  - **Analysis:** After spending 5 years in the antebellum south, Kevin is struggling to fit back into modern society, despite being back for eight months. His time there resulted in major anxiety while driving.
- Protectiveness and love for Dana

- **Ev:** “Why the hell did you cut your wrists? You could have bled to death! Or did you cut them yourself?”
- **Analysis:** Kevin is strongly affected by Dana’s actions. His aggressive tone shows his desperation, how close he came to losing Dana. After being away from her for so long, he was worried that she could have just died instead of returning home.

### *The Fall part 3* pg 66 - 77

#### Characterisation/Relationship: Tom Weylin

- Heartless, unempathetic, cold, money-loving
  - **Ev:** “Wonder how much that’ll cost me.”
  - **Analysis:** Rufus had fallen off a tree branch and had broken his leg, however, all Tom could think of was about the money he would have to send on the treatment. Contrast to other parents’ care and concern over their children’s well-being, Tom was merely annoyed by his son’s carelessness and the trouble he had caused him. Shows how twisted Tom is.

### *The Fight part 14* pg 196-197

#### Characterisation/Relationships: Tom Weylin

- Predictable, “fair”
  - **Ev:** “She [Tess] got up after you and went straight to Mister Tom. She knew better than to go to mister Rufe. HE might have let you go. Mister Tom never let a n\*\*\*\*\* go in his life.”
  - **Analysis:** Tess knew what exactly Tom would do, based on her past experiences with him. Knew that he would treat all slaves the same. However, Rufus on the other hand is driven by emotion and might have acted differently. Shows that in many ways, tom is a better slave master than Rufus.

### *The Fight part 15* pg 197-200

#### Characterisation/Relationships: Tom Weylin

- Fair
  - **Ev:** “Even Daddy said I should have sent them after I promised you I would.”
  - **Ev:** “Daddy’s the only man I know,” he said softly. “who cares as much about giving his word to a black as to a white.”
  - **Analysis:** Despite all of Weylin’s cruelty and cold-heartedness, one redeeming quality about him is that he is fair and honest, more so than his son. When he realised Rufus had not kept his promise, he went out of his way to fulfil it on his behalf, although knowing that Kevin’s arrival would mean losing Dana. He values staying true to his word more than that.

### *The Storm part 2* pg 219-224

#### Characterisation/Relationships: Tom Weylin

- Weak, no longer has much power
  - **Ev:** He looked bent and old — thinner than ever. He walked with a cane.
  - **Ev:** He’d make himself really sick if he didn’t regain some of his old control

- **Analysis:** At this point, Tom has lost the power he used to have. Now Rufus is the slave owner, the one in charge, with all the power. His threats to Dana just do not scare her as much—if Tom can't even walk properly, how can he whip her sick like he did before?

### *The Fall part 3* pg 66 - 77

#### Characterisation/Relationship: Margaret Weylin

- Protective, out of control
  - **Ev:** "What are you doing to him?" she cried. "Leave him alone!" She tried to pull me away from her son.
  - **Analysis:** Margaret is frantic over Rufus' well-being, and does all she can to protect him from any harm. However, her overprotectiveness only causes her to appear extremely out of control and silly. Dana was just putting Rufus' pillow under his head, a harmless act that portrays more care than harm in any way. However, Margaret overreacts to this sight and tries desperately to keep Dana away. This also shows Margaret's mistrust for others, especially blacks like Dana.

### *The Fall part 5* pg 84-96

#### Characterisation: Margaret Weylin

- Insecure, jealous of Dana and in love with Kevin
  - **Ev:** 'If she chases me any harder, she and I will wind up playing a scene from that bible she reads. The scene between Potiphar's wife and Joseph'
  - **Analysis:** Joseph was a slave to Potiphar, and Potiphar's wife is in love with him. When Joseph rejects her, she lies to Potiphar. Although Joseph had impressed Potiphar before, Potiphar believes his wife and has Joseph imprisoned.
  - **Analysis:** Margaret wants Kevin, but she herself senses that Dana and Kevin have a relationship beyond master and slave, even if she will not admit it. She mistreats Dana because she is jealous of Dana. As seen later on, Sarah says Margaret does not bother Carrie, because "Carrie don't have nothing Miss Margaret wants".

### *The Fall part 6* pg 96-102

#### Characterisation/Relationship: Margaret Weylin

- Afraid
  - **Ev:** She took a step back from me. 'You stop looking at me that way!'
  - **Analysis:** Dana did not say anything to provoke her, yet she is disturbed by Dana's reaction and the fact that Dana was unaffected by her slapping, as though Margaret has no power over her. Compounded by her shorter height.

### *The Fall part 7* pg 102 - 108

#### Characterisation/Relationship: Margaret Weylin

- Jealous
  - **Ev:** We weren't heading to our oak tree because by then, if Margaret saw us there, she sent someone with a job for me.

- Analysis: Margaret does not want to let Dana spend time with Kevin, she wants her to always be at work, because at these times, she feels jealous of Dana and wishes she could be with Kevin instead.

