**Rising Action/Tension building** (a series of events and actions that move the story to a climax)   
  
Act 2 begins on the twenty third of December. Catherine and Rodolpho are alone in the house together (for the first time ever) and there is a stilted, conflicted mood and the atmosphere between them is tense and subdued.

We assume Catherine has been affected by Eddie’s earlier accusations about Rodolpho’s intentions towards her. We see this when she starts asking Rodolfo about living in Italy after they marry: *“tell me something – would you still wanna do it if we had to go live in Italy?”***.** Rodolpho appears shocked, and offended, at this suggestion. We wonder if this is because he left the poverty stricken environment (and has no intention of returning), or because Eddie is right and he just wants a green card. They are talking at cross purposes at this point. Catherine wants them to get away from the house and Rodolfo wants them to be together. It is here that she admits, *“I’m afraid of Eddie here”.* Here we are touched by Catherine’s admission. Her solution (to leave the country) is of course very extreme but her words convey her fear, creating the suggestion that Eddie is a monster from whom they must flee.

Catherine still feels that it is her fault that things are bad in the house – and still wants to make things better for everyone, including Eddie. Catherine is full of conflicting feelings towards Eddie shown when she speaks about how well she feels she knows Eddie: *“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”.*

Catherine even suggests to Rodolpho that they lie to Eddie to see if that will make him accept Rodolfo more. As an objective reader we realise that could only end badly too. Catherine shows her confusion too through her rather unfair comments about Bea. Catherine has no idea what it is like to be a woman or a wife – she knows how to be a good daughter – hardly the same thing. But she's not sure who to be annoyed at and gets annoyed at Bea.

Eddie returns home drunk and challenges Rodolpho.

When Rodolfo appears from the bedroom there is a physical change in Eddie *“arm jerks slightly in shock.”* We wonder if this is because he has had a realisation that Catherine is a ***‘****real’*women and so he can desire her now he appears to have evidence that she is not a virgin, not his *“Madonna”* anymore. Eddie tells Rodolfo to get out of the house. Catherine turns to go and Eddie grabs her but she tells him, *“I think I have to get out of here”*. Catherine tries then to be more assertive but this crumbles when she sees Eddie is on the verge of tears – she goes to him to comfort him and he grabs her. Finally Eddie’s repressed feelings and desire have an outlet – we must remember he is drunk and so less inhibited – and despite Catherine’s struggles he holds her and kisses her on the mouth. This is a really shocking part of the play.

Rodolfo grabs Eddie and puts a stop to it and tells him to show some *“respect*”. Rodolfo tells Eddie that they are to be married – and Eddie asks Catherine if the wife is what he will be in the relationship – more references to his homosexuality. Eddie goads him and Rodolfo loses his composure and moves to hit Eddie. Eddie grabs him and kisses him on the mouth too. Rodolpho’s reaction is ambiguous; Miller tells us he is *“rigid”* which could imply he is in shock, or that he is shocked because he enjoyed Eddie’s kiss. Eddie laughs and here we understand he feels he is asserting his dominance over Rodolpho by undermining his masculinity in front of Catherine. He appears to believe he has proven once and for all that Rodolfo is gay and that Catherine will give up on him. He thinks he has won – hence his laughter. Catherine, meanwhile, is horrified and when Eddie tells Rodolfo to get out Catherine again says she is going with him. This is not the answer Eddie expected.

Eddie’s final words in this scene are both unnerving and instrumental to our understanding of the theme of loyalty to a code of honour and community:   
*“Don't make me do nuttin', Catherine. Watch your step, submarine. By rights they oughta throw you back in the water. But I got pity for you. Just get outa here and don't lay another hand on her unless you wanna go out feet first”.* This highlights Eddie’s feels clearly - by calling Rodolpho a ‘*submarine*’, Eddie alludes to the fact that he is in the country illegally however ironically with “*By rights*” Eddie suggests he should come clean about Rodolfo. We know that in terms of the code of his community, Eddie should never ‘snitch’ and betray his own. It is, however, becoming clear that Eddie is seriously contemplating taking drastic action which serves to reveal how important, bigger than any code, Eddie believes himself to be.

