‘The Veld’ Quotation Sheet

The Nursery

‘this house which clothed and fed and rocked them to sleep and played and sang and was good to them.’ p1

‘They live for the nursery.’ P2-3

‘The house is wife and mother now and nursemaid.’ p3

‘Too much of anything isn't good for anyone. And it was clearly indicated that the children had been spending a little too much time on Africa.’ p3

‘I'm beginning to be sorry we bought that room for the children. If children are neurotic at all, a room like that –’ p6

‘I wouldn't want the nursery locked up," said Peter coldly. Ever.’ p7

‘the room has become a channel toward-destructive thoughts, instead of a release away from them.’ p8

Characterisation (Children)

‘cheeks like peppermint candy, eyes like bright blue agate marbles’ p5

‘holding hands’ p5

Characterisation: George and Lydia

‘nothing's too good for our children’ p1

‘I feel like I don't belong here. Can I give a bath and scrub the children as efficiently or quickly as the automatic scrub bath can? I cannot. And it isn't just me. It's you. You've been awfully nervous lately.’ p3

‘You look as if you didn't know what to do with yourself in this house, either. You're beginning to feel unnecessary too.’ p3

‘But, being busy, he had paid it no attention.’ p4

‘I want facts, not feelings.’ p8

Relationship

‘When I punished him a month ago by locking the nursery for even a few hours - the tantrum he threw! And Wendy too. P2-3

‘We've given the children everything they ever wanted. Is this our reward-secrecy, disobedience?’ p6

'Children are carpets. They should be stepped on occasionally. They're insufferable. They come and go when they like; they treat us as if we were offspring. They're spoiled and we're spoiled.’ p6

‘Peter looked at his shoes. He never looked at his father any more, nor at his mother.’ p6

Building tension

‘It seemed that, at a distance, for the past month, he had heard lions roaring, and smelled their strong odour seeping as far away as his study door.’ p4

‘I don't think you'd better consider it any more, Father.’ p7

‘Where before they had a Santa Claus now they have a Scrooge.’ p8

‘You've let this room and this house replace you and your wife in your children's affections. This room is their mother and father, far more important in their lives than their real parents.’ p8

Foreshadowing

‘A moment later they heard the screams. Two screams. Two people screaming from downstairs. And then the roar of lions.’ p6

‘The wallet found in the room - “There were drops of saliva on it, it had been chewed, and there were blood smears on both sides.’ p6

‘He bent and picked up a bloody scarf.’ p9

Key techniques and Key message

Personification

* ‘They went to the fuse box together and threw the switch that killed the nursery.’ p9
* ‘the whole damn house dies as of here and now.’ p9
* The house was full of dead bodies, it seemed. It felt like a mechanical cemetery.’

Symbolism

* ‘*A shadow flickered over Mr MacLean’s face. Many shadows flickered. ‘p10*
* *‘The vultures were dropping down the blazing sky.’ p10*

Irony

* ‘The Happylife Home’ p1
* Mother’s reply about switching the nursery back on – ‘Oh George, said the wife, it can’t hurt.’ p9
* ‘I wish you were dead’ p9
* ‘Now we’re really going to start living.’ p9

Key message

‘you'll have to change your life. Like too many others, you've built it around creature comforts.’ P8

‘You'd starve tomorrow if something went wrong in your kitchen. You wouldn't know how to tap an egg.’ P8

‘The more I see of the mess we've put ourselves in, the more it sickens me.’ P9

‘The house was full of dead bodies, it seemed. It felt like a mechanical

cemetery.’ P9

‘We were [dead] for a long while. Now we're going to really start living.’p9