### *The Storm part 7-8* pg 242-249

#### Characterisation/Relationships: Margaret Weylin

- Views things differently
  - **Ev:** Slave children hadn't interested her unless her husband had fathered them. Then her interest had been negative. But she gave Nigel's son candy and they loved her.
  - **Analysis:** Previously, Margaret didn't do anything for slave children, in fact she mistreated them if Tom was their father. But now, after losing several children of her own, she has changed to become more fond of any children, even giving them treats.
  - **Ev:** "I wanted you because I remembered how well you read."
  - **Analysis:** Cross reference to the Fire ("I don't know why you want to listen to her," Margaret said to Rufus. "She's got a voice like a fly buzzing"). Previously, Margaret seemed to detest Dana's reading. Now, we realise this could have been out of pure jealousy because she looks back on it, remembering how well Dana could read. She is no longer competing with Dana for her son's attention, so her memories of Dana are fonder and more positive. Her attitude towards Dana has changed.
  - Even though she still focuses too much on making sure all the slaves are doing work properly, she is not nearly as pushy as she used to be.
- Still wants to maintain power dynamics and control
  - **Ev:** Margaret Weylin never asked if I wanted to learn though/ So I spent long tedious hours trying to imitate her tiny, straight, even stitches and she spent minutes ripping out my work and lecturing none too gently on how bad it was.
  - **Analysis:** Margaret forced Dana to learn how to stitch, by withholding the choice from her she is exerting her dominance, reminding Dana that she is inferior. Destroying Dana's work and scolding her also makes Margaret feel better—there is finally something she is better at than Dana, so she revels in it.
  - **Ev:** I never learned to like sleeping on the floor, but she wouldn't permit the trundle bed to be brought in.
  - **Analysis:** Again power dynamics—she is white, she gets a comfortable bed. Dana is black, she ignores the discomfort that Dana faces sleeping on the floor. Margaret wants to ensure she is always above Dana. Dana is literally under Margaret when she sleeps on the floor.
- Mellowed and addicted to drugs
  - **Ev:** As I was reintroduced to her, she sipped at her little bottle of dark brownish-red liquid and smiled beneficently.
  - **Analysis:** Margaret's new kindness could be because of drugs. Drugs dull your sense of judgement, and reveals underlying natural tendencies, could be a nod to the unequivocal truth of equality. Book could be hinting that our natural tendency is towards inequality, that race is not as important compared to other character



traits and qualities (eg Margaret is nice to children, sad that one slave had been sold.)

### *The Fall part 3* pg 66 - 77

#### Characterisation/Relationship: Carrie

- Mute → representation of blacks' inferiority in the 1800s
  - **Analysis:** Carrie sees the struggle of slaves and how they are abused but is unable to voice out her opinions about it. Having a mute character shows how black people's voices are suppressed, they do not have a say in the world and often have no say in their life. They also lack agency and rights, often unable to express themselves. Like how Carrie struggles to communicate with the people around her, it also parallels how blacks are unable to communicate their struggles or convey their true emotions which is the heavy price of being a slave. They can only swallow or mask their emotions and feelings, in a way it also highlights how the relationship between the slaves and the master is very top-down since the slaves are the ones acting out their orders and cannot talk back, while the slave master is the one barking orders and asserting their authority and power.

### *The Fight part 6* pg 143-156

#### Characterisation/Relationships: Sarah

- Motherly, caring, loving
  - **Ev:** She could have been his mother, caught between anger and concern and not knowing which to express.
  - **Analysis:** Despite suffering so much loss (family) from Tom's runnings, Sarah does not hold a grudge on Rufus and treats him almost like her own child. Her unconditional care is heart warming
  - **Ev:** I ate hot biscuits with butter and peach preserve, drank some of his coffee, and had a little cold ham. It was good and filling.
  - **Ev:** "Well, I put enough on his tray."
  - **Analysis:** Sarah takes initiative to ensure Dana has a good breakfast, even though no one asked her to do so. She displays great sensitivity/consideration towards others' well being, caringly preparing an extra large meal so that Dana can share with Rufus.

### *The Fight part 7* pg 156-162

#### Characterisation/Relationships: Sarah

- Scared to hope, self-preserving/conservative, realistic
  - **Ev:** "Now her mood seemed to flicker between curiosity and fear. Fear won. 'Foolishness!' she said."
  - **Ev:** "Don't want to hear no more 'bout it!" She had raised her voice sharply.
  - **Analysis:** Sarah is so scarred/traumatised from the scare tactics used by the whites that she is too scared to even contemplate freedom. As a defense mechanism, she is in denial and refuses to accept the fact that freedom is

possible because she is scared of the risk that it brings, and by extension, the hope that freedom brings. She doesn't want to associate herself with the idea in any way. This is also due to her firsthand experiences and the amount that she has lost due to the tyranny of slavery her husband, her children. On top of these, she has also witnessed the horrendous state of runaway blacks, "*starving, 'bout naked, whipped, dragged, bit by dogs*". → Sarah is afraid of suffering the same tragic fate should she have any motivation to run away to freedom. She does not want to do anything that could invite trouble much less try to escape

- **Analysis:** Sarah's unusual sharp raise in voice points out her agitatedness and desperacy to defend herself from the seemingly threatening ideas of freedom, as if to shut it out by sound force.
- Looks out for the other slaves via tough love, hard on the others in order to protect them
  - **Ev:** "Lazy niggers!" she would mutter when she had to get after someone..."It'll get them the cowhide if they don't"
  - **Analysis:** Sarah understands the dangers of slacking off as a black slave, unlike Dana tends to be more oblivious to the severe consequences ("*Why should they work hard?*"). In order to protect the other slaves from facing the Weylin's punishment, she acts harshly on them to ensure they complete all their tasks assigned to them. Despite her seemingly strict attitude, Sarah carries great compassion and care for others.
  - **Ev:** She jumped, looked around quickly.
  - **Ev:** "You got no sense sometimes! Just talk all over your mouth!"
  - **Analysis:** Sarah cares for Dana's safety. Her genuine fear for Dana's safety is evident in her frantic reaction upon hearing Dana talk about leaving the plantation when the opportunity came. Her harsh and direct tone also portrays her to be a strict and slightly frightening figure, but in reality, it is just how Sarah provides caution to others in order to ensure their well-being.

