Techniques | Elements
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- Symbolism  
  - Significance of 3 in the play: 3 brothers, 3 acts, 3 manifestations of the devil (Papa Bois, The Planter, The Devil).  
  - each brother symbolizes a phase in the opposition to colonial rule (Gros-Jean: use of revolts/insurrection, Mi-Jean: use of intellect, Ti-Jean: use of common sense, belief in community and a supreme being, acknowledging the importance of the past in shaping the future).  
  - The Bolom: represents the postcolonial Caribbean society.  
- Pun: di bait/debate, play.  
- Diction  
  - simplistic language used by Gros-Jean  
  - verbose language used by Mi-Jean  
  - witty, intuitive language used by Ti-Jean  
- Use of song/chorus  
  - Creole folk songs and calypso music/instruments  
- Biblical Allusion  
  - David and Goliath (Ti-Jean and The Devil)  
  - the holy trinity (3 sons)  
  - Act 3 Satan’s fall from grace  
- Magical realism (“a strategy that is characterized by the inclusion of fantastic or mythical elements into seemingly realistic literature. Some scholars have posited that magic realism is a natural outcome of postcolonial writing, which must make sense of at least two separate realities—the reality of the conquerors as well as that of the conquered”).  
  - Papa Bois’ tail and hoofed feet  
  - The Bolom challenges the binary opposition of life and death.  
- Juxtaposition: the brothers are juxtaposed against each other, contrast between light vs dark, good vs evil  
- Dramatic Irony: the audience knows that both Gros-Jean and Mi-Jean will die based on innuendos that the playwright creates.  
- Dialogue/Language (use of Trinidadian English Creole/French Creole)  
- Characterization: the brothers are foils of each other  
  - Mi-Jean: arrogant, ignorant, bigoted.  
  - Ti-Jean: witty, thoughtful, compassionate, patient.  
  - Mother: longsuffering, sympathetic.  
  - The Devil: the antagonist of the play; cunning, unfair.  
- Plot: divided into 4 parts  
  - Prologue: provides the backstory, context and relevant explanations which set the tone for the action of the play.  
  - Tripartite structure: Act 1, Act 2 and Act 3: each act is synonymous with a brother since it outlines his respective qualities which lead to either his demise or in the case of Ti-Jean his triumph.  
- Props  
  - Gros-Jean’s axe  
  - Mi-Jean’s book, spectacles and net  
  - The Devil’s mask and liquor bottle  
  - Ti-Jean’s bottle  
- Setting  
  - Literal setting: a rainforest in Trinidad  
  - Historical/Cultural Setting: Colonial and postcolonial Caribbean society. (allusions to the white devil-planter, slavery)  
- Sound  
  - Crash of cymbals to signify the presence of the Bolom and Devil  
  - Explosion after each son is devoured by the devil  
- Themes  
  - Colonialism/Postcolonialism  
  - Love and Family Relationship  
  - Good vs Evil  
  - Past vs Present  
  - Wisdom  
  - Innocence/naivety
<table>
<thead>
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<th>Self-Assuredness/Arrogance</th>
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<td>Power/oppression</td>
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<td>Social stratification/Hierarchy (exploitation of the poor by the wealthy)</td>
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<td>The quest for autonomy</td>
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- **Spectacle**
  - Act 3: apparition of 3 brothers on stage
    - Bolom being born

- **Disguise**
  - The devil’s ability to take diverse shapes and forms of mortals.

- **Allegory:**
  - The lack of geographical specificity leaves the play open to several different interpretations.
  - The play discusses the fine lines between good, evil, spirituality and political adversity in the West Indian region, thus allowing the audience the possibility of several different meanings and interpretation.

- **Metaphors/Personifications**
  - The devil’s pluralistic manifestations
  - The animals’ abilities to speak

- **Imagery (aural, olfactory, gustatory, tactile, visual)**