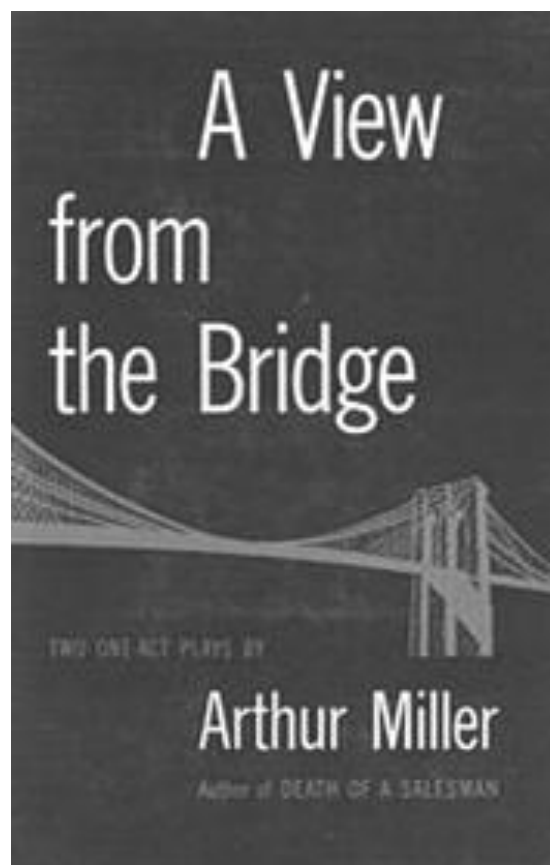


**A Study Guide to
Arthur Miller's A VIEW FROM THE BRIDGE**



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These notes were written in 2004 while I was a Literature teacher. They represent my own views of the play and should be used as a guide to reading. Students are encouraged to use this as a starting point and to formulate their own opinions in the process which may include disagreeing with the points here.

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Note:

Letters will be used to denote the following characters:

E = Eddie

A = Alferi

B = Beatrice

C = Catherine

M = Marco

R = Rodolfo

OVERVIEW

What does the title suggest?

- 1) The view looks down at the slum/working class area where Eddie works and lives.
- 2) This view is panoramic i.e. events are presented objectively and in its entirety (ie. From the perspective of various groups of people eg. the Italians, the repressed wife, the trapped daughter, the confused husband etc)

Whose view i.e. who is looking from the bridge?

- 1) Alferi – he represents the law, therefore symbolic of objectivity and neutrality. He is the distant, observing narrator.
- 2) The audience watching the play – the audience is objective and is presented with the entire events/issue. Why? Because at the end of the play, they have to judge for themselves, no right answer is given.

Significance of the title

- 1) Suggests a major theme of the play deals with justice and the law. Related to this is:
 - The issue of the boundary between subjectivity and objectivity. To what extent does our prejudice/bias intrude into our objective judgment?
 - The issue of personal versus public justice (the purpose of the law is to protect the general public but to what extent does it protect the individual?)
- 2) The emphasis on objectivity adds an impersonal tone to the entire play. Alferi representing the law refuses to get involved and takes a distance stance in telling the story – this suggests how cold and impersonal the law can be.
- 3) The title and the setting as well as the impersonal tone of the play also create an atmosphere of alienation and loneliness. In fact, all the main characters face the issue of loneliness eg. Beatrice feels neglected; Catherine feels trapped; Eddie increasingly feels alienated from everyone.

Important background to the play

- 1) The play structured as a tragedy. “Miller intended the play to be a modern version of a Greek tragedy” (p.ix). A typical tragedy contains the following features:
 - It is the story of a great person (tragic hero)
 - This person is essentially noble but he possesses a specific tragic flaw (eg. jealousy, pride)
 - A combination of unusual circumstances and this tragic flaw results in him committing a grave mistake
 - As a consequence, he suffers terrible pain and punishment, usually dying at the end
 - Because of his greatness, the consequences of his actions are usually felt by the society in general – the natural order is disturbed

- The audience feels a sense of loss and waste when it witnesses the fate of the tragic hero. We pity his fate
- Although the tragic hero dies, he often dies repentant, with greater self-knowledge and in a noble way which redeems his original sin.
- Order is restored at the end, evil is overcome and good triumphs.

Question: To what extent is "A View from the Bridge" a typical tragedy; to what extent is it not?

2) The play centers on the psychology of the main character. Miller was experimenting with boundaries such as the 'breaking point' of people i.e the point at which a person's character and values begins to dissolve. "In 'View from the Bridge', Miller tries to understand the psychology of the informer, the impulses that lead a man to sustain a sense of his own innocence by pointing the finger of accusation at others."

3) Miller's plays often reflect deep anxieties about the environment. To a large extent, the environment has a part in the outcome/tragedy. For example, because Eddie has had a hard life he yearns for a better future for Catherine. The environment has also made Eddie what he is – lonely, repressed, dissatisfied. The kind of rough, unforgiving neighbourhood also accounts for the outcome at the end and Eddie's strong desire to regain his honour etc.

Interesting Connections between Miller and his play

1) When Miller wrote "A view from the bridge", he wanted to model the play based on the idea of Tragedy, in which both feeling and awareness are co-joined to create a powerful message. Tragedy as an art form emerged in ancient Greece in which the power of fate or external circumstances, together with a central flaw within the protagonist (often termed a tragic hero) would result in a sad, pitiable situation. But through this sad situation (often involving the death of the tragic hero), some new revelation or awareness about oneself or about life would have been gained.

Connections:

- As you read the play, think in about how Eddie may be compared to a tragic hero (look at the above points? What is the main flaw in his character?
- Think about who is responsible for his end. Was it an external circumstance or was it his character flaw or both?
- Why is the ending particularly sad or tragic?
- Does Eddie learn something about himself at the end? Do we learn something at the end of the play?

2) In writing the play, Miller was also experimenting with combining Greek tragedy with the modern social drama. The social drama of his time dealt largely with psychology of the individual but was more interested in depicting chance occurrences. Miller wanted his play to deal with the psychology of his characters but like Greek drama (which was often concerned with ultimate law), he wanted to show how the development of the psychology of the individual was a means towards discovering the right way to live together. In other words, his drama would show how private life of an individual was connected to the larger social context, how individual actions can have repercussions on whole communities.

Connections:

As you read the play, keep looking out for aspects in which a character's actions has consequences not just on other people but on a whole community as well. From this Miller seems to be implying that we do not live alone and for ourselves. Instead, we belong to communities and must abide by its rules or else our actions will affect not just ourselves, but others as well

3) Another technique Miller was experimenting with was how to convey the moral or message of his play subtly and indirectly through the actions and behaviour of his characters. Often in fact, his characters are unaware of themselves and are portrayed realistically, trying to discover for themselves who they are. In the course of this discovery, Miller leaves us to infer what the reasons for their behaviour may be.

Connections:

As you read the play, look out for strange outbursts of action or unexplained behaviour such as the tustle between Eddie and Marco at the end of Act one. You will find that no logical reason seem to be given. Sometiems, even the characters themselves may not understand why they behave a certain way. Thus, you will need to infer the reason based on what you can read from the character's psychology. Often this means you will need to look at and examine his character right from the beginning. Also, it means that a lot of implied meaning may also be conveyed through body language (which means you should try to visualise what is happening on stage or better still, act it out). In analyzing this play, you will need to be extremely sensitive and learn to read between the lines.

