A View from the Bridge:

Key quotations from Act one:

Alfieri: *In this neighbourhood to meet a lawyer or a priest is unlucky* – Juxtaposes the expectations of the job. These people are meant to help you. It sets the scene that the neighbourhood is unjust and that the lawyers and priests are there to help with crimes and sins not support the best of the community. **P. 1**

*This is the gullet of New York swallowing the tonnage of the world* – Suggests a negative outlook of the setting. It implies that the area is where all the difficulties in life happen. The idea that the world is struggling is hyperbole to emphasise the difficulty that individuals face. **P.2**

Eddie: *Now don’t aggravate me, Katie, you are walkin’ wavy! I don’t like the looks they’re givin’ you in the candy store. And them new high heels on the sidewalk – clack, clack, clack. The heads are turning like windmills.*- Eddie shows his protective side towards Catherine. We are aware that Eddie has a sense of honour and pride. The use of Candy store allows us to see that Eddie sees Catherine as a child. He does not want her to grow up. **P.4**

Beatrice*: Noplace. It’s very good news, Eddie. I want you to be happy.* Beatrice clearly loves Eddie and wants him to see the good in everything. The use of ‘you’ in this line implies that she is more likely to care about Eddie than herself. **P.7**

Eddie: *With your hair like that you look like Madonna.* Religious imagery is used here to suggest purity and a virginal side to Catherine. Maybe this is how Eddie always wants her to stay? **P. 10**

Eddie*: I don’t care who sees them goin’ in and out. And this goes for you too, B. You don’t see nothing’ and you don’t know nothing.* Here Eddie is talking about B’s family illegally entering America. He shows his demanding side here. He is giving the girls no option other than his way. This seems to be a reoccurring theme throughout the start of the play when he is unsure about Catherine’s job. **P. 12**

Eddie: *Just remember, Kid, you can quicker get back a million dollars that was stole than a word that you gave away.* Eddie is aware that you have to be careful what you say so that you don’t end up in trouble. It is interesting that the man is saying this to the women. Eddie is acting as the father figure here with the use of life lessons and the word kid. **P.13**

Eddie: *That you would ever grow up. He utters a soundless laugh at himself, feeling his breast pocket of his shirt. I left a cigar in my other coat, I think. He starts for the bedroom.* This could be Eddie making an excuse to leave as he is whimsical about the situation. **P. 15**

Alfieri*: He was a good man.* This is an instant foreshadowing of Eddie’s death. The use of past tense clearly evokes this**. P. 15**

Marco: *When you have no wife you have dreams*. This suggests that women stifle dreams or it could be implying that women show men the reality of dreams and they were never achievable in the first place**. P. 21**

Marco: *The guests in that hotel are all Englishmen. They don’t like too loud.* This is a social criticism of the English stereotype. Men from England are reserved and do not like to be embarrassed in public. Loud individuals are looking badly upon. This links to a negative perception of the English. **P.21**

Eddie: *Look, kid: you don’t want to be picked up, do ya?...indicating to the rest of the building: Because we never had no singers here…and all of a sudden there’s a singer in the house, y’know what I mean.*  Eddie is manipulating Rodolpho here by making him feel unsafe. Eddie has an ulterior motive though as he wants Catherine to stop being interested in Rodolpho. If he can ensure the singing stops he is hoping Catherine won’t be so enchanted. **P. 22**

*Eddie has risen, with iron control, even a smile. He moves to Catherine.* Here we can see that Eddie is happy with himself and his power over people. The smile indicates that he enjoys causing other men to become embarrassed. The fact that he moves to Catherine and not Beatrice shows that his attraction may fall to her whilst also showing Rodolpho that he almost owns her. **P.22**

Catherine: *You like sugar?*

Rodolpho: *Sugar? Yes! I like it very much!*

There is an amount of flirting between these two characters. Catherine could represent the pure, young girl who asks an innocent question whereas Rodolpho uses the word sugar as a double entendre for pretty girls and sexual activity. **P. 23**