### ***The Fight part 10*** pg 169-176

#### Characterisation/Relationships: Alice

- Contempt towards being enslaved
  - **Ev:** 'And you let yourself be made a slave? You should run away.'
  - **Analysis:** Alice is looking down on Dana. The diction "made" suggests that she views it as the slaves' fault, not the whites. However, she will soon see that this is not the case, that someone being enslaved is far more complex, like in her own situation.
- Sadness to anger
  - **Ev:** "The dogs, the rope...they tied me behind a horse and I had to run, but I couldn't...Then they beat me...But...But"
  - **Ev:** "Isaac!" An explosion of sound.// "They cut him! They cut off his ears!"
  - **Analysis:** What happened to her made her sad, but realising what happened to her husband makes her furious. She realises what she lost.
- Hatred for Dana

- **Ev:** “Why didn’t you tell me?” She asked bitterly. “You could have said something, got me out of his room, his bed...”
- **Ev:** “Doctor-n\*\*\*\*\*,” she said with contempt. “Think you know so much. Reading-n\*\*\*\*\*. White n\*\*\*\*! Why didn’t you know enough to let me die?”
- **Analysis:** Alice is furious, filled with anger and hatred after finding out what actually happened. Although she hates Rufus, and everyone who hurt her and Isaac, she cannot take it out on them, so she takes it out on Dana, knowing that Dana will not hurt her back (confirmed in part 11), (like shooting the messenger).

### *The Storm part 9-10* pg 250-254

#### Characterisation/Relationship: Alice

- Apathetic, hollow, lack of emotion
  - **Ev:** She had said it with no concern at all even though she knew her life could become much harder if Rufus married.
  - **Analysis:** lack of concern/fear/any emotion at all towards Rufus possibly getting married, despite being fully aware of the dire consequences she will face → suffered to the extent of insanity and desensitisation of hardship → presents how Alice is less human and so hollow as a result of the trauma she has undergone → implication that she had suffered much worse than this is almost insignificant → establishes the extent of hardship in that time
- Submissive, lack of self identity and pride,
  - **Ev:** “What you think your wants got to do with it?”
  - **Analysis:** so accustomed/used to Rufus’ suffocating manipulation over her that it is now deeply ingrained in her nature to lose all sense of self rights and say

### **Prologue:**

#### Relationship/Characterisation: Dana & Kevin

- Caring and protective
  - **Ev:** “Their words seemed to blur together at first, and I paid little attention. After a while, though, I replayed them and realized that these men were trying to blame Kevin for ‘hurting’ my arm.” → Dana is lost, confused, tired
  - **Ev:** Dana says no and “shook my head weakly against the pillow”
  - **Analysis:** Dana is tired and confused but still jumps in to defend Kevin with the little strength she has.
  - Dana convinces the police that Kevin was not the one who had abused her
  - Dana even puts the blame onto herself despite not doing anything wrong, in order to protect Kevin
- Exclusive relationship between Dana and Kevin
  - **Ev:** “There was no honest explanation I could give them—none they would believe”
  - **Ev:** “If you told those deputies the truth, you’d still be locked up – in a mental hospital”
  - **Analysis:** both share an experience no one else can understand, only they can understand and relate to each other best

### *The Fire part 1-2* pg 12-28

### Characterisation/Relationship: Dana & Kevin

- Tension, not understanding
  - **Ev:** "That's a lot better", "But it wasn't."
  - **Analysis:** After cleaning up from her first visit to the Antebellum South, Kevin seemed to feel the whole jarring experience tone down, expressing his sense of return to normalcy. However, Dana remains just as stunned and continues to linger with fear. Their contrasting attitude displays their lack of understanding for each other.
  - **Ev:** "It would be good for you to get out of here for a while"
  - **Analysis:** Despite Dana insisting repeatedly that they do not go out for dinner, Kevin also persists in the idea. Kevin is unaware of Dana's overwhelming fear about the uncertain possibility of travelling back in time again. This shows Kevin's lack of understanding towards Dana.

### *The Fire part 5-6 pg 40-50*

### Characterisation/Relationship: Dana and Kevin

- Kevin's lack of understanding as a white man is apparent and creates tension between him and Dana.
  - **Ev:** Will you stop that! Look, your ancestors survived that era—survived it with fewer advantages than you have. You're no less than they are
  - **Analysis:** Kevin is frustrated at Dana as she tries to explain her new fear that she developed. He tries to empower her, but in a way diminishes the suffering of her ancestors by generalising it, saying that they survived it while ignoring the pain and suffering and fear they lived with throughout their lives. His tone is accusatory. As a white man, he would not have experienced even mild racism or be as familiar with slavery experiences as Dana was. Shows how their suffering has been diluted over the years.
- Dependent on each other, each other's comfort
  - **Ev:** ha had become my anchor, suddenly, my tie to my own world. He couldn't have known how much I needed him firmly on my side.
  - **Analysis:** The diction "anchor" illustrates Dana's need for Kevin to keep her clear on who she really is. Like how an anchor weighs a ship down to prevent it from drifting away in the sea tide, Kevin reminds Dana of her true time in 1976. Kevin is Dana's purpose for coming back home from the antebellum South. Without him, Dana would be lost in time and space.

### *The Fall part 1 pg 51-57*

### Characterisation/Relationships: Kevin and Dana

- Drawn together by their common grounds
  - **Ev:** He was like me. A kindred spirit crazy enough to keep on trying.
  - **Analysis:** Reference to the title, showing that one of the main themes in the book is love and relationships. Both have a common passion for writing, but faced strong opposition. Both encourage each other. He is older, and advises her to keep going, keep trying, as he has done for many years.

### *The Fall part 7 pg 102 - 108*

### Characterisation/Relationship: Kevin & Dana

- Stronger rift as their different experiences lead to lack of understanding
  - **Ev:** 'One is too many, yes, but still, this place isn't what I would have imagined. No overseer. No more work than the people can manage...' 'No decent housing,' I cut in.
  - **Analysis:** Kevin is white, Dana is black—their experiences in this time period are vastly different. Kevin is treated much better than Dana is, and does not see the full picture. They both struggle to see each other's point of view which leads to tension in their relationship.