Eddie returns to Alfieri who makes more direct references to Eddie’s improper love of his niece and the consequences of Eddie remaining on his current course. Again Alfieri’s powerlessness is shown. Alfieri’s pleas are in vain and Eddie is motivated to call the Immigration Bureau indicating a significant shift in his development as a character.

* Through Alfieri’s narrative – chorus role, warnings & powerless, imagery & language, foreshadowing & dramatic irony
* Turning point – phoning immigration (significant change in ideals, foreshadowed earlier)

“Nothing at all had really happened.”

“ What did you do that for, Eddie?”

“ ...a river will drown you if you buck it now...”

“You won't have a friend in the world, Eddie!...will despise you!”

The opening scenes lay the groundwork in foreshadowing the tragic and inevitable fate of Eddie in the concluding scene. The character of Alfieri fulfils a role very similar to the chorus in a traditional Greek tragedy; he talks about the events directly to the audience and already knows how the events will play out; since he is recalling the events. Alfieri describes seeing the events unfolding as like “[Sitting] there… powerless and [watching] it run its bloody course.” The stage directions specify that this should be directed towards the audience and this is significant as the result of the concluding scene is made clear to us through these opening remarks. The audience should recognise that much like a Greek tragedy the ending is inevitable and they must simply watch the events unfold. They should also be prepared to look for the flaws in Eddie’s character and the clues as to the reasons for his impending demise in the concluding scene.

The fact that he does this in public, almost an attempt to humiliate Rodolfo in front of Catherine shows a certain cruelty about Eddie. Outer conflict, in my opinion, is more important is showing the other aspects of Eddie’s character. Inner conflict resurfaces again when Eddie has to decide if he is prepared to betray the values of the Italian-American community and inform immigration services about Marco and Rodolfo. Eddie and the lawyer, Alfieri, have been discussing the situation. Alfieri becomes the voice of Eddie’s inner conflict as he wrestles with social ostracism and his jealousy: ‘Alfieri: …You won’t have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! (Eddie moves off.)’What Alfieri says is the inner conflict of Eddie. He is torn between the rules of the community and his own fear of losing everything, and the desire not to lose Catherine. His jealousy and desire fight with his common sense. We see that Eddie is a person who is divided between himself, but, since he does phone immigration, his feelings are stronger than his belief in the rules. Eddie appears to the audience as a character who cannot accept matters easily; he is too individual; he cannot put aside who he is for the sake of the community. He is prepared to betray everyone for the sake of his love. This is important character development, nonetheless, the inner-conflict does not show as many interesting features of Eddie’s personality as outer conflict.

