**Seamus Heaney Poetry Quotes**

**Punishment (1975):**

* Heaney takes an ancient example of brutality and links it with modern forms of brutality evident in Irish rebels killing Irish girls associated with British soldiers
* Poem puts brutality at the centre and links past and present. What continues from ancient times to modern times are cruelty/brutality and primitivism.
* Poem is deeply related to late 20th century Irish historical events and Heaney reveals his own reactions and denounces of that particular time.
* Suggests human nature is violent, vengeful and brutal (all common to the human condition)
* Heaney said in an interview “it is a poem about standing by as the IRA tar and feather their young women in Ulster. But it’s also about standing by as the British torture people in barracks and interrogation centres in Belfast. It’s about standing between those forms of affront.

Analysis:

* “I can feel the tug/ of the halter at the nape/ of her neck, the wind/ on her naked front.”
* Poem starts abruptly with a short, crisp sentence, as if in the middle of the story, a technique known as in medias res (Latin for in the middle of things). Has the effect of drawing the reader in.
* Use of alliterative n’s (nape, neck and naked), focus and emphasise anatomical features. The nape (a sensual part of the body) together with “naked front” highlights the vulnerability of the woman as she is exposed to the elements.
* Lyrical voice creates a vivid image of the girl, with emphasis on the senses.
* Persona empathises with plight of the unknown woman “I can feel…”
* Act of ritualised humiliation through her stripping of clothes. Represents her vulnerability and loss of identity.
* “It blows her nipples/ to amber beads, / it shakes the frail rigging/ of her ribs.”
* Awareness of her as a woman through the detailed references to her naked body.
* Further creates the image of a weak, fragile girl “frail”
* Effect of the wind on the girl’s body is depicted by the personas description of her nipples and her trembling body. Lyrical voice creates a vivid image of the girl in order to describe her suffering.
* Metaphor of “amber beads” is inventive and unexpected. Hints that the woman isn’t alive as amber is a semi-precious fossilised tree resin in which trapped preserved insects may be found, dating back 300 million years. Suggests the woman is a preserved corpse.
* “frail rigging of her ribs” is an exquisite description, and a rhythmic effect is achieved by assonant I’s.
* Description reads like a gruesome, ironic blazon.
* “I can see her drowned/ body in the bog, / the weighing stone, / the floating rods and boughs.”
* Drowning is a prolonged, painful, terrifying, filled with desperation.
* Empathy
* ‘weighing stone’ depicts the punishment. Tied down and restrained.
* Description of girls desth
* ‘Bog’ is symbolic of inhumanity, brutality, cruelty and killing of innocent people throughout central history, and serves as the central metaphor
* Great number of vowel sounds in the stanza which creates a certain masculinity that goes along with the images created.
* Long vowel sounds slow the pace of the poem. There is a heaviness, suggesting sadness or tragedy.
* “Under which at first/ she was a barked sapling/ that is dug up/ oak-bone, brain firkin”
* Punishment and consequences are depicted.
* Powerful images created to illustrate the young girl’s terrible fate in a graphic, authentic way.
* Description of the girl as a ‘barked sapling’ emphasises her youth.
* ‘oak-bone’ and ‘brain-firkin’ function as compressed similes which further the description of the girl’s body and bones after death.
* ‘oak-bone’ suggests her bones were strengthened by the preserving process of the bog.
* ‘brain firkin’ firkin is an archaic word for a container of liquid, so it suggests her brain has rotted but the skull formed into a casing’
* “Her shaved head/ like a stubble of black corn, / her blindfold a soiled bandage, / her noose a ring.”
* ‘shaved head’ depicts ritualised punishment.
* ‘like a stubble of black corn’ suggests how she may have looked when she was alive.
* Focuses on how the girl’s body pictures her as a prisoner, e.g her head was shaved, she wears a blindfold, and her noose is a ring.
* ‘noose a ring’ could also suggest entrapment of married life which the girl was condemned to. Is a metaphor and connects crime of adultery.
* Poignant description continued in stanza 7 continues ironic blazon (when a woman’s beautiful features are enumerated and praised).
* Enjambed transition from stanza to stanza gives the story seamless flow and stimulates the reader’s interest.