### *The Fight part 1* pg 116-121

### Characterisation/Relationships: Kevin and Dana

- Kevin cares about her greatly
  - **Ev:** 'Quit,' Kevin told me. 'I'll help you out until you find a new job.'
  - **Analysis:** Kevin sees Dana's struggles and wants her to be happy, to the extent that he is willing to financially support her despite them being relatively early in their relationship. He wants her to be happy. Although Dana refuses, she herself is grateful for him asking (ev: If I hadn't already loved him by then, that would have done it.)
- Kevin (white male) tries to exert some dominance over Dana, dysfunctional at times, dominant-subordinate relationship, vulnerable to sexist influence of society
  - **Ev:** He really had asked me to do some typing for him three times....The second time he asked, though, I told him, and I refused. He was annoyed. The third time when I refused again, he was angry. He said if I couldn't do him a little favour when he asked, I could leave. [Theme: similarities between the 1800s and the 1870s]
  - **Analysis:** He does not want to do the task of typing because he does not like doing that. Kevin expects her to do his work for him. He even gives her an ultimatum, even though she has already communicated with him why she does not like typing and refused several times over. He has a sense of entitlement as a partner, the small hint of the dominance he feels as a white man over Dana, expecting her to perform menial tasks for him. This mirrors the unpaid labour carried out on blacks in the 1800s. It is similar to white privilege in the antebellum south, in the antebellum, this privilege is highlighted to him, and he realises that he has to be more careful in the way he phrases things and tasks he asks Dana do.
  - **Analysis:** Dana's failure to communicate her dislike for typing to Kevin mirrors to how blacks are mercilessly punished for talking back to the whites. Despite much improvement in equality between whites and blacks, a small part of black exploitation still ceases to be eradicated
  - **Ev:** So I went home.
  - **Analysis:** Dana won't beg for forgiveness or do the task just because Kevin got angry. She shows him that she won't tolerate Kevin's dominating and irrational behaviour.
- Interdependent, more than a dominant-subordinate relationship

- **Ev:** I stood waiting for him to either shut the door or let me in. He let me in.
- **Analysis:** Dana persists in refusing to help Kevin to type his scripts, however, Kevin looks past his lack of dominance over Dana to acknowledge that Dana is much more than a servant. Despite facing difficulties in their relationship, they still need each other at the end of the day. This reflects how the time in Antebellum South might have separated them in terms of status, but in reality, they remain tied and deeply connected together, as they only have each other.
- However, we see their mutual respect for each other evolve into a closer relationship.
  - **Ev:** And now he wanted to marry me.
  - **Analysis:** It's jarring, going from their argument straight into their marriage, but we see that the tension in their relationship was not all that bad.
- How race affects their relationship is seen from their family member's reactions
  - **Ev:** "Anyway, she forgives me for you. But my uncle doesn't. He's sort of taken this personally.//Now...it's as though I rejected him.//He wants me to marry someone who like him — someone who looks like him."
  - **Analysis:** Dana's family would prefer she marry a black person, wanting their legacy to be continued by people the same race. On the surface it seems racist and unfair, but looking at the history, it is almost understandable why he would want to preserve their heritage and culture within their race.
  - **Ev:** [Kevin] "Now she [Kevin's sister] lives in a big house in La Canada and quotes clichéd bigotry at me for wanting to marry you."
  - **Analysis:** Kevin's sister used to have a black best friend, but eventually the casual racism caught up to her, and she broke plans with her friend for what she thought was a more superior option, moving to a racist neighbourhood.

### *The Storm part 1* pg 209-219

#### Relationship: Dana & Kevin

- Kevin is caring and shows concern for Dana
  - **Ev:** "I think I'd hurt you more by lifting you than you'd hurt yourself by walking."
  - **Ev:** "That's nothing, it healed years ago, but you..."
  - **Ev:** He was so careful, so fearful of hurting me.
  - **Analysis:** Kevin's caution with Dana to not hurt her presents the depth of care and love he has for Dana. He thinks and considers before he acts → {shown when he clearly mindfully refrains from physically engaging with Dana as he is aware of her injuries + shown by ellipses when he hesitates and contemplates the next best action to take before following Dana}
- Intimate
  - **Ev:** He stopped, pulled me closer"
  - **Ev:** "Five years?" I whispered
  - **Ev:** I fingered the scar on his forehead
  - **Analysis:** physical closeness represents their emotional closeness, closeness is reserved for intimate relationships/ trusted ones/ loved ones
  - **Analysis:** whisper represents the gentle/ patient/ understanding atmosphere and mood *[setting]*
- Tension

- Kevin finds it increasingly difficult to integrate back into their modern home and takes out his frustration on physical objects as well as in the form of inhospitality towards Dana
- **Ev:** With a sudden slash of his hand, he knocked both the sharpener and the cup of pencils from his desk.
- **Analysis:** vivid imagery and diction → portrays Kevin's extreme frustration → put into so much time shift that he is unable to gain peace with his environment
- **Ev:** He stopped, glared at me as though I was some stranger who had dared to lay hands on him.
- **Ev:** He gave me what almost seemed to be a look of hatred.
- **Analysis:** the time spent apart is seen to evidently take a toll on their relationship → as Dana had feared, Kevin had become a bit like the violent traits of Maryland → stark contrast to their loving relationship at the start, has turned around to almost a cold hearted relationship of no mutual understanding → evokes sense of pity at the downfall of their relationship, evokes a new sense of fear and sensitivity towards Kevin