4) When Arthur Miller wrote "A view from the bridge", his marriage with his first wife Mary Slattery was on the brink of breaking up. A few months later, in 11 June 1956, he officially divorced his wife and seventeen days later married Marilyn Monroe.

Connections:

One of the key elements in the play concerns that of relationships. Look particularly at the marriage between Eddie and Beatrice. Think about what are some possible reasons for their failing relationship. Compare this to Eddie's interest in Catherine. Why is she more interesting to him than his wife?

References

Carson, Neil. Arthur Miller. London: MacMillan Press, 1982.
Bloom, Harold (ed.). Arthur Miller: Modern Critical Views. New York: Chelsea House, 1987.

ACT I

Outline

- I. Introduction to the setting and the Carbone family (pg 3 to 15)
 - II. Introduction to Rodolfo and Marco (pg 16-20)
 - III. Elements of differences and tension between Eddie and Rodolfo (pg 21 to 42)
 - IV. Conflict and differences in the relationship between Beatrice and Eddie (pg 22-24)
 - V. The purpose of Mike and Eddie's exchange (pg 25)
 - VI. Elements of conflict between Eddie and Rodolfo (pg 26-27)
 - VII. E's state of mind as a result of rising jealousy – how he tries to undermine R (pg 28-29)
 - VIII. Compare Catherine and Beatrice (pg 29 to 30)
 - IX. The exchange between Alferi and Eddie (pg 31-35)
 - X. Development of conflict in the household and Eddie's reaction (pg 36-42)
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I. Introduction to the setting and the Carbone family (pg 3-15)

Q What can you tell about the setting and the characteristics of the Carbone family in the first page?

<i>Evidence</i>	<i>Point</i>
"worker's flat, clean, sparse, homely" "a round dining table at the center"	Carbones – Miller introduces the house as homely, simple – indicating a poor, simple family. The focus on the dining table tells us it is a close knit family.
"distant foghorn blows"	Setting – Story is set near slum, working class district. This is symbolic of a kind of dehumanization and alienation in a capitalist, industrialized era. The foghorn creates an almost depressing lonely feel – suggests the story will be sad/tragic

Q What is your impression of Alfieri and what is his role?

<i>Evidence</i>	<i>Point</i>
lawyer	Lawyer implies he is an observer, narrator of events. Objective and distant
"fifties turning gray"	Sense of wisdom, more credibility
"he is portly, good-humoured and thoughtful"	Easy-going personality. Yet he is thoughtful and reflective about things. The fact that he sits on his desk to narrate

"you wouldn't have known it"	Begins in conversational tone – informal, sincere as if he is having a heart-to-heart talk with the reader. This makes us trust him more since he appears frank and honest.
"Something amusing has just happened"	His tone is casual but there is a sense of him being hardened – he has trivialized a tragic event into something 'amusing'
"we're only thought of in connection with disasters"	Honest and frank about himself – establishes trust with audience; his humour also puts us at ease
"the law has not been a friendly idea since the Greeks were beaten"	His presence foreshadows something unpleasant to come
"I am inclined to notice to ruin in things"	His role is to hint at the outcome of the story – here he suggests there will be ruin, destruction because it is his job and this accounts for his presence
"justice is very important here"	His role is also to point out a major theme of the story – the sense of justice. Related to this is the issue of pride
<p>"There were many here who were justly shot by unjust men"</p> <p>"And now we are quite civilized, quite American. Now we settle for half, and I like it better"</p> <p>"I no longer keep a pistol"</p>	<p>His role is also to establish the background of the play.</p> <p>Here he suggests that America is going through a transition, and has addressed crime/wrong acts not through violence but through the law. America is in the process of becoming more civilized. However, there is the issue of compromise. One's personal justice must be compromised in order to give in to the law which protects the majority or general public.</p> <p>The law has resulted in society becoming less violent but does the law protect the individual and grant the individual his/her own justice? Thus this play will explore the dilemma of the law</p>
"this is the slum that faces the bay on the seaward side of Brooklyn Bridge"	<p>His role is to prepare audience to understand the scenario and situation.</p> <p>Here he describes the setting:</p> <p>"Slum" – working class community, poverty, unhappiness. Such a story enables us to see these working class men as individuals with families and with strong emotions. Although living hard-pressed, simple lives, they are complicated, complex human beings. Such a story causes the audience to gain a better perspective of the poor and thus become less prejudiced towards them at the end.</p>
<p>"there is still a case" suggests to audience that the events he will narrate will be significant</p> <p>"watched it run its bloody course" – foreshadows a tragic end</p>	His role is to prepare the audience by foreshadowing events to come

Q What is your impression of the Carbone family in the beginning of this play?

<i>Evidence</i>	<i>Character</i>	<i>Point</i>
"pitching coins with the men" (p4)	Eddie	Sociable, casual, has some friends
"I'll see ya fellas" (p4)	Eddie	Not so educated, speaks in slang
"He is forty – a husky, slightly overweight longshoreman" (p4)	Eddie	Suggestions of tiredness, weariness His tone to Louis also hints of tiredness eg. "Yeah, there's another day yet on that ship" (p5)
"Hi Eddie!" (p5)	Catherine	Warm, full of life, vigour
"Eddie is pleased and therefore shy about it" (p5)	Eddie	Not very expressive of emotions but he enjoys her attention. It gives him a sense of importance (possibly because he feels insignificant/dehumanized in his job as a labourer)
"where you goin' all dressed up?" (p5)	Eddie	Tends to sound confrontational. Possessive of Catherine and domineering, wants to know her whereabouts.
"I fixed it (hair) different" (p5)	Catherine	Hints that Catherine is in search of her own identity. She doesn't just follow others anymore, but seeks a life, opinion of her own. Her consciousness about her appearance also suggests she is going through a typical teenage phase.
"turn around, lemme see in the back...Oh if mother was alive to see you now!" (p5)	Eddie	Showers Catherine with a lot of attention. But his concern is not expressed in words, he doesn't answer her when she asked whether he liked it. Indicates Eddie's reluctance to express himself – because of fear or his own failure to face his possessive love for Catherine
"Wait till B comes in, I'll tell you something..." (p5)	Catherine	Suggests C's fear of E. when she needs to say something important, she needs B around as a mediator. Shows she is intelligent, a strategist
"Well tell me what happened. Come over here, talk to me" (P5)	Eddie	Very persistent, domineering – he demonstrates great concern for C
"I think it's (her skirt) too short, ain't it?" (p5); "You're walkin' wavy" (p6), "I don't like the looks they're givin' you in the candy store",	Eddie	Conservative, over-protective of her. The quotes also show how he watches her every move. He seems obsessed by her and jealous for her attention. However, his control is too much for her eg. when he talks about her dressing, he almost puts her to tears ("almost in tears because he disapproves" p6)