* “to store/ the memories of love. / Little adulteress, / before they punished you”
* ‘adulteress’ references crime (crime is to have loved). Sin against Christian values.
* ‘little’ highlights vulnerability.
* ‘they’ tribal punishment. Communal, brutal punishment.
* Expands on the symbolism of ring/noose. Lyrical voice suggests the ring is an element that stores death and the ‘memories of love’
* Complex and intense imagery emphasised by “little adulteress”, accentuating her youth and fragility.
* “you were flaxen-haired, / undernourished, and your/ tar-black face was beautiful. / My poor scapegoat.”
* Beautifies the dead body and attempts to create a mental picture of the girl when she was alive.
* Shows sorrow, empathy and pity felt by the persona towards the girl through ‘my poor scapegoat’. Also suggests civilised outrage. ‘scapegoat’ is also a biblical allusion. Takes on sins of the tribe.
* Tone of the poem shifts.
* Described as a fragile victim and use of the possessive ‘my’ suggests relationship between persona and girl.
* Persona’s emotions intrude, in a burst of compassion and sadness for the terrible death the girl suffers.
* ‘scapegoat’ suggests girl was blamed and unjustly punished.
* “I almost love you/ but would have cast, I know, / the stones of silence. / I am the artful voyeur”
* Reflects on violence and colluding to the act by not speaking out.
* ‘stones of silence’ alliteration, biblical allusion. Stood by and watched, afraid to interfere (just as many were intimidated by the` IRA’s punishments. References John’s Gospel 8:7 “he that is without sin among you, let him first cast a stone at her. Admit they share the sin of silence.
* ‘voyeur creates art based off watching. Implies they saw her death and did nothing to stop it.
* Shift in personas position. Throughout stanza, lyrical voice described from a distant point, however in this stanza they relate sentimentally to the girl.
* Tone in the stanza is more intense as the persona’s feelings are explored
* “of your brain’s exposed, / and darkened combs, / your muscles’ webbing, / and all your numbered bones:”
* ‘numbered bones’ Christian allusion.
* Returns to depicting the remains of the girl. Appears to be completely exposed, there is little dignity in her death.
* Description of body is chilling, highlighting the intimacy and intrusion of viewing the remains. ‘brain’s exposed and darkened combs’ particularly suggests peering into the private inner life of the young girl.
* “I who have stood dumb/ when your betraying sisters, cauled in tar, / wept by the railings,”
* Shifts to modern world. IRA would tar and feather women who fraternised with British soldiers (tribal punishment and humiliation)
* Connects to experience with the bog person.
* Shifts back to persona’s position. Lyrical voice admits feelings of guilt, ‘I who have stood dumb’. Feels guilty as they did nothing to help, merely watched the girl’s punishment.
* The young girl’s helplessness and death can be related to that of the Irish women in modern society punished for fraternising with the English.
* Forms dramatic climax.
* Description of dumb suggests silent and foolish.
* Caul=scarf or headdress, also membrane covering a new born baby’s head.
* Both would resemble a young woman’s head covered in tar before the feathering. Both also emphasise the humiliation and social ostracism of this terrible punishment.
* Crux of the poem in that it draws together the 2 time scales; iron age and the troubles.
* “who would connive/ in civilised outrage/ yet understand the exact/ and tribal, intimate revenge.”
* Outraged and horrified yet understands why the punishment must be executed.
* On one hand Heaney regards this punishment in “civilised outrage”, the terrible punishment of an ostensibly civilised country, yet Heaney admits to understanding the anger and horror people feel at the act of betrayal involved when sympathises ‘consort with the enemy’
* The ‘tribal, intimate revenge’ of the troubles is different to that of the iron age, but is still horrific and brutal.
* First 2 lines are balanced against the reverse sentiments of the last 2 lines. Punishment is cruel but so is betrayal.
* Tone of the poem shifts and becomes a sort of confession.
* Lyrical voice refers to the barbarities of the modern world, ‘civilised outrage’ and how to reverses them ‘tribal, intimate revenge’.
* Poem finishes with dramatic message. Poem is deeply related to late 20th century Irish historical events and Heaney recalls his own reactions and denounces of that particular time.