### *The Rope part 1* pg 268-271

#### Characterisation/Relationship: Dana and Kevin

- Loving, caring, concern
  - **Ev:** "Why the hell did you cut your wrist? You could have bled to death!"
  - **Analysis:** tone of anger and frustration, mixed with concern and worry → Kevin's care and concern for Dana's wellbeing
- Understanding
  - **Ev:** "I see"
  - **Analysis:** contrast in tone → Despite showing anger at Dana for harming herself, Kevin later becomes more gentle and understanding upon listening to Dana's story

### *The Rope part 2* pg 271-276

#### Characterisation/Relationships: Kevin and Dana

- Tension, misunderstanding
  - **Ev:** "Say what you mean. I can't answer unless you say it."
  - **Analysis:** Kevin is trying to approach the topic sensitively, but Dana just wants to get this difficult conversation over and done with. Both have conflicting feelings towards this whole discussion about what happened.
  - **Ev:** He looked at me uncertainly. "Look, if anything did happen, I could understand it. I know how it was back then." / "You mean you could forgive me for being raped?" / "Dana, I lived there. I know what those people were like. And Rufus's attitude towards you..."
  - **Analysis:** Dana's accusatory tone and Kevin's tone of superiority—both not intentional, but they have different perspectives which are clashing. Neither are "wrong" (Kevin has a much broader view of the antebellum south, but Dana was closer with Rufus), but both believe the other's views are wrong. Kevin is beating



around the bush, thinking he's being sensitive, but Dana is sick of this and just wants to answer his question to end the conversation.

- Some closeness still remains
  - **Ev:** It was easy for us to be together, knowing we shared experiences no one else would believe.
  - **Ev:** He was my anchor here in my own time.
  - **Analysis:** Though there is some tension between them due to their different perspectives, ultimately, they did experience the same general thing—time traveling. They still believe each other, listen to each other, understand each other. Dana understands Kevin's stress when driving, and Kevin understands the pain Dana faced.

### *Epilogue* pg 293-295

#### Characterisation/Relationships: Kevin and Dana

- Some tensions remain as there are things they have not shared with each other about their experiences in the antebellum south
  - **Ev:** "Kevin would never know what those last moments had been like."
  - **Analysis:** Dana was not ready to share exactly what happened, so Kevin made assumptions based on what he knew, not realising that Dana felt some guilt because Rufus had not brutally attacked her the way Kevin thought ("And barely then, I thought")
- They have a shared understanding that there are things they experienced individually in the antebellum south that they won't be able to share with each other. They have come to accept that their relationship (and both of them as individuals) have changed after their experiences with the past
  - **Ev:** "I [Dana] had outlined them [her last moments] for him [Kevin], and he'd asked a few questions. For that I was grateful"
  - **Analysis:** Kevin briefly asked questions to understand more about Dana's experiences, but did not probe too much or overstep. This also shows that Kevin is okay with not knowing everything; he is accepting of the newfound distance between them, and they both understand that it is an inevitable consequence of their time travel.

### *The Fire part 1-2* pg 12-28

#### Characterisation/Relationship: Dana and Rufus

- Almost like a mother to Rufus, caregiver, protector
  - **Ev:** "Someone should use one like that on you," I said, "before you burn the house down"
  - **Analysis:** Symbolic of a nagging mother, suggesting that Dana acts as a parental guardian for Rufus more than Margaret ever did, taking on the responsibility of educating and reprimanding Rufus for his misdeeds and teaching him right from wrong. To use a "stick" on somebody symbolises the disciplining of an ill-behaved person, suggesting Rufus's spoilt character. The fact that Dana suggests that



Rufus be disciplined before committing a grave mistake shows Dana's care for Rufus, and hopefulness to make him a better person.

- Somewhat transactional, appearance of power imbalance
  - **Ev:** You lay a hand on me and I'll tell my daddy!
  - **Analysis:** Rufus interprets Dana literally and responds with his own threat, trying to exert authority on her even though there is such a big age gap between them (racism based on his upbringing)
  - When Dana tells Rufus to say Black instead of n-word, he complies but afterwards asks her to call him "Master". Dana compromises, and towards the end Rufus still uses the n-word to describe black people.
  - **Ev:** He was serious. "You want me to call you black".

### *The Fall part 3* pg 66 - 77

#### Characterisation / relationship: Dana and Rufus

- Unexplainable affinity for each other
  - **Ev:** There was something about me that this people didn't like - except for Rufus.
  - **Analysis:** Dana has a natural liking for Rufus, despite knowing about his vengeful and spoilt character. "Somehow, I found myself liking this one, though. His environment had left its unlikeable marks in him". (pg27) Rufus has a natural liking for Dana, despite her being a black slave. Everyone else shows resentment towards Dana, but Rufus had been keen to help Dana and be in her company any time possible. *Link to familial ties*

### *The Fall part 5* pg 84-96

#### Characterisation/Relationships: Dana and Rufus

- Mother-son relationship
  - **Ev:** 'I keep thinking that you're going to go home...I don't want you to go'.
  - **Analysis:** Rufus constantly worrying about Dana leaving shows that he fears being without her as he is dependent and reliant on Dana. He is confiding in her, revealing his true feelings and vulnerability to her, as though she is his mother and his caregiver.
  - **Ev:** I shook my head in disgust. 'He shouldn't be. Listen, do you think you're stupid?'
  - **Analysis:** Dana displays her distaste towards the schoolmaster for insulting Rufus and calling him stupid. This protective instinct is similar to that of a mother towards her child. She goes on to reassure and empower him with her rhetorical question, so that he would become more confident.
- Mutually dependent (looking out for each other)
  - **Ev:** 'I don't want you to go. But I don't want you to get hurt either'
  - **Analysis:** Rufus expresses his internal conflict of wanting Dana to stay but not "get hurt". At this age, he understands that Dana is in danger of being whipped. While he wants to be with Dana, he is also looking out for her wellbeing as he cares about her.