"Eddie, it's the style now" (p5)	Catherine	he is out of touch with the world eg. he doesn't understand fashion trends but this may signify a gap between them; he doesn't really understand her
"I don't know what you want from me" (p6)	Catherine	C feels confused about E, doesn't understand why he is so restrictive. Yet she desires to please him. However, their gap is increasingly widening.
"you're a baby" (p6)	Eddie	E can't accept C's growing up and increasing need for independence. He treats her like a child and can't let her go.
"I could tell you things about Louis which you wouldn't wave to him no more" (p6), "you can't be so friendly kid" (p6) C says "I wish there was one guy you couldn't tell me things about" (p6)	Eddie	E dislikes C showing attention to other men or the other way around. This suggests he fears losing her and wants her for himself Thus, he prevents her from socializing especially with men. This suggests his longing for companionship which can no longer be fulfilled in his marriage. It also suggests that he fears becoming insignificant when Catherine is married to another man.
"they wasn't supposed to be till next Thursday" (p7)	R and M	This hints about the unpredictability of events and also suggests the difficulty and sense of insecurity/vulnerability R and M may feel because things are so unpredictable.
B: "I can't believe it! I didn't even buy a tablecloth" (p7) Later E says: "You're savin' their lives, what're you worryin' about the table cloth" (p7) and "all I'm worried about is you got such a heart that I'll end up on the floor with you..."	Beatrice	B's reaction when told her cousins had landed before the scheduled date shows her warmth and sincerity, she wants to make them feel comfortable, at home. This is unlike E who has a more relaxed attitude eg. he tells her "don't worry about it B., there's nothin' to it". This indicates a disparity between them – B is less self-centered than E. B is also more hospitable and sacrificial than E who feels it is the Italians who should owe them the favour or show gratitude rather the other way round. This becomes significant later when there is trouble and E constantly reminds the Italians that they owe him. He is thus more calculative. This also suggests he is a man of pride who has an innate need to feel important.
"You gonna put a new cover on the chair" (p7)	Eddie	E speaks to B about household practical affairs like the arrival of the cousins, the management of the house. There is a lack of tenderness and show of concern for her as a person unlike his conversation with C. Hints of a marriage in which love is absent or both are taking each other for granted.

<p>"I'm just worried about you, that's all I'm worried" (p8)</p>	<p>Beatrice</p>	<p>B is worried that E will change his mind about allowing the Italians to stay with them. This indicates that she is a sensitive woman. Her worry suggests her instincts that something bad will happen. This suggests she knows E well and knows he does not adjust to changes well.</p>
<p>"as long as they know where they're gonna sleep" (p8) "When your father's house burned down I didn't end up on the floor" (p8)</p>	<p>Eddie</p>	<p>For E, boundaries and rules are very important, people must know their place. In other words, if they are 'lower' in class and status than him, they should not have better privileges than him. His tone in the second quote carries a slight grudge suggesting his need to feel important and to feel he owns or is in charge of his own home (therefore he was unhappy when B's family slept in his bed even though their house had burned down)</p>
<p>"I'm just afraid if it don't turn out good you'll be mad at me" (p8)</p>	<p>Beatrice</p>	<p>B shows a certain fear of her husband. This quote also suggests several things – 1) E is a perfectionist, needs to be in control so that things go his way 2) B often blamed, made a scapegoat 3) suggests lack of communication and understanding in the marriage</p>
<p>"I just don't want you bein' pushed around" (p8) .. "they'll pay for their board" (p8)</p> <p>"Then what the hell... It's an honour B" (p8)</p> <p>"I'll settle for my own bed" (p8)</p>	<p>Eddie</p>	<p>Fairness is very important to E. He hates being bullied or taken advantage of. Also he is less giving, whatever he gives must be returned. Only when B knows not to allow them to sleep on his bed, and states that they will be paying for their stay does E say "It's an honour, B". E gives his consent only when he is assured that boundaries are drawn. This shows his desire to maintain a certain distance from the Italians – they are boarders to him, rather than family. It also shows that he is legalistic and has a strong sense of what's permissible and what's not. The question is what happens when boundaries become blurred.</p>
<p>C: "We didn't tell him about me yet"</p> <p>B: "Let him eat first, then we'll tell him" (p9)</p>	<p>C and B</p>	<p>C shows fear of E and is less open towards him than she is to B. B is her mediator and support eg. B is the one who tells E that C "got a job". This shows E is less understanding than B, thus both B and C show caution when talking to E of serious issues.</p>
<p>"what job? She's gonna finish school" (p9) "No – no, you gonna finish school" (p9)</p> <p>"You'll get nowhere unless you finish school" (p9)</p>	<p>Eddie</p>	<p>E doesn't really give B or C a chance to explain. He constantly interrupts B and he has already made up his mind before he has even listened to the details. This shows how his emotions have overtaken his rational side. He is innately afraid of losing C and of C becoming independent so that she no longer depends on him or needs him. He fears becoming insignificant to her and therefore tries all ways and means to make her stay at home and not socialize.</p>

<p>“Why didn’t you ask me before you take a job?” (p9)</p>	Eddie	<p>The answer is probably because C knows E will never approve of her becoming more independent. Ironically, the more E tries to control and restrict C, the more C distances herself from E and doesn’t tell him these things because she knows he is ‘blinded’ by his over-protectiveness and is unable to look at things objectively like B.</p> <p>This quote also shows E’s domineering side – he desires to feel important and be a significant part in her life. This quote also shows how he constantly sets himself up as wiser than her so that she always needs to ask him for advice/permission before she can do something.</p>
<p>“Listen a minute. It’s wonderful”... “fifty dollars a week, Eddie” (p9)</p>	Catherine	<p>C’s tone to E is one of wonderment and innocence. Her excitement is evident and this shows she is growing up and yearns to be independent, to experience the world instead being trapped at home. She wants to experience life. Here it is regarding career, later it is love.</p>
<p>“fifty?” (p9) “I don’t like the neighbourhood over there” (p10)</p>	Eddie	<p>E constantly gives all sorts of excuses. First he states that she needs to finish school. When B tells him, she was selected and asked by the school itself, he gives another reason – he dislikes the neighbourhood. All these points to the fact that E does not want to let C go, he doesn’t want her to be independent and go into the real world. When he repeats “fifty?” , this is followed by a pause suggesting he feels uncomfortable because of the realization that when C earns her own money, he will lose his authority over her since she’ll depend less on him</p>
<p>“That ain’t what I wanted though” (p10) “I want you to be with different kind of people” (p10)</p>	Eddie	<p>The stress is on “I” which shows the extent to which E controls her life. E wants C to live his own life, doesn’t allow her to pursue her own dreams. His love for her although noble has become too oppressive.</p>
<p>“she’s seventeen years old, you gonna keep her in the house all her life?” (p11)</p>	Beatrice	<p>B is sensitive – she asks C to go away so she can reason with E. This shows she is quick thinking and sharp. She is also able to see beyond his excuses and knows the real reason.</p>
<p>“you wanna go to work, heh?” (p11) <i>He is affected by her and smiles his emotions away(p11)</i></p>	Eddie	<p>The stage directions obviously points to how difficult it is for E to let C go. Miller shows the depth of E’s love for C. Deep inside he struggles with a dilemma – he wants her to be happy but is afraid that he will lose her. Also, he always hides his emotions, pain and fear from her.</p>

“And then you’ll move away” (p11); “I guess I never figured on one thing...That you would ever grow up” (p15)	Eddie	E’s real fear is of losing C. This line also hints about a certain envy/sadness. C is young and will move on in life, while he feels stagnant, living a routine empty existence.
“don’t trust nobody” (p12); “the less you trust, the less you be sorry” (p12)	Eddie	E’s advice to C shows he is naturally suspicious of others and protective of his family. He is also very defensive perhaps because being a working class person, he has seen the hardness and cruelty of the world and has himself become hardened.
“I don’t care if somebody comes in the house... it never comes out of your mouth, who they are or what they’re doin’ here” (p13)	Eddie	When B asks what to say if people ask about the people living with them, E shows leadership and is decisive and firm while B looks to him for the answers. He is also domineering in his tone.
E: Don’t burn yourself (<i>Just in time she blows out the match</i>)	Eddie	Miller plays close attention to details. Here he suggests that E has underestimated C. He tells her not to burn herself (symbolically, meaning to take care of herself), she blows out the match before it burns her indicating her ability to do so. She is more mature and ready for the world than he thinks.
<i>Eddie stands looking toward the kitchen for a moment. Then he takes out his watch, glances at it, replaces it in his pocket, sits in the armchair and stares at the smoke...(p15)</i> A: “He was as good a man as he had to be in a life that was hard and even. He worked on the piers when there was work, he brought home his pay and he lived” (p15)	Eddie	The stage directions increase our sense of sympathy for E. He is portrayed as a lonely figure who has lived his life working hard to provide for his family. But there is a sense that his life is empty, routine. The glancing at the watch suggests time has passed him by, he is old and it is too late to pursue his dreams. Alfieri’s statement suggests that he lived for his family but sadly did not live his own life and dreams and thus there is a sense of emptiness, he can only stare at the smoke (symbolic of nothingness); all his hopes and dreams he has placed on C but sadly even she is leaving him.