**Act of Union (1975):**

* Allegory
* Published in 1975 in the North book of poetry
* Surface meaning of relationship between a`man and a woman, underlying representation of relationship between Ireland and Britain.
* Challenges dominant nationalist ideas through Heaney’s manipulation of the Sonnet form to complicate Northern Irish nationalists’ views of their history
* Just as a woman will always bear the scars and experience of child birth, Ireland will always carry the memories of the violence and core fundamental problems.
* “Union” references marriage and sex. Also a historical allusion to the Act of union 1802 between Britain and Ireland.
* Sonnet form conventionally associated with love poems, yet Heaney has adopted it to construct a sexual union that is violent with possible rape connotations.

Analysis

* “Tonight, a first movement, a pulse,

As if the rain in bogland gathered head

To slip and flood: a bog-burst,

A gash breaking open the ferny bed.

Your back is a firm line of eastern coast

And arms and legs are thrown

Beyond your gradual hills. I caress

The heaving province where our past has grown.

I am the tall kingdom over your shoulder

That you would neither cajole nor ignore.

Conquest is a lie. I grow older

Conceding your half-independent shore

Within whose borders now my legacy

Culminates inexorably”

* Imagery points towards a case of rape
* Details Britain’s attraction to Ireland in a sexual way
* Many pauses to exaggerate the sudden suspension ‘tonight, a first movement, a pulse’. Syntax (3 apostrophes) builds suspense and tension. Has a foreshadowing effect.
* ‘to slip and flood: a bog-burst’ and ‘your back is a firm line of eastern coast and arms and legs are thrown’. Use of alliteration and consonance represent pain and harshness of rape and the invasion or Ireland by England. Topography gives female person to Ireland. Readers to distinguish gender roles through diction.
* Vivid imagery presents sexual relationship e.g ‘…bog-burst, / a gash breaking open the ferny bed’. Depicts hyped up energy about to explode.
* Personification of England and Ireland. Through this personification, Heaney complicates nationalist view of colonisation as rape.
* ‘I caress the heaving province’. Juxtaposition of sexual act provides stark contrast. Use of a personal pronoun (Britain as I), gives the subtle implication that Ireland is pregnant with Britain’s child. Offspring represents their troubled relationship is Northern Ireland, linking back to political issues of this connection between Britain and Ireland.
* ‘I am the tall kingdom’ highlights Englands power over Ireland. ‘tall’ and ‘kingdom’ have dominating masculine connotations, personifying this power over Ireland.
* ‘that you would neither cajole nor ignore’. Presents image of aggression and supremacy, reflecting the reality of this relationship. Although written from the point of Britain, Heaney illustrates the nation as a dominating sexual being which forced Ireland into something she never wanted.
* Deliberate portrayal Ireland as feminine to show vulnerability and lack of defence
* “within whose borders now my legacy culminates inexorably” the legacy of England. Carried on through English immigrants to Ireland via the result of the union i.e man has impregnated the woman.
* Structural division of the poem as 2 sonnets presents a cause and effect. Connects Northern Irelands perception of itself with the Troubles. The Troubles were a period of ethno-political conflict in Northern Ireland, which at times spilled into England, Ireland and mainland Europe from the 1960s to 1998, when the Good Friday agreement was signed.
* “And I am still imperially

Male, leaving you with the pain,

The rending process in the colony,

The battering ram, the boom burst from within.

The act sprouted an obstinate fifth column

Whose stance is growing unilateral.

His heart beneath your heart is a wardrum

Mustering force. His parasitical

And ignorant little fists already

Beat at your borders and I know they’re cocked

At me across the water. No treaty

I foresee will salve completely your tracked

And stretchmarked body, the big pain

That leaves you raw, like opened ground, again.”

* Painful and unhappy union
* ‘the battering ram, the boom burst from within’ uses alliteration and consonance. Reinforces the idea that this is an unhappy union. Depicts waters breaking, symbolic of the invasion of Ireland.
* ‘his heart beneath your heart is a wardrum mustering force’ suggests a fight/struggle with England. His could represent the IRA?
* ‘and stretchmarked body, the big pain that leaves you raw, like opened ground, again’ simile. Mother scarred by birth, extremely painful. Again suggests that this is a common occurrence.

