

- "You marry that girl and you're pronouncing him dead" → indicates intense loyalty and reluctance to betray Larry's memory
- "Mother would forget Larry and then we'd have a regular wedding and everything happy" → idealist, aspirational
- "[lowering his hand] I don't understand you, do I?" → stage directions indicate a sense of acceptance
- "*uncontrolled aspirations*", "*overwhelming capacity love*" → woman of intense, exaggerated emotions, magnitude of presence
- "The wind blew it down" → Chris' rationality contrasts to Mother's superstitious tendencies: "there are meanings in such things"
- "*accusing*", "*critically*", "*warning*" → holds an authority that is unexpected considering intensity of grief, more perceptive than first assumed
- referred to as 'Mother' instead of Kate → strong, matriarchal figure
- "if he's not coming back, then I'll kill myself" → inability to accept truth, direct, volatile
- "I want you to stop that jail business!" → overreaction, imperative, exclamation
- "*moving about clasping her hands*" → agitation is apparent, physiological response
- "What have I got to hide?" → is there something to hide?
- "the poplars got thick, didn't they?" → more to hide
- "Why'd they take our hammock away?" → symbolic of relaxed past
- "Why don't you both choke?" → hiding vulnerability through humour
- gradual revelations, fragments of information about past revealed
- "he's a decent man after all is said and done" → reassuring herself
- stichomythia → pace
- "*delicately*", "*kindly*" → Ann is tentative, cautious
- Mother's imperatives → takes complete control
- "There are just a few things you *don't* know" → ominous, places audience in situation
- "That's why there's God" → only retains hope/faith
- "that morning I couldn't raise my head off the pillow" → signs, superstition, irrational, separates her from other characters
- "a respected man again; bigger than ever" → no remorse, high perception of himself, contrast of arrogance and tragedy, material success obliterates feelings of guilt
- "He murdered twenty-one pilots" → difference between Chris and Keller, understands that actions have consequences, sense of social responsibility, blatant, honest, fractures within Keller family
- "That's a mistake, but it ain't murder" → justification, high demand and pressure lead to lack of acceptance of responsibility
- "He shoulda cried all night" → reiterates how guilty Keller should feel
- "there's blood on it" → Chris' values entirely different to Keller's (foil), heightens morality
- "*With misgivings*" → atmosphere changing, unease developing
- "*With great force, moving about*" → mood becoming more volatile
- "*slamming screen door violently*", "*stiffly, staring, seeing*" → contrast in physicality mirrors differing views, anger placed next to grief