Q How does Miller foreshadow the tragedy to come at the beginning of the play?

Evidence	Point
“you call that a spider? You oughta see what comes outa the bananas sometimes” (p12)	The whole extract about the spider is meant to portray the tender, fatherly/husband side of E. He has a warm caring side that can draw the family together. This scene is also meant to stir up our sympathy because it foreshadows that this happy family will soon be broken apart because of E. Miller stresses that E plays a deciding role in keeping the family together.

<p>B: "he snitched to the immigration" (p13)</p> <p>B: "And they spit on him in the street, his own father and his brother" (p14)</p> <p>E: "...a guy do a thing like that? How's he gonna show his face? you can quicker get back a million dollars that was stole than a word that you gave away" (p14)</p>	<p>Miller provides the background to the kind of neighbourhood and environment they live in. Loyalty and trust is of extreme importance and anyone who betrays his family (by informing the immigration or bringing the authority against them) is deemed to have committed a grave crime. Spitting is a sign of being disowned by another and is a form of insult.</p> <p>These lines are prophetic because it foreshadows the outcome of the play. Ironically, E who warns C against doing such a thing is the one who betrays the family later on.</p>
<p><i>Eddie is standing facing the two seated woman. First Beatrice smiles, then Catherine, for a powerful emotion is on him, a childish one and a knowing fear (p14-15)</i></p>	<p>The stage directions indicate the two women in E's life who represent the conflict within E. B is E's wife but E shows more concern for C eg. his powerful emotion is for C. Yet he is unable to fully express this emotion because he knows he is married to B eg. later E knows that B is avoiding his gaze and asks her "what are you mad at me lately?" (p15).</p>
<p>"You sound like I'm goin' a million miles" (p15)</p>	<p>C says this after E wishes her the best for her job. E's fatalistic tone foreshadows that he is going to lose C in the end</p>
<p>"Who's mad? I'm not mad. You're the one is mad." (p15)</p>	<p>B says this after she observes E's tender words to C (when he expresses his sadness about her growing up). The repetition of the word 'mad' suggests she feels angry, perhaps even jealous that E does not give her the same kind of attention or affection. This foreshadows the increasing conflict between them and the breakdown in the marriage.</p>
<p>"toward ten o'clock of that night, after they had eaten, the cousins came" (p15)</p>	<p>Alferi says this in his intro to the next segment (the arrival of M and R). His tone carries a strong note of danger or of some terrible consequence.</p>

II. Introduction to Rodolfo and Marco (Pg 16)

Evidence	Character	Point
<i>He is a square-built peasant of thirty-two, suspicious, tender, and quiet-voiced (p16)</i>	M	Very serious person. Cautious, not to be trifled with
Just be careful (p16)	Tony	Tony tells Marco. Miller reminding audience that situation is precarious, unstable. Danger is present all the time, they can get caught any minute.
"This will be the first house I ever walked into in Amercia!" (p16)	R	Unlike Marco who is quiet, not so expressive, R is very expressive, full of energy. Here, he is portrayed as an idealistic, earnest young man in search of a dream or future.
"Ssh! Come!" (p16)	M	M is authoritative, firm. Has more self-control than R. He is the obvious leader of the two.
<i>Enter Marco and Rodolfo, removing their caps (p16)</i>	R & M	Though poor, Miller shows that they are polite and very civil. They have no ill intentions but have come to America for good, pure reasons – to work
E: you Marco? M: Marco (p16) E: no trouble getting' here? M: no. The man brought us. Very nice man (p17)	M	M is a straightforward man of little words. Words are often short, no elaboration. He is very focused and to the point (unlike R who is animated and prone to talking a lot and sometimes exaggeration)
<i>Nods, looks to the women and fixes on Beatrice (p16)</i>	M	M immediately senses who his cousin is. This shows he is very sensitive and sharp.
I want to tell you now – Eddie – when you say we go, we will go. (p16) I see it's a small house, but soon, maybe, we can have our own house. (p16)	M	M's first words to E after the introduction. He is very to the point and open. He also has a lot of pride, he will not beg to stay in the house. Here he is making it clear to E that he doesn't want to be a burden to them or to trouble them too much. M is also very independent, the second quote shows he does not want to be dependent on the Carbones for too long, and wants to be independent ie. Stay on his own as soon as he can.
You're welcome, Marco.	E	Shows generosity and warmth to the Italians in the beginning. This changes.
We ate on the ship, thank you. (p16)	M	When asked whether they wanted supper, M does not oblige. Again this shows his pride, he does not want to take advantage of their kindness and he tries not to be a burden This also indicates his reason for coming to America is purely to earn enough money for his family and this suggests the extent of his sacrifice and sense of responsibility to his family.

III. Elements of differences and tension between Eddie and Rodolfo (pg 17-22)

How come he's so dark and you're so light, Rodolfo? (p17)	C	This is the beginning of her attraction. At first, pays attention to his physical features. He stands out from the other men, M and E, because he has a fair complexion. There's already something about R that is unique and which she finds fascinating.
A thousand years ago, they say, the Danes invaded Sicily (p17)	R	R's reply to C is witty and full of humour. He speaks well and shows good general knowledge. More importantly, he makes them, C and B, laugh. This is change from the serious household C has grown up in (eg E)
How's the coffee doin' (p17)	E	E says this immediately after C tells B that "He's (R) is practically blond!" (p17). He may not have interrupted deliberately, but here it already indicates that he is sensitive to her attention to R.
As long as you owe them money, they'll get you plenty of work. (p17)	E	E tells M that as long as they owe money to the men who illegally shipped them to America, these men will try to find them work (because they want to ensure that M and R will have sufficient money to pay them back). This suggests the kind of environment E works in. The men are very calculative – they help for an ulterior motive. When we understand this, we realize that E is very much like them, calculative because it's a every man for himself world he works in.
In harvest time we work in the fields... if there is work. Anything. (p17)	R	R paints a picture of the harsh conditions in Italy. This stirs our sympathy for R and M. America therefore represents a dream of a better life and E's later disruption of this dream makes it even more tragic at the end. Another point, as you read the rest of this page, notice it is R that does most of the talking and describing. Again this shows he is an animated and lively character. He also has a sense of humour and tendency to elaborate and exaggerate eg. "you're lucky you make a few lire to push the taxi up the hill" (p17). He brings a lot of laughter to the house and because of this, he is set apart from the other two men, E and M who are more serious. Therefore C takes notice, begins to listen to him and falls for him eg. <i>Enter Catherine. She listens.</i> (p17).
C: Why don't they have automobile taxis? R: Everything in our town, you gotta push! B: How do you like that? E: (to Marco) So what're you wanna do, you gonna stay here in this country or you wanna go back? (p18)	E	There is an obvious difference between R and E. Here we see that R is naturally charismatic unlike the other two men, he draws the attention of both women who are fascinated with his stories. Another difference is that unlike R, E doesn't seem to have a sense of humour. When B asks him "how do you like that?" He ignores her and talks to M, probably because he already doesn't like the attention R is getting and also because he is a person who is practical and serious and doesn't like to waste time talking nonsense. Notice that he talks to M about very practical things like how long his stay will be etc.
The older one is sick in his chest. My wife – she feeds them from her own mouth (p18)	M	Miller tells the audience here of the seriousness of the matter. M has come to America to save his family from starvation. It hints of the nobility and the extent of his love and responsibility for his family. Thus we understand his anger when later he has to be deported because of E's report to the authorities.