**Casualty (1979):**

* Exemplifies Heaney’s evolving identity as an Irish poet from the North who is torn between public commitment and personal freedom.
* Elegy, lament published in 1979
* 3rd person POV
* Set in Northern province of Ulster in 1972 (the year Bloody Sunday took place)
* Takes form of a triptych memorializing a regular patron of pubs and a fisherman who becomes a casualty of sectarian urban warfare.

Analysis

* Fisherman is unnamed in the poem. This underscores the way violence pulls even those who have no designated role onto the stage of history, to play their accidental, anonymous part.
* In an interview Heaney identifies the man as Louis O’Neil, highlighting personal relationship.
* He is depicted as a pub-loving fisherman who refuses to abide by curfew to indulge in his nightly pint, and is killed without having assumed any significant part in the struggle.
* ‘I see him as he turned/ In that bomb offending place/ Remorse fused with terror/ In his still knowable face’. Shifts between public utterance of private feelings.
* Role of observer shifts from the persona observing the fishermen in the pub to watching the fishermen in a haunted imagination.
* ‘Question me again’ is an invitation to revenant to visit and to keep asking the poet about his ‘proper haunt’ inside and outside the complicities and conflict of tribal belongings.
* Triptych structure creates reminiscent tone
* Constant imagery of floating throughout the poem conveys the non-committal nature of the poet
* Explores paradoxical notions of freedom often associated with the troubles
* Contradiction between the IRA fighting for freedom and the restriction of common freedoms by the IRA

**Gwen Harwood Poetry Quotes**

**In the Park (1963)**

* Dramatic, sardonic tone
* Harwood suggests that women’s creative and individual identities are subsumed by their societal role.
* Highlights the sacrifice linked with motherhood.
* First 4 lines can be likened to stage direction
* Conversation is in clichés, superficially bright
* Economical use of words reinforces the woman’s frugal existence
* Sonnets are typically used in terms of love and joy, this sonnet (Petrarchan sonnet) however emphasises the lack of love and joy present within the mother’s life, and can therefore be seen as ironic.
* Loss of romance, choice and freedom
* Exposes the mixed blessings of children
* Theme of identity, entrapment, times power and malice

Analysis:

* ‘Park’’s are typically serene and calm, a place where parents often take their children
* “She sits in the park.” Reflects sense of duty and visits to the park are a chore as opposed to a delight. Similar to the impersonal mother in ‘Suburban Sonnet’
* “Her clothes are out of date” tired, repressed. Suggests she is poor. Has no time for self-indulgence.
* “Two children whine and bicker, tug her skirt.” Has multiple children, something expected of women by society (fulfilling societal role). Is only surrounded by her children (isolation, loneliness). Children are needy and reliant
* “Someone she loved once passes by- too late/ to feign indifference to that casual nod” issue of time (past and present). Too late to put on a façade. Use of enjambment to reflect upon a significant moment and hasty relationship which has irrevocably changed her life. ‘feign indifference’ tells us she feels the opposite of what she is saying.
* “’How nice,’ et cetera. ‘Time holds great surprises.’” Conversation is superficial. Sarcasm is evident. Focuses on their casual banter as well as her gnawing sense of resentment.
* “From his neat head”. Description of neat directly contrasts the description of the woman. Head has connotations of power and intelligence.
* “But for the grace of God” Biblical allusion. Highlights importance of religion during this time period.
* “They stand a while in flickering light, rehearing/ the children’s names and birthdays. ‘It’s so sweet/ to hear their chatter, watch them grow and thrive,’” ‘flickering light’ passage of time/waning hope. Symbolises the waning of their romance and shared matrimonial ties. A flickering light is a weak one. Light is often used as a metaphor for hope and life, so could be implying her hope is flickering, or the joy she finds in life is decreasing. ‘rehearsing; implies a lack of thought into what she is saying. It’s an obligation and a chore. She is playing a role.
* ‘” It’s so sweet/ to hear their chatter, watch them grow and thrive,”’ . Pleasure is juxtaposed with feelings of anger, loss and drudgery. Fulfils gender roles as this is something he would expect her to say. Façade.
* ‘nursing’ the reliance of children on a parental figure.
* “sits staring at her feet” often a sign of defeat.
* “To the wind she says, ‘They have eaten me alive’” Isolated. Has no one to talk to about her struggles except the wind. ‘eaten me alive’ used exhausted, no sense of individuality left as instead of being her she has become their mother. Juxtaposition. Creative and separate identity subsumed by social role.