Eddie:*Just what I said, he sings. Right on the desk, all of a sudden, a whole song comes out of his mouth- with motions. You know what they’re callin’ him now? Paper Doll they’re callin’ him, Canary. He’s like a weird. He comes out on the pier, one- two- three, it’s a regular free show.* Eddie is implying that Rodolpho has homosexual tendencies. This could be a way in which Eddie is showing his jealousy. **P. 24**

This is later referenced when Eddie *states ‘He’s a chorus girl or sump’m.’*

Beatrice: *When am I gonna be a wife again, Eddie?* Clearly the passion in the relationship between Eddie and B has reduced. The stress of the extra family members may have affected this but also the fact that Eddie seems to be more interested in Catherine. **P.25**

Mike: *That’s what we oughta do. We oughta leave the country and come in under water. Then we got work.* This is a social criticism of immigration and work. **P.26**

Rodolpho: *We only walk together in the streets. She teaches me.* This is Rodolopho reassuring Eddie that he has good intentions and that he is not taking advantage of Catherine. He clearly respects her as he learns how to act from her. **P. 27**

Eddie: *I don’t think so! Katie, you’re gonna make me cry here. Is that a workin’ man? What does he do with his first money? A snappy jacket he buys, records a pointy pair new shoes and his brother’s kids are starvin’ over there with tuberculosis? That’s a hit- and- run guy. Baby; he’s got bright lights in his head , Broadway. Then guys don’t think of nobody but thierself! You marry him and next time you see him it’ll be a divorce!* **P.30**

Beatrice: *Because you think you’re a baby. I told you fifty times already, you can’t act the way you act. You still walk around in your slip.* Beatrice could be seen as trying to get Catherine to see that she needs to grow up and act like a woman around Eddie. An alternative interpretation could be that Beatrice is aware that Eddie may see Catherine in a certain light and is trying to stop luring him in. **P.31**

Eddie*: I know a tenor, Mr Alfieri. This ain’t no tenor. I mean if you came in my house and you didn’t know wjo was singin’. You would’t be lookin’ for him you be lookin’ for her.* Again this a yet another reference to Eddie’s impression of Rodolpho. This is much more explcit in his meaning and he is more frank with Alfieri than Beatrice. **P. 35**

Eddie: *Puts his filthy hands on her like a god damn thief* . This implies that Eddie sees Catherine as his property that he has all the rights to. The relationship between Rodlopho and Catherine has seen her being taken away from Eddie and he has had no say in it. He feels lost and desperate. **P. 36**

Alfieri: *She can’t marry you, can she?* This rhetorical question is used to prompt Eddie to think about his actual motives behind stopping the relationship between Catherine and Rodolpho. Alfieri is clearly a very perceptive character which links to his job. **P. 37**

Eddie:*Ya can’t tell, one of these days somebody’s liable to step on his foot or sump’m. Come on Rodolpho , I show you a couple of passes.* This is a perfect opportunity to get Rodolpho is an inferior position. Eddie wants to prove his masculinity**. P. 44**

Key quotations from Act two:

Alfieri: *Catherine told me later that this was the first time they had been alone together in the house.* The fact that this is in past tense creates the impression that all is not well and that Catherine may have to explain specific information due to an event happening that results in the need for a lawyer. **P.47**

Catherine: *Then why don’t she be a woman? If I was a wife I would make him happy instead of goin’ at him all the time. I can tell a block away when he’s blue in his mind and just wants to talk to somebody quiet and nice… I can tell when he’s hungry or wants a beer before he even says anything. I know when his feet hurt him, I mean I know him and now I’m supposed to turn around and make a stranger out of him? I don’t know why I have to do that, I mean.* Catherine is suggesting that she has a 1950’s view of a male and female role in a relationship. She implies that she knows Eddie far better than Beatrice and she has no right to say that as she is not his wife. She also emphasises that Beatrice does not look after her husband correctly. **P.50**

*Beatrice is taking down Christmas decorations and putting them in a box*. This stage direction juxtaposes the idea Christmas being about family with Eddie calling the immigration services. **P.55**

*Marco spits in Eddie’s face*. This stage direction indicates the anger in Marco. He is normally the clam cousin who tries to please and respect Eddie’s ways. **P.63**