### *The Fight part 6* pg 143-156

### Characterisation/Relationships: Dana and Rufus

- Negotiation, they are both playing games with each other to get what they want
  - **Ev:** "Listen, if you want me to get that letter to town soon, you better put the map in the fire too."
  - **Analysis:** Rufus is using Kevin as a bargaining chip. Rufus wants Dana to stay, and has no means of escape. Although on the surface, he makes out to be caring for her safety, there seems to be an underlying fear in him that with the map, she would be successful in her escape. He knows she cares deeply about Kevin, so is using him to get Dana to do what he wants. Dana wants Kevin badly as he is her husband, focuses more on that than the other things she's giving up, because she sees Kevin as the solution to her problems, and Rufus eventually convinces her to do what he says.
- Special, close bonded
  - **Ev:** "Even his daddy can't talk him out of much these days."
  - **Analysis:** Dana holds special power of bond with Rufus such that she is more able to influence his decisions than others → demonstrates Dana and Rufus' unique relationship and closeness
  - **Ev:** "So you'd better show some sense yourself, Dana."
  - "Just make sure you don't wind up like him."
  - "Just be careful," he said quietly.
  - **Analysis:** Rufus' repetition to Dana to be careful emphasises his attachment and close bond with her, he does not want to lose Dana. His cautious and quiet tone shows his full well intentions and genuine concern. Dana is like his best friend that he cannot bear to lose.

### *The Fight part 12* pg 185-192

### Characterisation/Relationship: Dana and Rufus

- Degrading trust
  - **Ev:** That was the morning I stopped wondering whether I should ask him to help me go North to find Kevin.
  - **Analysis:** (context: one morning when Rufus had really overdrunk, Alice came downstairs with her whole face swollen and bruised) Rufus had mercilessly tortured Alice at the desire to seek self satisfaction and enjoyment → destroyed the faith of caring and helpful nature she had for Rufus → no longer trusts him to help her find Kevin
  - **Ev:** "Oh my God", I *whispered*.
  - **Analysis:** tone of disbelief → hurtful extent to which Rufus had betrayed their relationship and trust → amplifying Rufus' betray is his consistent lies and made up stories to make up for Kevin's lack of reply, guiltless denial of his twistedly envious and evil character → propelled Dana full force into ending her friendship with Rufus → attempts to runaway by herself

### *The Storm part 5-6* pg 233-242

### Characterisation/Relationships: Rufus and Dana

- Power dynamics have changed drastically

- **Ev:** He was thin and weak and hollow-eyed ;his illness had left marks on him ... And he couldn't stop me from leaving now — I thought.
- **Ev:** 'You walk away from me, Dana, and you'll be back in the fields in an hour!'
- **Analysis:** With Rufus just recovered from illness, grieving, his position in their power dynamics is lowered as he was reliant on Dana to look after him. To re exert his control, he threatens her, as though trying to overcompensate for his weakness. Him sending her out to the fields is due to multiple reasons, this could be one of them. All these reasons drive the 'punishment' to be so extreme.

### *The Storm part 11-12* pg 253-263

#### Characterisation/Relationships: Rufus and Dana

- Rufus starting to become obviously overprotective of Dana
  - **Ev:** "What would you do if I had found someone?" I asked. "Sell him," he said. His smile was still in place but there was no longer any humour in it. I noticed now that he was watching the big muscular man who had tried to get me to dance.
  - **Analysis:** Rufus was not joking. If Dana were to marry and belong to someone else other than him, he would be so jealous that he would sell the person, despite saying earlier that he did not like selling slaves. His desire to have Dana all to himself trumps his morals and all else—he is also not afraid to tell her this, as though to warn her against falling in love with anyone there.
  - **Ev:** He's a long way off." There was something in his tone that shouldn't have been there.
  - **Analysis:** Rufus believes that Kevin is out of the picture, despite knowing full well that Kevin is Dana's husband and that Dana loves him. In Rufus's mind, Kevin is not present so he does not matter—he has Dana all to himself, which is what he wants.

### *The Storm part 13* pg 263-267

#### Characterisation/Relationship: Dana and Rufus

- Breaking of relationship, loss of mutual relationship, Dana's loss of incentive to continue protecting Rufus
  - **Ev:** He hit me.
  - And it was a mistake. It was the breaking of an unspoken agreement before us - a very basic agreement - and he knew it.
  - **Analysis:** the agreement: Dana helps Rufus, and Rufus helps translates Dana's education into his actions
  - Rufus hitting Dana → turning point for their relationship → gives in to his self centred jealousy and punishes Dana for trying to influence him otherwise → implying that he will no longer listen to Dana and will become the full white master he had been destined to be → breaking of mutual relationship → Dana no longer has to care for Rufus, and can now kill him → drastic impact on their relationship is amplified in the time that Hagar is born, Dana has no more purpose to let Rufus live *wow this one action is actually quite eerie if you think about it rufus just killed himself damn*
  - **Ev:** And in the warm water, I cut my wrist.

