An intoxicating whiff of the pointedly irrational

The play Mumbo Jumbo, directed by Brett Bailey, and the poems of Gert Vlok Nel reassert the artist's right to eclecticism.

Often, the really interesting art of this country comes from the country, not the metropolis. It has a bolder sense of client, of shoulder to bear, of form, of language; it has a bolder sense of form and of language; and in the case of Mumbo Jumbo (at the Market) and Gert Vlok Nel's poetry, certain conservatism.

Mumbo Jumbo, directed with text skill by Bret Bailey, and Nel's verse, all are fascinating and exciting.

The absence of the skull, it is suggested, is why South Africa is on a slippery slope to a civil partition. Gealeka, who appears in the play as himself, found a skull, and Gealeka's words, suggested that the skull was a sign of the 17th-century Scotsman.

The play comes from a world of spirits, from the world of a savage god.

The skull found by Chief Gcaleka is said was that of a Scotsman.

The skull's presence in the play is a reminder of the intolerable face of power, the marginalised, the rural conservatives.

Mumbo Jumbo has the seductive beauty of the absurd, the beauty of the real, and the beauty of the rational.

The play is a mixture of lecture, sermon, consciousness-raising, propaganda, and narrative. It's done in a bright, and rich, with a constructed surface, an often antagonistic interplay between form and content.

The world of the play is a world of spirits, from the world of a savage god.

That's useful. But it is often theatre, not tolerating dissent or the entry of the uncomfortable fact, except to trash it. That bothered me.

Gert Vlok Nel's poetry is a world of spirits, a world of the savage god.

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