**Suburban Sonnet (1968)**

* She practices a fugue, though it can matter

To no one now if she plays well or not.

Beside her on the floor, two children chatter,

Then scream and fight. She hushes them. A pot

Boils over. As she rushes to the stove

Too late, a wave of nausea overpowers

Subject and counter-subject. Zest and love

Drain out with soapy water as she scours

The crusted milk. Her veins ache. Once she played

For Rubinstein, who yawned. The children caper

Round a sprung mousetrap where a mouse lies dead.

When the soft corpse won’t move they seem afraid.

She comforts them; and wraps it in a paper

Featuring: Tasty Dishes from Stale Bread.

* ‘Fugue’ In terms of psychology a fugue is a psychological state referring to loss of one’s identity. In terms of music it is a contrapuntal composition in which a short melody or phrase is introduced by one part and successively taken up by others and developed by interweaving parts.
* “though it can matter/ to no one now if she plays well or not.” Insinuates that once in the woman’s life it did matter. Creates a nostalgic tone as she reflects on what her life was once like. Highlight the loss of her creative identity.
* “two children” introduces the woman as a mother, thus highlighting her fulfilment of the stereotypical gender roles still prevalent during the 1960s.
* “chatter,/ then cream and fight” aural imagery. Depicts the reality of having children. Literature often depicts children as cherub-like and the epitome of innocence of purity.
* “a pot/boils over.” Can be seen to imply that the woman is not a very good cook, thus subverting the stereotype that all women are good at housework and thrive in that environment.
* “rushes” creates visual imagery of the woman rushing. Creates movement.
* “Subject and counter-subject” music references, each is a part of a fugue.
* “Zest and love/ drain out with soapy water as she scours/ the crusted milk” Zest has connotations of liveliness, and love is a powerful euphoric emotion. These joyous feelings associated with the human experience drain away as she fulfils mundane duties, and is forced into domesticity.
* ‘Her veins ache’ the painful reality of the physical world.
* “Once she played/ for Rubinstein, who yawned.” Suggets that she was once an accomplished pianists afforded the opportunity to play for a famous composer and pianist. However, perhaps due to her inability to practice as much due to raising children, she did not impress him. This exemplifies the sacrificing nature of mothers, the consuming nature of children, and the loss of the woman’s individual and creative identity.
* “sprung mousetrap” This mouse became caught in the trap as the trap contained something which attracted it. The promise of marriage and a stable, happy life, can be likened to the cheese on the trap, however, instead of losing her life, the woman loses her individuality and creative identity.
* “seem afraid./ She comforts them” Despite all she has had to sacrifice due to having children, she does not resent them for it. When they are in distress, she loves and cares for them.
* “Tasty Dishes from Stale Bread” metaphor for the woman’s stale existence. Whilst her life has become stale, she is trying to make the best of it i.e make tasty dishes (when life gives you lemons, make lemonade). Alternatively, can be seen to represent the woman’s social class. Must rely on dishes from stale bread to provide for her children. Once again highlights her loving nature as she gives them everything she can.

**No Sugar by Jack Davies (1985) Quotes**

“Shut up you bloody idiot, or I’ll charge you with contempt of court” – Justice of the Peace

“What the hell would you know? You don’t even vote” – Constable

“Stone age idiot” – Neal

“Incompetent savage” – Neal

“Fisheries, Wildlife and Aborigines”- Staging (on a government building)

“Land robber” – Jimmy

“With an entrance front and rear for whites and blacks respectively” – Staging (referring to government building)

“Too late to adopt the Tasmanian solution” – Sergeant

“There will be no privileges from now on” – A.O Neville

“Been behavin’ yourself?” – Sergeant

“It’s my duty to protect natives and half-castes from alcohol” – Justice of the Peace