<p>M: With your permission we will stay maybe a –</p> <p>E: she don't mean in this house, she means in the country. (p18)</p>	E	<p>Why does E interrupt M here? It seems as though he doesn't want M to say how long he wants to stay in their house (he knows B will allow it eg. see p19 "as long as you want"). This is a subtle reminder that E is not so generous about their staying here and is reluctant for them to stay too long in his house. Also this shows his pride, he wants to be the one who makes the decision on the length of their stay. (p19)</p>
<p>R: We work hard, we'll work all day, all night</p> <p>E: (<i>he is coming more and more to address Marco only</i>) on the average a whole year?... (p18)</p>	E	<p>Although E is answering R's question, he is talking to M and completely not addressing R. This shows the distance between them. Probably because he thinks R is too immature and idealistic for his liking whereas m is more authoritative, more a leader. (p19)</p>
<p>You could send them something next week already (p19)</p>	E	<p>E, although quite a hard man, has some sense of compassion. However, he always tries to suppress his emotions and is uncomfortable with displays of appreciation eg. he tries to sound like its no big deal "what the hell, it's no skin off me" when M thanks him. (p19)</p>
<p>You married no? (p19)</p>	C	<p>This is already a sign of attraction. C is testing the waters, making sure R is available – she already likes him.</p> <p>Notice that after this there is a short exchange between the both of them on topics of marriage, his blond hair etc. this can be seen as a kind of flirting scene because R is witty and charming while C grows increasingly fascinated. (p19)</p>
<p>R: and then I want to go back to Italy when I am rich, and I will buy a motorcycle.</p> <p>C: A motorcycle! (p19)</p> <p>...</p> <p>E: What you do with a motorcycle?... Why can't you just walk, or take a trolley or sump'm? (p20)</p>	<p>R</p> <p>C</p> <p>E</p>	<p>R – idealistic and a dreamer, but he is full of energy and ideas</p> <p>C – her tone shows she is mesmerized by him. Both of them connect in their idealism</p> <p>E – however cannot understand R. To him, R is naïve and idealistic, immature – a motorcycle seems ridiculous and impractical to him.</p> <p>However when R explains his reasons later, we realize that R has good reasons and has already strategised/planned for it eg. he states that "the rich people in the hotel always need someone who will carry a message" hence a motorcycle would be an easy way to earn good money. (p19) and that a machine is necessary to gain credibility "a man who rides up on a great machine, this man is responsible, this man exists" (p20). R is an intelligent man, a thinker.</p>
<p><i>Eddie laughs (p20).</i></p>	E	<p>E laughs when R tells him. This shows that even he gets carried away and is fascinated by R's stories We lived six months on that night, eh, Marco?" (p20). Basically R has lived a rich life, experiencing many different things. His life is more varied and interesting than E's mundane job which is why even E is interested in listening.</p>

<p>C: Did you ever hear of jazz?</p> <p>R: Oh sure! I sing jazz.(p20)</p>	R	<p>Unlike E, R is very aware and in touch with the world and the latest trends eg. later c says “I’m crazy for ‘Paper Doll’”. R also knowledge in a lot of things which captivates everyone’s attention especially C.</p> <p>Notice that on pg 20, he is again the center of attention. All the women are amused by his little argument with M about his singing, and he even plays with M, trying to get the women on his side etc. This is R’s charm, he is playful and lively. R is also very spontaneous, on pg 21 he breaks out into a song C likes.</p>
<p>E: Hey, kid – hey, wait a minute –</p> <p>C: (<i>enthralled</i>) Leave him finish, it’s beautiful! (p21)</p>	E	<p>E interrupts R – is it really because he is making too much noise? More likely it is because he is jealous and notices that everyone especially C is captivated by R. R is stealing attention away from him.</p> <p>This is the first time we see C directly telling E off – probably hurts E more.</p>
<p><i>Eddie has risen, with iron control, even a smile. He moves to Catherine</i></p> <p>E: What’s the high heels for, Garbo? (p21)</p>	E	<p>There is a subtle tension here already. “iron control” indicates a kind of anger E is repressing. His movement to C is more of a protective gesture, or an unconscious reminder to R that C is his. His next question and request that she changes her shoe and leaves the room is further evidence that he wants to disrupt any kind of romance that might have started. It is also a sign that he does not want her to be too attractive or to attract other men. This shows his strong sense of control and possessiveness. He is also very sensitive to the situation and seems to recognize her emotions for R.</p>
<p><i>He is sizing up Rodolfo, and there is a concealed suspicion</i> (p22).</p> <p>R: ...Especially when they are so beautiful...(p22)</p> <p><i>Eddie is downstage, watching as she pours a spoonful of sugar into his cup, his face puffed with trouble, and the room dies.</i></p>	E	<p>His statement about actresses is actually a test that R falls for. He is actually trying to find out if R thinks of B as an actress i.e. someone beautiful. When R innocently looks at Catherine and says “especially when they are so beautiful”, it confirms E’s suspicion. All these show that E is actually cunning and quick to protect C.</p> <p>The jealousy is evident in E’s watching of C. He observes their ‘love scene’. The pouring of sugar is an intimate moment between the two of them as they draw physically closer (symbolic also of emotional closeness). The fact that he constantly watches C is also evident of his obsession with C.</p>
<p>A: A man works, raises his family, goes bowling, eats, gets old and then, he dies. Now as the weeks passed, there was a future, there was a trouble that would not go away. (p22)</p>	E	<p>Alfieri describes E’s life – it is one that is mundane and routine. E has nothing to live for (except C). A also foreshadows disaster eg. “future” carries a negative note, like an ending; “a trouble that would not go away” suggests that E’s obsession with C is like a disease that plagues him and gets stronger every moment.</p>