- **Analysis:** the series of events that follow after Dana has been beaten by Rufus is narrated monotonously and in factual order of her physical actions, absent of any emotion → no second thought → supports the absolute breaking of their relationship → her act of returning home for the first time by her own self and will → marks the end of Dana's relation to the Antebellum south and Rufus

### *The Rope part 4* pg 281-292

#### Characterisation/Relationship: Dana and Rufus

- Optimistic but uncertain
  - **Ev:** I managed to smile at Rufus - a real smile. I didn't want him feeling embarrassed or defensive for finally acknowledging his son.
  - **Analysis:** after Alice's death, Rufus goes on to do a series of good deeds towards caring for his family → this is a critical period as Dana is still uncertain on killing Rufus → Dana's impression on Rufus is extremely critical to determining her big decision
  - Here, Dana seems to have hope for Rufus
  - **Ev:** And I, slowly, delicately, went to work on Rufus, began to push him toward freeing a few more of them, perhaps several more of them - perhaps in his will, all of them. I had heard of slaveholders doing such things.
  - **Analysis:** optimistic tone → gradual increase of hope, supports her hope with evidence → Dana believes Rufus can become a compassionate white man, empathetic towards black slaves → indicates her temporary decision to not kill Rufus
  - **Ev:** But he had never before said, "I'm sorry, Dana". I looked at him uncertainly.
  - **Analysis:** Rufus' first time verbally, directly and personally apologising to Dana → glimpse of sincerity in Rufus → evokes uncertainty and curiosity towards whether Rufus possesses the potential to grow into a kinder man → tension on whether to kill Rufus or not
  - **Ev:** The words touched me as no others could have. I knew about loneliness.
  - **Analysis:** Dana's dilemma is further amplified when she relates so strongly and personally to Rufus' needs for companionship → as Dana is known for her caring and empathetic nature, it is uncertain whether her pity will give in to Rufus

### *The Fight part 4* pg 130-136

#### Characterisation/Relationships: Tom and Dana

- Tension
  - **Ev:** I stood silent, confused, frightened. Kevin wasn't here now. There was no one for me to call if I needed help.
  - **Analysis:** Dana is helpless and vulnerable, still not knowing where exactly the line was between black and white people. She has to tread so carefully that we feel worried for her, worried that one wrong move could get her whipped again.
  - **Ev:** 'Don't tell me what I know!'
  - **Ev:** 'He might have died out there sick and injured and alone.'
  - **Ev:** And you think I ought to be grateful?"

- Analysis: Contrast between Dana's suspenseful hesitation and deliberation, vs Weylin's simmering fury. Suspense is built when Dana's deliberation is contrasted to Tom's short, quick barks. Scene slows down as Dana thinks, then speeds up when Tom talks, creating an unpredictable pace that sets us on the edge.

### *The Storm part 2* pg 219-224

#### Characterisation/Relationships: Tom and Dana

- Tom has some residual power over Dana
  - Ev: "You damned black bitch!" He shook his cane at me like an extended forefinger. "If you think you can get away with making threats... giving orders..." he ran out of breath and began gasping again... "If anything happens to him, I'll flay you alive!"
  - Ev: I turned before he could see that my courage had vanished
  - Analysis: Although Tom is old, he still tries to command fear and assert himself. Dana is still anxious around him although he physically is unable to hurt her as much as last time. Her fear is instinctual, alluding to how easily slaves are made and how her fear of getting whipped translates into a direct fear of Tom.

### *The Storm part 3* pg 224-228

#### Characterisation/Relationships: Tom and Dana

- Tom exerting dominance over Dana
  - **Ev:** "If he dies, you did and you won't die easy."
  - **Ev:** "...You're not natural! But you can feel pain and you can die. Remember that and do your job. Take care of your master."
  - **Ev:** He walked out of the room and shut the door behind him
  - **Analysis:** Tom is threatening Dana, as though trying to re-exert his dominance on her after she threatened him in the previous chapter. He is reminding her who is in charge, especially by saying "master" instead of Rufus, reminding her that she is a slave here, no better than the others. He is aware that the boundaries between them shifted after Dana's threats so he is trying to redraw them and hold on to some power. Also ignores her protests, shutting her down, reminding her that she does not have the power to decide things or change his mind.
- Ultimately, Dana has a large influence
  - **Ev:** "You're doctor enough for him."
  - **Analysis:** Shows how cheapskate Tom is, but also how much power Dana has on the plantation. Even Tom admits that she has special skills, and her actions determine the fate of his son, even when she says she does not know what to do, he trusts her.

### *The Fight part 12* pg 185-192

#### Characterisation/Relationship: Dana and Alice

- Looking out for each other
  - **Ev:** Alice came to me, crept to me, looking back over her shoulder, her eyes wide open with what I read as fear.

- **Analysis:** despite the heavy risk and being fully aware of the dire suffering should she be found out, Alice still chooses to secretly sneak Dana's letters from Rufus' room to possibly help Dana
- The fact that this was fully Alice's own initiative without being asked for any favour → amplifies Alice care and act of kindness
- Diction and visual imagery signifies Alice's tremendous fear, but is portrayed to prioritise looking out for Dana over her own safety

### *The Storm part 7-8* pg 242-249

#### Characterisation/Relationships: Alice and Dana

- Inconsistent
  - **Ev:** You run around fetching and carrying for that woman like you love her. And half a day in the fields was all it took."
  - **Analysis:** Normally, Alice and Dana are close and do get along. Here Alice accuses Dana for being too submissive to Margaret. This could be her taking out her own anger at herself on Dana, as she too had to submit to Rufus, and she did so after the torture she received from running away. She understands Dana because of her own experiences, but still vents her anger out on her because she resents herself.

### *The Fire part 1-2* pg 12-28

#### Characterisation/Relationship: Rufus and Tom

- Hatred, vengeance, deteriorating
  - **Ev:** "Daddy already has a lot of money. Anyway, I got mad and burned down the stables."
  - **Ev:** "He said I was calling him a liar, and he hit me."
  - **Ev:** "I started to think that if I burned the house, he would lose all his money. He ought to lose it."
  - **Ev:** "I was afraid this time he would kill me, so I wanted to put the fire out."
  - **Analysis:** The never-ending back and forth revenge between Rufus and Tom showcases their hatred for each other. This puts them into a progressive cycle where their vengeance towards each other feeds off the suffer-inducing actions they plot for each other. The progressiveness is suggested from how Rufus is afraid that Tom might even kill him next. The idea of killing Rufus is extreme, amplifying the ever growing vengeance from whipping. The form of repetition is also evident in the way Rufus decides to burn a building for the second time, while Tom has clearly whipped Rufus on multiple occasions. The deteriorating father-son relationship is pitiful, as building a loving relationship would lead them to have a much happier life.