“Cause them bastards took our country, and them blackfellas dancin for em” – Jimmy

“If you provide the natives with basic accoutrements of civilisation, you’re halfway to civilising him” – A.O Neville

“Tea” “Sugar” “Alcohol”

“This is real fightin’ stuff eh? Real fightin’ stuff” – Milly

“Wetjala name” – Mary

“Billy Kimberley and Bluey dressed in new but absurdly ill-fitting uniforms”

“Commemorating the pioneers whose lives… were a steadfast performance of duty in the face of difficulty and danger”

“It is an offence to supply liquor to a native under the Aboriginal Act”

“A little knowledge is a dangerous thing” – Neal

“Are you telling me that of the 89 dumped on me, only 4 of them have the bloody disease” – Neal

“Native protector couldn’t even protect my dog from fleas”

**Handmaid’s Tale by Margaret Atwood (1985) Quotes**

* Biblical allusions
* Marthas: Luke 10: 38-42
* Gilead: Old Testament. A productive israeline upland region eat of the Jordan river.
* Lilies of the field: Clothing store. Name derived from sermon on the mount, Matthew 6:28
* All flesh: Meat centre. Name derived from warning in Isaiah 40:6 that unlike God’s word, human life is fragile.
* Moritum Mori: remember that you must die
* Aunt Lydia’s pious platitude Luke 23:24 “Forgive them for they know not what they do”
* Epigraph: Biblical verses
* Theocratic government
* Patriarchal values inherent in the bible
* Speculative fiction/dystopian text
* Cautionary tale
* Totalitarian regime
* Women tripped of rights and segregated based on fertility
* Fertile women forced into sexual servitude
* Infetility, environmental chaos and food shortages
* Monotheocratic dictatorship
* Puritans
* Evangelical fundamentalist right

“We learned to lip read, our heads flat on the beds, turned sideways, watching each other’s’ mouths. In this way we exchange names from bed to bed:

Alma. Janine. Dolores. Moira. June”

“This woman has been my partner for 2 weeks. I don’t know what happened to the one before. On a certain day she simply wasn’t there anymore, and this one was there in her place. It isn’t the sort of thing you ask questions about…”

“My name isn’t Offred, I have another name, which nobody uses now because it’s forbidden. I tell myself it doesn’t matter, your name is like your telephone number, useful only to others; but what I tell myself is wrong, it does matter.”

“I have been obliterated for her. I am only a shadow now… A shadow of a shadow, as dead mothers become. You can see it in her eyes: I am not there.”

“I tell him my real name, and feel therefore I am known… I should know better.”

“’I am Ofglen’, the woman says… and of course she is, the new one, and Ofglen, wherever she is, is no longer Ofglen. I never did know her real name. That is how you can get lost, in a sea of names.”

“It’s not that bad. It’s not what you’d call hard work” – Cora

“There is no such thing as a sterile man anymore, not officially. There are only women who are fruitful, and women who are barren, that’s the law… Give me children or else I die”

“Aunt Lydia said it was best not to speak unless they asked you a direct question. Try to think of it from their point of view she said … it isn’t easy for them”

“We lived as usual by ignoring. Ignoring isn’t the same as ignorance, you have to work at it.”

“This is the kind of touch they like: folk art, archaic, made by women… A return to traditional values. Waste not want not. I am not being wasted, why do I want.”

“There are women with baskets, some in red, some in the dull green of Marthas, some in the striped dresses… Econowives they’re called.”

“I don’t want to look as something that determines me so completely.”

“I repeat my former name, remind myself of what I once could do, how others saw me.”

“Judd was of the opinion from the outset that the best and most cost effective way to control women… was through women themselves. For this there were many historical precedents.”

“There is more than one kind of freedom, said Aunt Lydia. Freedom to and freedom from. In the days of anarchy, it was freedom to. Now you are being given freedom from.”

“Ordinary, said Aunt Lydia, is what you are used to. This may not seem ordinary to you now, but after a time it will. It will become ordinary.”

“He was not a monster to her… How easy is to invent a humanity for anyone at all. What an available temptation.”

“Like other things now, thoughts must be rationed.”