IV. Conflict and differences in the relationship between Beatrice and Eddie (pp 22-24)

<p>B: He's a nice kind, what do you want from him? (p22)</p> <p>E: He sings on the ships, didja know that?...And with that wacky hair, he's like a chorus girl or sump'm. (p23)... then why don't his brother sing? Marco goes around like a man. (p23)</p>	<p>1) Different opinions of R.</p> <p>B trusts R and knows his intentions are good. On the other hand, E tries to find fault with E. he constantly suggests that R is not a man, too effeminate but forgets that R is still young. Such an accusation is actually very strong and damaging because he is in fact questioning R's sexuality/identity. He vocalizes this to B later to show that he is not man enough for her.</p>
<p>Ah, go on, you're just jealous (p23)</p>	<p>B is sensitive and knows E's deep love for C, that E wants C attention to himself.</p>
<p>You ain't gonna start nothin' here. (p23)</p>	<p>Again shows B's strong understanding of E. She knows how emotional he can get.</p> <p>2) Another difference is that she is a controlled, peace-loving person while E is prone to reaction/violence</p>
<p>I'm surprised at you; I sit there waitin' for you to wake up but everything is great with you (p23)</p>	<p>3) Yet another conflict, is that E wants B on his side but he is not trying to listen to B or understand her perspective. He thinks she is too easy-going but she thinks he is too possessive.</p>
<p>Yeah. (<i>He is already weakening</i>) (p24)</p>	<p>4) When B says there is something wrong and asks whether he wants to know, E's says yes but there is a reluctance in his tone. This indicates a lack of true concern for her and a tiredness in listening to her.</p> <p>(His heart is with someone else, he is half-hearted when listening to her)</p>
<p>When am I gonna be a wife again, Eddie?...</p> <p>It's three months, Eddie (p24)</p>	<p>5) The lack of sexual/physical intimacy in their marriage is symbolic of a lack of intimacy, love between them. Their love has grown stale. B no longer attracts E.</p>
<p>B: Well, tell me, am I doing something wrong? Talk to me.</p> <p>E: I can't. I can't talk about it (p24)</p>	<p>6) Lack of communication. B cannot understand why E has withdrawn from her. E cannot seem to open up to her.</p>
<p>I'm worried about her (p24)</p>	<p>7) When pressed for a answer, E says he is worried about C. This again repeats the idea that he is concerned about her but this concern like a parent who is too obsessed with protecting his child</p>
<p>E: ... he's taking her for a ride!</p> <p>B: All right, that's her ride. (p24)</p>	<p>8) E wants to protect C by trapping her, preventing her from socializing, mixing with R, but B's opinion is that she should be given the freedom to experience life even if it may hurt her.</p>
<p>What're you gonna stand over her till she's forty? (p24)</p>	<p>9) B's opinion is that E needs to let C go but E wants to protect her</p>

I want you to cut it out now, you hear me? I don't like it! Now come in the house (p24)

10) B asks E to stop being obsessed with C and to get back to reality (symbolic of returning to the home and his duty as husband) but E chooses to stay outside to wait for C, symbolic that his desire to oversee the welfare of C has consumed him totally at the expense of other matters such as his wife and his home.

V. The purpose of Mike and Eddie's exchange (pg 25)

The exchange between Eddie and Mike, Louis is meant to give us other people's perspective of R and M. E has just told B that he doesn't like R. Is his opinion objective or biased? There are two main evidences to indicate it is biased. Firstly, his wife B, says that R is a "nice kid" p22. Secondly, we hear the positive testimony from Mike and Louis about the both of them. All this is meant to increase our trust for R and M, while at the same time, reduce E's credibility.

<p>Mike: The older one, boy, he's a regular bull... They leave him alone he woulda load the whole ship by himself.</p>	M	<p>Mike's testimony about M shows that M has physical strength and therefore there s a subtle warning that he is not to be trifled with. Furthermore, it also shows that he is serious and focused on doing his job. He is also very responsible, when left alone, he still continues to work hard.</p>
<p>Mike: He's got a sense of humor...You take one look at him – everybody's happy... You never can remember what he says y'know? But it's the way he says it.</p>	R	<p>Mike's testimony of R is also a positive one. The men all like R because he brings them joy and laughter. He is a cheerful and optimistic chap who wins the favour of everyone. This adds to his earnestness and our liking of him and further points to E's biased judgment of R.</p>

VI. Elements of conflict between Eddie and Rodolfo (pg 26-27)

Eddie moves to enter the house	Interestingly Eddie wants to return to the house as soon as he sees C, thereby feeling secure that she is safe. This act also implies that he is at this point trying to control himself. Perhaps he doesn't wish to speak to her because he knows how emotional he will get (Notice it is C who calls to him). This also suggests he is unable to confront his own feelings for her i.e. does not want to deal with it and therefore wants to avoid talking to her.
E: Brooklyn Paramount? C: I told you we wasn't goin' to New York	The idea that the two of them went to enjoy themselves adds to a sense of tension because it contrasts with the pain and agony E feels while waiting for C. Another element of tension is that E does not completely trust C or R. Here he is checking on her, making sure she obeyed his earlier orders not to go to New York.
E: I just don't want her hangin' around Times Square see? ... R: I would like to go to Broadway once...	Another element of tension is that R unknowingly contradicts or questions E's rules about not going to New York. R's intentions are innocent but he unknowingly undermines E's authority. E who already feels he has lost authority over C may feel even more threatened and angry with R at this point.
E: (<i>his little patience waning</i>) I want to talk to her a minute, Rodolfo... R: Eddie, we only walk together in the streets...	Another element of tension is R's insensitivity. Here R is consumed in his excitement in being in America that he is not sensitive to E's emotions and unhappiness about him being together with R. Here we see that he goes on talking excitedly when E longs to spend time with C. This further increases the sense of threat he is to E. also it is bound to infuriate E who is a more practical person.
R: (<i>attempting familiarity</i>) Eddie, why can't we go once to Broadway -? E: Look, I gotta tell her something	R goes back to an earlier discussion and here he again questions E's decisions about not allowing them to go to New York. Here, R's intentions are, according to the stage directions, to have a friendly discussion about the matter and perhaps build relations with E. But notice as R longs to be closer, E distances himself. He obviously wants him away so that he can have C for himself.
E: i. I bless you and you don't talk to me... ii. I don't see you no more... iii. I used to come home, you was always there...I don't know how to talk to you. iv. I don't think you're listening anymore to me v. You like him...you gonna marry him?	Another element of conflict is that E is jealous of R. He begins to compare C's behavior between himself and R. <ul style="list-style-type: none">i. C doesn't talk to him as much as Rii. C doesn't spend as much time as she does with Riii. Increasing distance between E and C. They cannot seem to understand or communicate with each other eg on pg 26, their friendly meeting turns to an argument, also on pg 28; e still hanging on to how she was like in the past i.e as a little girl who used to depend on himiv. E feels his authority, importance to her has diminished.v. E senses the confirmation that he is going to lose her to R

VII. Eddie's state of mind as a result of rising jealousy and how he tries to undermine Rodolfo (pg 28-29)

<p>E: He don't respect you... wouldn't he ask your father's permission before he run around with you like this?</p> <p>C: no, Eddie, he's got all kinds of respect for me. And you too! ... You got him all wrong Eddie</p>	<p>Eddie tries to sow discord between them by trying to get C to side him against R using the argument that R does not show respect to E. However, C clearly shows that she is on R's side.</p>
<p>E: He marries you he's got the right to be an American citizen</p> <p>C: (<i>pained</i>) Oh, no, Eddie, I don't think so.</p>	<p>E's next move is to question R's intentions. Here he suggests R is marrying C not for love but to get his citizenship i.e using C.</p>
<p>E: What does he do with his first money? A snappy new jacket he buys...</p> <p>C: No, I don't believe it...He loves me!</p>	<p>E's next move is to question R's character – here he suggests that R is a frivolous man, cannot be depended on but one who acts on his whims and fancy, therefore cannot be a stable husband and cannot be trusted.</p>
<p>C: (<i>desperately as though he had made his imprint</i>) I don't believe it! (<i>she rushes to the house</i>)</p>	<p>Notice that E has a powerful effect on C. As he talks, she gets more emotional eg. She almost screams "He loves me!". The repetition of "I don't believe it" suggests that she is starting to doubt R. Her last action which is to run to the house in desperation shows that he has indeed left an "imprint" i.e made her question R. This also suggests that C is a weak character, easily persuaded by others (unlike B)</p>