### *The Fall part 3* pg 66 - 77

#### Characterisation/Relationship: Rufus & Tom Weyllin

- Cold and distant relationship
  - **Ev:** (Tom's indifference, lack of care or concern for Rufus)

- **Ev:** The man came forward, lifted Rufus gently, and placed him on the wagon.
- **Ev:** Weylin dumped Rufus onto the bed, ignoring the boy's cries of pain.
- **Analysis:** Ironical how everyone else seems to care about Rufus more than his own father. Even Luke, a black slave under Tom, exhibits much more gentleness and understanding towards Rufus. For the amount of mistreatment given to Luke by Tom, it is surprising that he would still be so whole-hearted in looking after Rufus's well-being. A stark contrast to Luke, Weylin "dumped Rufus onto the bed". The diction "dumped" connotes Weylin's lack of care and consideration for Rufus, almost like Rufus is a piece of trash. His treatment together with the fact that Rufus is in excruciating pain, amplifies Weylin's heartlessness.

### *The Fire part 3-4 pg 29-40*

#### Characterisation/Relationships: Alice and Rufus:

- Innocent friendship
  - **Ev:** Mister Rufe won't tell....He never tells nothing
  - **Analysis:** absolute language, conviction and shows some sort of history and understanding. Manner of addressing him is unusual, Mister implies power imbalance yet Rufe suggests casualness and friendliness. Alice's certainty portrays Rufus's trustworthiness, and as an ally with blacks. Despite being a white and growing up in an environment that dehumanises blacks, Rufus is still seen to be loyal to some blacks, showing an accepting side of him. This also proves how it is possible for blacks and whites to get along together without a power hierarchy, displaying the theme of nature vs nurture.

### *The Storm part 11-12 pg 253-263*

#### Characterisation/Relationships: Alice and Rufus

- Some mending, some trust
  - **Ev:** For the first and only time, I saw her smile at him—a real smile
  - **Analysis:** Alice is truly happy to see Rufus's care and concern for Hagar, even though Hagar is darker. He makes a joke that has nothing to do with the baby's skin colour and cares about Alice, which makes her happy. However, the diction "only" brings a sense of foreboding—this happiness will not last, and will not happen again.
- Distrust, tension
  - **Ev:** "If I thought it would make him free my children, I'd try to do it. But he lies! And he won't put it down on no paper.
  - **Ev:** "Do you mean to free the boy, Rufe?"He nodded.
  - **Ev:** "I'm tellin' you, he uses those children just the way you use a bit on a horse."
  - **Analysis:** Alice wants her children to be free, so that Rufus can't sell them from her. But he sets conditions for her, and Alice does not believe that he will free them even if she does what he says. Although Rufus says he means to free them, he does not communicate this with Alice, which leads to tension and distrust in their relationship. Rufus always wants to have the upper hand, and this starts to slowly destroy the relationship that had some temporary happiness.



### *The Rope part 3* pg 276-281

#### Characterisation/Relationships: Rufus and Alice

- Was improving, growing to care for each other
  - **Ev:** “I thought she was finally settlin’ down with him—getting not to mind so much.”
  - **Ev:** “We were getting along. You know. You were here. It was good. Once, when you were gone, she came to my room. She came on her own.”
  - **Analysis:** They were starting to get along, Alice even making her own decisions to be with him. Makes the impact of her death, the destruction of their relationship even more painful for the reader to understand—we think of the way it was, the way out could have been.
- The power dynamics of the antebellum south would still have never allowed for a completely mutual relationship.
  - **Ev:** “If she was, I don’t think she could have forgiven herself for it.”
  - **Ev:** “When she ran...did he beat her?”/ “Not much. ‘Bout as much as old Marse tom whipped you that time.”
  - **Analysis:** No matter the growth in their relationship, Alice would still always remain inferior to Rufus, subject to his decisions and his punishments. No amount of love could get rid of the power dynamics that are so inherent in this time period.

### *The Fight part 6* pg 143-156

#### Characterisation/Relationships: Nigel and Rufus

- Caring
  - **Ev:** “Marse Rufe paid a free preacher to from town to come and say the same words the say for white folks and free n\*\*\*\*\*. Didn’t have to jump no broomstick”
  - **Analysis:** JUmPIng a broomstick was the traditional way black slaves got married, rather than the way whites got married (saying vows) which was more sophisticated and binding. Jumping over the broomstick was not as binding so a slave master could force a slave to remarry at any time for their own benefit. However, Rufus shows how much he cares about Nigel, empathising with his love for Carrie, to spend money and ensure they were married well.
  - **Ev:** “You shouldn’t have asked Nigel about that,”
  - **Analysis:** Rufus does not want Nigel getting hurt. He knows what happened and understands that it would be painful for Nigel to remember.

### *The Fight part 7* pg 156-162

#### Characterisation/Relationships: Rufus and Nigel

- Friendly
  - **Ev:** “Marse Rufe, you can drive. I’ll just sit back and relax while you show me how to go smooth over a bumpy road.
  - **Ev:** Rufus threw a clod of dirt at him, and he caught it, laughing, and he threw it back just missing Rufus.



- **Ev:** “Here I am all crippled and he’s taking advantage.”
- **Analysis:** The banter between them, as well as Nigel’s use of short form to address Rufus, shows a sense of familiarity between them. Although Rufus is no longer a child, he still maintains a semblance of friendship with Nigel. We feel worried when Nigel throws the dirt back at Rufus, because usually this would be considered disrespect and would warrant punishment, yet Rufus handles it lightly, showing that he considers Nigel his friend and doesn’t mind joking around with him.