CHARACTERISATION OF RITA

<table>
<thead>
<tr>
<th>CHARACTERISATION OF RITA</th>
<th>TEXTUAL SUPPORT &amp; FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Find appropriate evidence from the play to support the following ideas about Rita’s process of transition. How do these examples reveal that: ‘The pathways to transition lead to transformation?’</td>
<td></td>
</tr>
<tr>
<td>➢ Rita’s reinvention sees her undergo a considerable transition, but it remains speculative whether it will be beneficial or detrimental moving forward. She believes that educational success is a way of achieving ‘choice’ in life.</td>
<td></td>
</tr>
<tr>
<td>➢ This motivation prompted her to undertake the enormous challenge of avoiding her socially entrenched expectations. I.e a clone of her mother and other working class women.</td>
<td></td>
</tr>
<tr>
<td>➢ The pathetic irony in her caustic revelation that ‘They’ll tell y’ they’ve got culture as they sit there drinkin’ keg beer out of plastic glasses’ conveys Rita’s contempt for cultural habits and low expectations.</td>
<td></td>
</tr>
<tr>
<td>➢ Her longing for something more than domestic drudgery is Rita’s primary driving force in the play.</td>
<td></td>
</tr>
<tr>
<td>➢ She feels alienated by her peers, chaffed by family pressures to have children and accept her societal expectations.</td>
<td></td>
</tr>
</tbody>
</table>
Rita not only wants to succeed, **she must succeed** if she is to escape being moulded into a mirror image of her mother and her life.

Her feeling of **entrapment** is clear when she tells Frank that Denny ‘thinks we have choice already, choice between Everton and Liverpool, choosing which washing powder’ Paradoxically Rita’s idea of choice is that of **being able to choose the direction of one’s life**. The choice to be her own master.

The idea that her **future is pre-determined**, fills her with dread, triggering her final ultimatum to Denny. ‘I told him I’d only have a baby when I have choice’. Her dialogue reveals that she believes that educational success is the way of achieving the choices she hungers for.

The play is structured to enable the audience to **chart Rita’s intellectual & emotional growth**. The responder witnesses the shedding of Rita’s skin of insecurity and ignorance. Her transformation parallels her confidence as she gains academic insight and the vocabulary to go with it. She can better **articulate** and assert her feelings. The confessional tone of her dialogue as she tells Frank, reveals the many emotional insecurities of Rita’s transformation. ‘I didn’t want to come to your house to play the court jester. Some stupid woman who gives us all a laugh because she thinks she can learn, because she thinks that one day she’ll be like the rest of them, talking seriously, confidently-with knowledge, livin’ a
civilised life'. Highlighting the many difficulties associated with transitions into new phases of life.

- Adopting the Susan persona reveals Rita’s recognition of her outsider status, ‘I’m a freak. I can’t talk to people I live with any more. An’ I can’t talk to the likes of them on Saturday or them out there because I can’t learn the language. I’m a half caste.’ Rita is in-between social worlds and uncomfortable in both.

- Both Frank & Rita take a personal odyssey of re-evaluation that broadens their outlook, values and attitudes. They benefit from mutual support, reflection and co-operation.

- Rita accepts the challenges of entry into another world but realise that she must open the door and use the meta-language to perform to the standards that will give her social mobility.