VIII. Compare Catherine and Beatrice (pg 29-30)

<p>B: When are you going to leave her alone?</p>	<p>When E asks B to help him “straighten” C out i.e. to make her think clearly and not marry R, B does not side E. she immediately knows what he is trying to do i.e. bully C into submission. B is perceptive unlike C who falls and gets emotionally affected by E.</p>
<p>C: I don’t know B. It just seems wrong if he’s against it so much. B: .. Was there ever any fella he liked for you?</p>	<p>C cannot understand her own conflicting emotions. This quote shows she is still very much influenced by E even though his reasons may be irrational B: is very clear and firm on the matter – she knows it is time for C to decide her life for herself.</p>
<p>B: It means you gotta be your own self more ..you still think you’re a little girl honey....But if you act like a baby and he be treatin; you like a baby B: You’re a woman, that’s all, and you got a nice boy, and now the time came when you said goodbye. All right?</p>	<p>B is the catalyst which causes C to wake up and realize how trapped and under E’s control she is. B is the one who encourages C to pursue her own dreams (of a career, of marriage). She is the only person who is truly concerned about C’s welfare. B also acts as the mother figure – she advises C on three areas: i. How to grow up – learn to stand firm and pursue own goals; ii. Act mature, stop being dependent on others; iii. Let go of things</p>
<p>C: He looks so sad now and it hurts me</p>	<p>Another quote to show that c is emotionally close to E – he (his opinions) are still important to her.</p>
<p>B: You think I’m jealous of you, honey?... but I’m not..</p>	<p>B is a very objective woman – she doesn’t let her emotions get in the way of her decisions unlike E</p>

IX. The exchange between Alfieri and Eddie (pg 31-35)

His eyes were like tunnels	Emphasis on the emptiness in E's life – the hole in his heart is caused by the loss of C
Soon I saw it was only a passion that moved into his body, like a stranger	Passion for retaliation – to get C back. His life revolves around her.
A: There's nothing illegal about a girl falling in love with an immigrant A: first of all you don't know that...I'm a lawyer, I can only deal in what's provable	A represents a foil for E. A, representing the law, demonstrates what is objectivity – things which are concrete and can be proven. Thus he is meant to highlight the fact that E is too subjective and irrational.
E: What if the only reason for it is to get his papers	E switches his reasons very quickly -he cannot stick to one reason primarily because all his reasons are based on his opinions. They are weak and lack evidence.
E: I see it in his eyes; he's laughin at her and he's laughin' at me...I know what's in his mind, Mr Alfieri!	Speculative – here E is assuming what R's character or personality is like – his reasons already reveal his bias. "He's laughin' at me" also indicates E's own sense of pride – he is losing his prized possession to a stranger
A: Eddie, even if you could prove that – E: Listen... will you listen to me a minute?... Will you listen a minute?	The irony of this whole exchange is that E is the one who is not listening at all – he constantly interrupts A and at the end even when A gives his advice to let go of C, E doesn't show that he is going to take it eg. He says "I'll see you around" p35 when A asks him whether he can let C go.
E: (<i>shifts to another position in the chair</i>)Dja ever get a look at him?... He's a blond guy. Like... platinum...He sings see. Which is – I mean it's all right, but sometimes he hits a note, see. I turn around. I mean – high.	Shifting position on the chair is symbolic of E's switching to another reason – his desperation is shown in that he is trying desperately to dig up as many bad qualities about R so as to get at R. Now he goes to the second most lethal strategy – questioning R's sexuality – he is suggesting that R is effeminate which was a taboo in the 1950s and also suggesting that R is not 'man' enough (meaning tough, stable) for C and therefore cannot be a good husband because he won't be able to take care of her or protect her.
A: yes, but that's not – E: I'm tellin' you sump'm, wait a minute. Please, Mr Alfieri. I'm trying to bring out my thoughts here...	"I'm trying to bring out my thoughts" is another evidence that E is very emotional, cannot think clearly and that his answers are irrational.
E: Paper doll they call him...But I know what they're laughin' at and when I think of that guy layin' his hands on her I could – I mean it's eatin' me out, Mr Alfieri, because I struggled for that girl. And now he comes in my house and –	As E elaborates on R's effeminate qualities, his real intentions slowly creep into his arguments. Here we see that one of the real reasons is because of his own selfish desires eg. "I struggled for that girl..." Because he feels he has sacrificed so much for her, there is an innate suggestion that he thinks he deserves her or deserves to control her life. She is like his puppet.

<p>A: ...but the law is very specific. The law does not...</p> <p>E: you mean to tell me that there's no law that a guy which he ain't right can go to work and marry a girl and –</p>	<p>The law is specific in the sense that it covers many areas – but it is not so specific that it covers personal situations and circumstances. The law also does not cover abstract areas like who has the right to love who etc. In a sense, the law only protects society and the individual from harmful actions but it cannot force individuals to make decisions. This is good because it prevents individuals like E from abusing it, like trying to use the law here for his own benefit, to stop the marriage. But are there loopholes to this?</p>
<p>A: Yes, but these things have to end, Eddie, that;s all. The child has to grow up and go away, and the man has to learn to forget... Let her go. That's my advice. You did your job, now it's her life; wish her luck and let her go.</p>	<p>A's advice echoes B's. The fact that E later ignores the two of them, who represent the voice of reason and objectivity, shows how over-powering his emotions are and also how strong his obsession and longing to possess C is.</p>
<p>E: I worked like a dog twenty years so a punk could have her... I took out of my own mouth to give to her...I walked hungry plenty days in my own house... I take the blankets off my bed for him and he takes and puts his filthy hands on her like a goddam thief!...He's stealing from me</p>	<p>E's language in describing R gets stronger as he speaks. From an effeminate man, R is now described as a low down thief. Throughout the conversation, E's view of R is all very negative and strong despite the fact that everyone else likes R.</p> <p>This quote is very important to show that E's love for C is a fatherly type of love rather than of a sexual nature. Here, he is emphasizing how much he has given to bring up C who is like his own child.</p> <p>The whole extract repeats the 'I' word again reiterating how much he has sacrificed for her, the idea of stealing from me is strong evidence that he sees her as his possession!</p>
<p>A: She wants to get married, Eddie. She can't marry you, can she?</p>	<p>A, again like B, very observant. Marriage is symbolic of complete union, of one person devoting himself/herself completely to another. This is what E really desires (not marriage but the idea of complete control). His love is a possessive fatherly one. Even though he knows marrying C is impossible, controlling her life is the only other option.</p>
<p>A: I could see every step coming, step after step, like a dark figure walking down a hall toward a certain door</p>	<p>Prophetic lines – foreshadowing E walking towards his death. The hall – symbol of the darkest, loneliest moments of his life.</p>

