

Boy Overboard

Morris Gleitzman

Quote	Technique	Effect
“The tank gives a clanking lurch and a loud snort. With a horrible screech of metal, the huge gun barrel swings slowly round till it’s pointing straight at me. My insides turn to yoghurt” - p. 10	Sensory imagery, hyperbole, metaphor	The sensory imagery and hyperbole of the scene conveys how overwhelming and monstrous, the presence of the tank is. The metaphor of Jamal’s insides “turning to yoghurt” indicates how anxious and nervous he feels about its approach.
“Bibi’s screams are filling the air like desert birds after a battle” - p. 16&17	Simile	The use of simile to describe Bibi’s screams like “desert birds after a battle” reveals how loud her scream is and subsequently, how frightened she is.
“Nine-year-old kids shouldn’t hate their country. They should love their country and want it to do well in the World Cup” - p. 23	Absolute language, reflective tone	The employment of absolute language and reflective tone, highlights the disappointment and despondency many of the children in Afghanistan feel about their country and their government.
“It’s Mr Nasser. He’s the angriest man in our street, and the tallest, and he’s got really scary nose hair” - p. 25	Imagery	Through Gleitzman employing rich imagery to convey Mr. Nasser, it reveals how daunting and terrifying he is to the children in the streets.
Yusuf’s grandfather, “the word overboard also means to do something that is bold, wild, dangerous and daring” -p. 39	Symbolism	By Yusuf’s grandfather explaining the meaning behind the term overboard and this term also featuring in the title, this is reflective of how Jamal is a young boy who is willing to be bold, wild and daring in order to ensure his and his family’s safety.
“Our house is gone. Where it was is just a dark gap between the other houses. Rubble is lying where Dad used to park the taxi” - p. 46	Short syntax	The short syntax as seen in “our house is gone” creates heightened drama and expresses the shock Jamal feels at seeing his home blown up by the government.
Jamal’s dad to him, “You are part of my heart and a part of my soul. I’m proud that you’re my son” - p. 68	Emotive language	Jamal’s dad uses strong, emotive language to ultimately convey his deep, unwavering love for his son.
“Even though the air is freezing, our hands are all hot and sweaty”- p. 74	Sensory imagery and juxtaposition	The use of sensory imagery and juxtaposition of “air is freezing, our hands are all hot and sweaty” communicates the tough conditions in which Jamal and his family are travelling in,

		whilst the reference to 'hot and sweaty hands' captures the anxiety Jamal is experiencing about being caught by the government"
"I've looked everywhere for a soccer pitch, but there isn't one. Just tents. Thousands of them. Everywhere you look, all over this scorching hot patch of desert, there are tents made of old plastic or cardboard or twigs or cloth" - p. 76	Setting, sensory imagery	Through Gleitzman creating a vivid setting with sensory imagery, this communicates how poor, decrepit and weary the impoverished town is.
When Jamal is speaking to the men at the camp, "Best country in the world, Australia" - p. 80	Absolute language	The utilisation of absolute language solidifies the privilege of moving to Australia and highlights Jamal's eagerness to step foot on Australian soil at the end of their journey.
"As the plane goes up, your insides go down. That can't be very healthy, specially for older people like Mum and Dad. It could strain their hamstrings" - p. 99	Humour	Jamal speaks in a humorous manner to entertain the audience, whilst also expressing the feeling of flying on a plane for the first time to the audience.
"The gap between the two boats is wider than a soccer pitch. Two soccer pitches. I stare at them helplessly. They stare at us helplessly." - p. 115	Imagery, repetition	The use of imagery and repetition highlights how vast the ocean is, whilst the repetition of the word 'helplessly' conveys the total sense of despair and the sense of incapacity Jamal feels.
"A whiff of vomit and urine hits me and I struggle to keep the water down" - p. 131	Sensory imagery	Through Gleitzman employing clear and powerful sensory imagery, the audience is able to fully comprehend the horrid conditions on the smuggler boat.
"The pirates have gone. Their boat is a dot on the horizon. The smugglers have abandoned us. We're alone in the middle of the ocean, a boatful of starving wailing people and three scared sailors" - p. 144	Short syntax	The utilisation of short syntax is reflective of the shock and how Jamal is almost 'lost for words' or 'out of breath' at the sight of the pirates pillaging and abandoning their smuggler boat.
"Bibi is clutching on to me, screaming into my chest. I look up and see why. A huge dark foam spewing wave is crashing down onto us." - p. 145/146	Personification	The use of personification of the wave 'spewing' conveys just how powerful and strong the force of the wave is and it is the embodiment of human strength.
"Poor Bibi. We're numb with cold. And dizzy with exhaustion and hunger. And so thirsty. This is torture" - p. 149	Short syntax, sensory imagery	The use of sensory imagery, coupled with short syntax is utilised to convey the discomfort Bibi and Jamal are feeling on the boat. The short syntax also highlights their vast array of emotions and apparent exhaustion.
"We're in Australia. Almost. We're crowded into one of the warship's rubber boats, speeding	Setting	Through Gleitzman highlighting the disheveled setting, this reveals how sad and depressing

towards the coastline. Australia looks so green. Except for the droopy brown palm trees. And the grey buildings with the paint flaking off” - p. 156		the refugee island (which they mistake for Australia) really is.
“News has come in about the other boat. Mum and Dad’s boat. It’s sunk” - p. 164	Short syntax	The employment of short syntax, communicates how overwhelmed and overcome with emotion, Jamal is.
“I don’t answer. I don’t want food. I don’t want Rashida. I don’t want Australia. I just want mum and dad” - p. 167	Repetition	The frequent repetition reiterates Jamal’s sense of distress and desperate longing for his parents and their safety.
Andrew to Jamal, “I hate what we’re doing to you people’ he says quietly. ‘This isn’t what I thought we’d be doing and I hate being here and I’m so sorry” - p. 180	Repetition, emotive language	By Andrew employing emotive language in his dialogue, it gives insight into the varying perspectives on the refugee policies in Australia.
“The sea is like a glistening desert in the morning sun. Down on the beach I can see Mum and Dad and Bibi walking together at the water’s edge. Even though they’re picking their way through plastic bags and rotting seaweed, they look so happy my chest fills with love and I feel so lucky” - p. 181	Setting, contrast, imagery	Through Gleitzman’s clever description through the use of setting, contrast and imagery, it encapsulates how Jamal is in his own version of paradise with his family, regardless of how dismal or depressing the setting might be.
“I know this isn’t really Australia, but it feels like Australia to me” - p. 181	Symbolism	Jamal’s comment is symbolic of how Australia, which represents paradise, to him is simply being anywhere in the world, as long as it is safe and he is with his family.