

- “Like a magazine photo” → ironic, Sidi initially fights against stereotype yet inadvertently becomes it
- “devil’s own horse” → use of natural imagery to describe modern world, reveals African perspective
- “uncivilized”, “primitive”, “unclean” → lexical set for Lakunle’s warped perception of the African world
- “You *are* beautiful” → hubris, Sidi’s overconfidence reinforced by those around her, ultimately leading to her downfall – proxemics = centre stage, amplified
- “that corner he shares with one of the village latrines” → Bale has been humiliated and upstaged by Sidi
- “The Lion of Ilujinle”, “The Fox of the Undergrowth” → epithets elevate status, giving Bale power, representation of old Africa
- mime → recreating when the photographer came, drums used to emulate sounds and highlight rising action, Lakunle is at first reluctant but becomes ‘*The Traveller*’ as he loses identity and becomes engrossed in mime
- appearance of Bale → flashback to real time, show of solidarity/obedience to Bale
- “You see book-man we cannot really do without your head” → Sidi is sarcastic towards Lakunle because he has succumbed to their ‘uncivilised’ culture – always tied to cultural identity
- “it is five full months since last I took a wife” → plot unfolding

Noon

- “*carrying a bundle of firewood*” → passage of time
- Sidi is “*happily engrossed in the pictures of herself in the magazine*” → continuation of hubris
- “My Ruth, my Rachel, Esau, Leah, Dinah, and Leah” → biblical references, fallen women
- “My name is Sidi, and I am beautiful.” → beauty becomes her identity
- “Sadiku of the honey tongue” → epithets for flattery, sweet-talk
- Sidi’s verse vs. Sadiku’s prose → extreme pride, should be in reverence to Sadiku, uses her beauty to elevate her status above that of the Bale
- mime = stereotypically colonial
- noise → rising tension
- corruption in Africa due to industrialisation
- bribery – combination of Western and African, universal culpability
- “Such luscious bosoms make his nightly pillow” → comic relief
- “*rich bedroom covered in animal skins and rugs*” → representative of Bale’s African values – Sidi’s downfall is inevitable because she represents Western ideal
- youth = symbol of power – Baroka attempts to conceal age through younger women, “hoped that, with a virgin young and hot within, my failing strength would rise and save my pride”, inadequacy
- “*his face lights us suddenly with rapture*” → turning point prose to verse