* Alfieri tries to make him realise his mistakes and what he should do but never confronts him this leads to him taking a large step and calling immigration
* When he finds out about the other borders he feels guilt because he is capturing what he sees as an innocent family
* At the end Eddie is exposed to everyone and he shows his realisation of what he has de through his final words
* Even though Eddie can do nothing he still tries to convince Catherine she shouldn't marry but she thinks he is a 'rat' beacuse of what he has done to Marco and his family
* Alfieri- is forced to watch over and see the inevitable downfall of Eddie, he wants help but he can’t do anything. Eddie comes to him for advice but the advice he gives is not what Eddie wants to hear.
* Alfieri is important because he introduces the play and is the one who tells Eddie right from wrong in terms of the law. The meaning of his line, repeated at both the start and the end of the play: "we settle for half" develops as the play goes on. Alfieri tells the end of he play at the beginning."I could finish the whole story that afternoon" - Miller highlights the fact that Alfieri knows whats going on the whole time, but throughout the play he is completely powerless. "Eye's like tunnels" - connotations of hollow and dark, and has feelings of guilt and a fearful appearance. He talks about the law being natural and unnatural, this shows how Eddies going against nature - now Eddie needs to bless her and let her go. He makes it clear that if Eddie stays on his current course he's not just going to lose Catherine, he's going to lose everyone: "you won't have a friend in the world Eddie". The only change we see in his character is that he interacts more with the other characters nearer the end.
* Eddie that there is not law or proof against Rodolpho being homosexual or Rodolpho wanting to marry Catherine simply to get official acceptance into the country. He does mention that the only course of law that Eddie could take is with the Immigration Bureau as to how they entered the country, but he and Eddie don’t continue that.
* This may seem surprising as Alfieri is a lawyer, so surely he should inquire into something that is illegal? But the truth is that Alfieri is a character that seeks desperately for the true right solution, ‘settling for half’ of both American law and Italian justice in a quest to stop the future that he has foreseen happening to the characters in this story. He tells Eddie in both of their meetings that he needs to let Catherine go from his grasp, to accept that she cannot be his own and he must release some of his love for her.
* After the first meeting Alfieri switches into his narrative role, and tells the reader that he could already see what was going to happen, and we get a sense that Alfieri’s function in the play is fatally flawed; he cannot prevent these events happening, and he says how Eddie has become “…like a dark figure walking down a hall towards a certain door.” And as he says, that door is certain, and he refuses to stop trying to hold back the darkened Eddie from opening it, and so he almost represents the seeking in everyone for Eddie to stop turning away from sanity and that image of being ‘an angel’ to something like an ‘animal’, to put it in Marco’s words in the final scene.
* When we come to Eddie’s second meeting with Alfieri, Alfieri himself admits that: “I had lost my strength somewhere.” And that Eddie was already set on the crash course that Alfieri had seen. As such, he begins to observe Eddie, and tries one final time to talk some sense into him, speaking of how Eddie’s love for Catherine is unnatural, and he must put her out of his mind. But Eddie disappears from Alfieri’s grasp after this and one sees Alfieri pleading and warning Eddie that ‘You won’t have a friend in the world, Eddie!” However this is to no prevail.

One can see that Alfieri has lost almost all energy in trying to stop the events unveiling themselves when we next meet him

“The phone is glowing in light now.”

* This is reinforced Alfieri’s representation of American Justice and its usefulness to Eddie’s situation. “the law is nature. The law is only a word for what is right to happen. When the law is wrong it’s because it’s unnatural.”
* Brooklyn Bridge
* 1. The bridge is the symbolic pathway of opportunity between the slum-like Brooklyn and the prosperous Manhattan.
* 2. It represents the link between the Italian culture and that of the Americans.
* 3. These symbolic pathways are where Rodolpho wishes to go across.
* 4. A bridge offers a wider view of an area and so in the context of the play the bridge allows an outer point of view that can see the wider picture and the possible consequences of certain actions.  This role is portrayed by Alfieri within the play.
* 5. The bridge also represents a position of moral superiority.  This is also portrayed by Alfieri.
* 6. Because Eddie is within the close circle that the events effect he is unable to appreciate the view from the bridge and so he cannot see the consequences within the wider picture.

**Foreshadowing**

* Alfieri Act one page 31 “my first thought was that he had committed a crime” foreshadows the crime he ends up committing to his community and how he goes against all his beliefs and cultural morals which gives a sense of inevitability and re-enhances the idea of tragedy.
* Alfieri in the prologue page 4 “ Now we settle for half” foreshadows how Eddie doesn’t follow what everyone else does and does not settle for half and gives the sense of the universal quality of the theme of justice.
* Alfieri Act one page 34 “let her go. That’s my advice” foreshadows that Alfieri knows what Eddie is capable of doing if he doesn’t let his love go for his niece and reinforces the sense of tragedy.
* Catherine Act two page 44 “I’m afraid of Eddie here” shows she has a feeling what Eddie may end up doing.
* Act one scene 3 Eddie and Rodolpho play fighting and Eddie is trying to prove he is stronger then Marco steps in and raises the chair and dominates Eddie. This foreshadows what happens in the end how Marco turns Eddie’s knife on him and defends himself and his brother.
* The Vinny Bolzano story told by Eddie as a warning to Catherine highlights Eddie’s strong feelings on betrayal and reveals that he is well aware of the consequences of informing on your own family/community. It also foreshadows his decision to phone immigration which highlights how dramatically Eddie has been changed by his obsessive desire for Catherine and how powerful an influence his self-interest (tragic flaw) is. It creates a sense of inevitability in relation to Eddie’s fate.