“For him I must remember, I am only a whim.”

**Ghosts by Henrik Ibsen (1881) Quotes**

“Well, I find it seems to explain and confirm a lot of the things I had been thinking myself”- Mrs Alving ACT 1

“In his youth he over flowed with the joy of life”- Manders ACT 1

“Well you can believe evert word they say. Some of them are experts. [clutches his head]. Oh, when I think of that glorious, free life out there… smeared by this filth.”- Oswald ACT 1

“Well I can’t help it; I must have done with all this constraint and insincerity. I can endure it no longer. I must work my way out to freedom.”- Mrs Alving ACT 2

“Then it flashed upon me that in her lay my salvation; for I saw that she was full of the joy of life.”-Oswald ACT 2

“[starts] The joy of life? Can there be salvation in that?”- Mrs Alving ACT 2

“Now I see the sequence of things”- Mrs Alving ACT 2

“What right have we human beings to happiness? We have simply to do our duty Mrs Alving! And your duty was to hold firmly to the man you had once chosen…”- Manders ACT 1

“But a wife is not appointed to be her husband’s judge. It was your duty to bear with humility the cross which a higher power had, in its wisdom, laid upon you.”- Manders ACT 1

“Oh that law and order! I often think that is the cause of all the trouble in this world.”- Mrs Alving ACT 2

“But what about the truth?”- Mrs Alving ACT 1

“But what about ideals?”- Manders ACT 1

“But I think we are all ghosts Pastor Manders. It is not only what we have inherited from our father and mother that ‘walks’ in us. It is all sorts of dead ideas and lifeless old beliefs… they cling to us and we cannot shake them off. Whenever I take up a newspaper, I seem to see ghosts gliding between the lines. There must be ghosts all over the country… And then we are so pitifully afraid of the light”- Mrs Alving ACT 2

“When you forced me to submit to what you called my duty and my obligation. When you praised as right and proper what my whole soul revolted against as something loathsome. It was then I began to examine the fabric of your teachings. I began picking at one of the knots, but as soon as I’d got that undone, the whole thing came apart at the seams…”- Mrs Alving ACT 2

“I only mean that here people are brought up to believe that work is a curse and a punishment for sin, and that life is something miserable.”- Oswald ACT 2

“No… I really can’t stay here and wear myself out nursing sick people.”- Regina ACT 3

“[lowering his voice] But one should not talk about it Mrs. Alving. One is certainly not bound to account to everybody for what one reads and thinks within one’s four walls”- Manders ACT 1

“It almost makes me dizzy. Your whole married life, the seeming union of all those years, was nothing more than a hidden abyss!”- Manders ACT 1

“That has been my ceaseless struggle day after day. After Oswald’s birth, Alving seemed to be a little better. But it did not last long. And then I had to struggle twice as hard… so that nobody should know what sort of man my son’s father was.”- Mrs Alving ACT 1

“It always seemed impossible to me that the truth would come out and be believed. So the orphanage was to deaden all rumours”- Mrs Alving ACT 1

“You have established a happy illusion in your son’s heart Mrs Alving, and assuredly you ought not to undervalue it.” ACT 2

“Well I mean people in such independent and influential positions that one cannot help attaching some weight to their opinions.” – Manders ACT 1

“And yet he managed to do so much in the world; so much that was god and useful; although he dies so early.”- Oswald ACT 1

“Here in my loneliness I have come to the same way of thinking, but I have never dared say anything. Now my boy shall speak for me.”- Mrs Alving ACT 1

“But instead you rebelliously throw away the cross… go and risk your good name and reputation and realy succeed in ruining other people’s reputation”- Manders ACT 1

“Other people’s? One other person’s you mean.”-Mrs Alving ACT 1

“Me that have been brought up by a lady like Mrs Alving! Me that am treated as a daughter.”- Regina ACT 1

“You’ve picked up some learning out here; that may come in useful now Regina.”- Engstrand ACT 1

“But I thought few of those young fellows could afford to set up house and support a family.”- Manders ACT 1

“There are many who can’t afford to marry.”- Oswald ACT 1

“When Oswald appeared there in the doorway with the pipe in his mouth, I could have sworn I saw his father, large as life.”- Manders ACT 1