X. Development of conflict in the household and Eddie's reaction (pg 36-42)

C: They went to Africa once. On a fishing boat. It's true Eddie.	Beginning conflict – C is constantly talking, praising R and M – this is bound to fuel an already sensitive E. C shows fascination with the fact that M and R have traveled all over the world. Indirectly she is subtly accusing E of sheltering her.
E: You didn't miss nothin'	E's reaction – His lack of interest is obvious. He's implying that it's no big deal, they are exaggerating about their lives. He behaves like a wet blanket. The conflict between her interest and his disinterest is evident.
E: They pay all right on them boats? ...They gotta have boats, nets, you need money	E's reaction – Instead of focusing the attention on the interesting places they have visited, he focuses on the material aspect. This focus on money is a subtle reminder to C that these people are poor, therefore desperate for anything
<i>She sits and begins to look through a movie magazine. Rodolfo joins her.</i>	Rising conflict – both of them together, sharing and communicating while E is left standing looking at them. This is bound to arouse his anger/jealousy.
E: I heard that they paint the oranges to make them look orange.	E's reaction – he continues picking on the Italians. Now he suggests that they are fake, superficial – have hidden intentions
E: (<i>resenting his instructions</i>) I know lemons are green, for Christ's sake...	E's reaction – he obviously is communicating with M leaves R entirely out and does not want to talk to R. When R tries to talk to him, he gets easily irritable. Also his sense of pride makes him even more sensitive. He dislikes being corrected by R because he already feels R has robbed him of his authority.
M: ...But I will go home. Three four years, I think.	This line shows the contrast between E's perception of the Italians. M here shows loyalty and commitment to home.
E: I betcha there's plenty of surprises when those guys get back there, heh?	E's reaction – it is as if he is looking for an angle to pick a quarrel with R. Here he criticizes the Italians for being disloyal, too flirtatious, not taking relationships seriously.
E: (<i>rises, paces up and down</i>) It ain't so free here either, Rodolfo, like you think...in your town you wouldn't just drag off some girl without permission...I mean it might be a little more free here but it's just as strict.	E's reaction – the stage directions shows that as he talks he gets more and more agitated which correlates with his increasingly emotional state. Now he makes his criticism more specific towards R. However, it is still couched in vague terms – this sounds even stronger, like a warning or threat i.e. you'd better be careful tone and also a suggestion that he is strict or has boundaries (in this case it is a demand for respect – he must get E's permission before going out with C)
B: Well he didn't exactly drag her off though, Eddie	Added element of conflict – B shows her irritation and takes the side of R, which possibly irritates E more (he already feels he's losing control of the house or that his position as head is threatened)
M: No Beatrice, if he does wrong, you must tell him	M – a man of principles and discipline. Has sense of moral justice – what's right and wrong. Also shows respect towards B.

<p>E: Well, Marco, till he came here she was never out on the street twelve o'clock at night.</p>	<p>E's reaction – direct confrontation. Now he accuses R of 'polluting' C, of causing her to go astray and lead a frivolous, irresponsible lifestyle i.e suggesting he is a bad influence</p>
<p>B: well tell him honey</p>	<p>Further conflict: Indirectly telling C to stand up for herself. Getting C to take her side undermining E's reasons. In other words, the blame is transferred from R to the movie ending late.</p>
<p>E: The more you run around like that the more chance you're takin... E: But I understood Marco, that you was both comin' to make a livin; for your family. You understand me don't you. M: I beg your pardon, Eddie. E: I mean, that' what I understood in the first place</p>	<p>E's reaction E is a strategist – he avoids being too confrontational and tries to warn R and M without being too direct (perhaps because B and C are around). Often he employs a pretence of friendliness veiled with threat. Here he quickly changes his initial stance of accusing R to a pretence that it is out of concern for his own good Another eg. is that his statement to M carries a very strong hint/warning that they should be working but if they have come for other reasons, they should not be in his house. Later when M questions him, he changes his tone to sound ignorant rather than threatening like in the first instance.</p>
<p><i>C(flashed with revolt) you wanna dance, Rodolfo? (Eddie freezes)</i> R: <i>(in deference to Eddie)</i> No, I – I', tired B: Go ahead, dance, Rodolfo</p>	<p>Further conflict – C, now encouraged by B, does something which is a deliberate statement of defiance towards E. E has just warned R that he should not go out (his intention was to restrict R's movements so he wouldn't be able to bring C out to the movies etc). However C knows the actual reason is to stop them from being together and from enjoying each other's company. Here she shows to E that they can be in love and have fun even if they are restricted and at home. R shows respect for E B further encourages C and R – they are all on his side – E is increasing alienated from his family</p>
<p>E: It's wonderful. He sings, he cooks, he could make dresses</p>	<p>E's reaction – further attack on R – now openly at R's manliness. Suggesting he is effeminate and therefore insulting his personality, suggesting he is too weak and soft. He's trying to get C to lose respect and hopefully love for R.</p>
<p><i>Catherine and Rodolfo continue dancing.</i> E: ... That's why the water front is no place for him <i>(They stop dancing. Rodolfo turns off the phonograp...he senses he is exposing the issue and he is driven on)</i> I would be someplace else.</p>	<p>E's reaction – When C and R are self-absorbed, and unaffected, his next strategy is to throw in a warning that R does not belong in his house. He should go someplace else. Notice that later he couches this in lighter terms (as if concerned for R's happiness "I would be someplace else") when he realizes that everyone is shocked at what he is suggesting. Here he is hinting that R would be happier elsewhere whereas earlier the suggestion is that he wants R to leave. Again these changes shows his unwillingness to be truly direct. This shock technique also works because it disrupts the romantic moment of the dance. E is reminding them of his presence in the house and also his power to kick R out of the house.</p>

<p><i>(He has been unconsciously twisting the newspaper into a tight roll...He has bent the rolled paper and it suddenly tears in two)</i></p>	<p>The twisting of the newspaper is an expression of his inner rage – it is slowly manifesting more and more. The twisting suggests anger but implies a certain sense of self-control. When the newspaper tears in two, it implies violence, as if he can no longer control his anger. This is followed by his pulling up his pants which implies that here, the thought of hitting R is already on his mind.</p>
<p>E: you never seen a fight, did you?...<i>(goes to Rodolfo)</i> You wanna come along? I'll buy the tickets. R: Sure I like to go.</p>	<p>E's pretence of friendliness gets everyone C and R excited because they think that E has finally learnt to accept R and let go of his tension/ sense of possession. However notice M and B remain suspicious. M is "uneasy" and watches E closely while b asks " What's he got to learn that for?"</p>
<p>E: you ever do any boxing?</p>	<p>Notice E begins in a subtle way – he keeps up the show of friendliness, like he wants to teach R something or wants to establish some kind of bond; this pretence is developed even further when he tricks R example:</p> <ul style="list-style-type: none"> • Laughs together with R to make R enjoy the moment even more • praises and encourages R "Sure he's great!" • let's R hit him several times – makes R feel confident
<p>E: <i>(he feints with his left hand and lands with his right. It mildly staggers Rodolfo. Marco rises.)</i>...why? I didn't hurt him. Did I hurt you kid?</p>	<p>E's final trick in deceiving R succeeds (he pretends to hit on R's right but hits R's left. The objective of doing this is to:</p> <ul style="list-style-type: none"> • hit R – a kind of vengeance for "stealing" C • warning to R not to underestimate him – he is physically stronger, faster • to show that he is more of a man than R eg he could take all the earlier blows, but R can't even take this one blow. Again questioning R's manliness in front of everyone. His tone is sarcastic
<p>E:...Gee, that's hard, I never knew that...</p> <p>M: Here (...<i>M is face to face with E, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a weapon over E's head...</i>)</p>	<p>M retaliates with E's own strategy – he pretends to teach them something but later does E realize it is actually a strong note of warning that:</p> <ul style="list-style-type: none"> • M is physically stronger than E • E should not underestimate something so simple like lifting a chair (or something simpler/lower class like himself and R) <p>M is very sharp. He seems to know what is happening. Throughout the boxing, he is watching and he immediately rises when R is hit, showing he is ready to defend his brother at any time.</p>