“Soon after I heard Alving come in too. I heard him say something softly to her. And then I heard- [with a short laugh]- oh! It still sounds in my ears so hateful and yet so ludicrous- I heard my own servant-maid whisper, ‘Let me go, Mr. Alving! Let me be!”- Mrs Alving ACT 1

“[Hoarsely] Ghosts! The couple from the conservatory- risen again!”- Mrs Alving ACT 1

“Everything will burn. All that recalls father’s memory is doomed. Here am I too, burning down. [Regina starts and looks at him]”- Oswald ACT 3

“You ought to have known your father when he was a young lieutenant. He was brimming over with the joy of life!”- Mrs Alving ACT 3

“Yes, every now and then just a little edification, in a manner of speaking. But I’m a poor, common man, and have little enough gift…”- Engstrand ACT 2

“It seemed to me the child must be poisoned by merely breathing the air of this polluted home.”- Mrs Alving ACT 1

“And it is to this man that you raise a memorial?”- Manders ACT 1

“There you see the power of an evil conscience.”- Mrs Alving ACT 1

“[wanders restlessly about] But it’s all the torment, the gnawing remorse- and then, the great killing dread. Oh- That awful dread!”- Oswald ACT 2

“If only it had been something inherited- something one wasn’t responsible for! But this! To have thrown away so shamefully, thoughtlessly, recklessly, one’s own happiness, one’s own health, everything in the world- one’s future, one’s very life-“ – Oswald ACT 2

“And now, my poor suffering boy, I am going to take the burden off your mind-“ Mrs Alving ACT 3

“You mother?”- Oswald ACT 3

“-All the gnawig remorse and self-reproach you speak of”- Mrs Alving ACT 3

**Jasper Jones by Craig Silvey (2009)**

* What kind of a lousy world is this? Has it always been this way, or has the bottom fallen out of it in the past couple of days? Has it always been so unfair? I don’t understand it- Charlie
* …My sandals sit scrubbed, clean and perfectly aligned… I realise that this, the application of pansy footwear, is my first display of girlishness- Charlie
* Open your eyes mate- Jasper
* What do you mean? They are open- Charlie
* I was born without speed or courage- Charlie
* Corrigan is a town whose social currency is sport- Charlie
* I think Jasper Jones speaks the whole truth in a town of liars- Charlie
* And so Corrigan remains a town of barnacles. A cluster of hard shells that suck themselves shut”- Charlie
* I don’t understand a thing about this world: about people, and why they do the things they do- Charlie
* Courage is resistance to fear, mastery of fear- not absence of fear- Charlie
* Tall… wirey body but it’s defined… his hair is a scruff of rough tufts… he looks like an island castaway- Charlie
* I been lookin after myself since I can remember- Jasper
* I never stole a thing I didn’t need- Jasper
* He looks so skinny now. And slouched. Like a boy- Charlie
* …a Thief, a Liar, a Thug, a Truant… a ferrel and an orphan… an example of poor aptitude- Charlie
* Left astray…waylaid by the devil- Charlie
* ‘half-caste’
* Half an animal with half a vote- Jasper
* They stick to what they know- Jasper
* It’s all bullshit what people say mostly- Jasper
* They’ll charge me and put me away mate, no questions asked- Jasper
* They think I’m a bloody animal. They think I belong in a cage- Jasper
* He’s ruthlessly beaten by the boys at school- Charlie
* Cong
* Spits towards Jeffery then claps his gloved hands together and sneers ‘ah me so solly’- Warwick Trent
* Of course this town will blame him. Of course Corrigan is going to accuse him of this- Charlie
* He’s a red! Fucking! Rat!
* My parents are trying to get them over here to stay with us, but I think it’s hard to do that sort of thing- Jeffery
* But why? They’re orphans! They should be able to come here straight away!- Charlie
* The rats are here and they’re breedin, mark my words they’re fuckin breedin.
* In this frightened town, Jeffery Lu, its shortest occupant, is fearless. Charlie
* Maybe he;s the bravest of us all- Charlie
* Jeffery says An orders in seeds from all over the world
* Most folks plan their evening stroll around An’s eruption of colour