

811. 111 (058)

Г14

Анна Гайдаш

READING AND TRANSLATING US WOMEN DRAMA

Навчальний посібник





000000030846

Бібліотека Київського університету ім. Б. Грінченка

29680 - ГП ЧЗ -

81.2Англ-7

Г 14

Гайдаш, Анна Владиславівна.

Reading and translating
US women drama (Читаємо та
перекладаємо жіночу
драматургію США) [Текст] :
навчальний посібник. - 2-ге вид.
перероб. і допов. - Київ, 2015. -
156 с. - 78.00 грн.

Анна Гайдаш

READING AND TRANSLATING US WOMEN DRAMA

Навчальний посібник для студентів ВНЗ

2-ге видання, доопрацьоване та доповнене

Київ ● 2015

КИЇВСЬКИЙ УНІВЕРСИТЕТ
ІМЕНІ БОРИСА ГРІНЧЕНКА
Ідентифікаційний код 02136554
БІБЛІОТЕКА

08962
29680

УДК 821.111(94)+82-2
ББК 81.2-7+84-6
Г14

Рекомендовано до друку Вченою радою Київського університету імені Бориса Грінченка
(протокол № 7 від 27.06.2013 р.)

Рекомендовано Міністерством освіти і науки України
(лист Міністерства освіти і науки України № 1/11-6632 від 06.05.2014)

Автор:

Гайдаш А. В., доцент кафедри перекладу Київського університету імені Бориса Грінченка, кандидат філологічних наук, доцент.

Рецензенти:

Висоцька Н. О., завідувач кафедри теорії та історії світової літератури Київського національного лінгвістичного університету, доктор філологічних наук, професор;

Шимчишин М. М., доцент кафедри іноземних мов Тернопільського національного економічного університету, доктор філологічних наук, доцент;

Гладуш Н. Ф., завідувач кафедри перекладу Київського університету імені Бориса Грінченка, кандидат філологічних наук, професор.

Гайдаш А. В.

Г14 **Reading and Translating US Women Drama (Читаємо та перекладаємо жіночу драматургію США)** : навч. посіб. для студ. ВНЗ / Гайдаш А. В. — 2-ге вид., доопрац. та доповн. — К. : Київ, ун-т ім. Б. Грінченка, 2015. — 156 с.
ISBN 978-617-658-010-2.

Навчальний посібник, розроблений для аудиторної і самостійної роботи студентів I курсу денної, вечірньої та заочної форм навчання зі спеціальностей «Переклад» та «Іноземна філологія (англійська мова)», містить базові матеріали з теорії драми, художніх текстів (п'єс) та супутні вправи.

Матеріали посібника спрямовані на поглиблене оволодіння реципієнтами основними лексичними одиницями комунікативної діяльності згідно з вимогами чинної робочо-навчальної програми й призначені для студентів, які вивчають «Практику усного та писемного мовлення» за спеціальністю 6.020303 «Філологія. Переклад». Кожний з наведених художніх творів відповідає певній розмовній темі. Концептуально навчальний посібник скерований на розвиток аналітичного та креативного потенціалів студентської свідомості, надаючи доволі широкий простір для самостійного тлумачення театральнo-драматичного середовища США англійською мовою.

УДК 821.111(94)+82-2
ББК 81.2-7+84-6

ISBN 978-617-658-010-2

© А. В. Гайдаш, 2015

© Київський університет імені Бориса Грінченка, 2015

CONTENTS

<i>Foreword</i>	4
Unit 1. Introduction into Drama	5
Drama and Theatre	12
Outline of American Drama	18
Unit 2. “Overtones” (Part I)	26
“Overtones” (Part II)	34
Unit 3. “W;t” (Part I)	42
“W;t” (Part II)	49
Unit 4. Home New Home	57
“And the Soul shall Dance” (Part I)	64
“And the Soul shall Dance” (Part II)	73
Unit 5. “The Art of Dining” (Part I)	80
“The Art of Dining” (Part II)	88
Unit 6. William Shakespeare and the USA	95
“Waiting for Philip Glass” (Part I)	103
“Waiting for Philip Glass” (Part II)	111
Unit 7. “Fashion; or, Life in New York” (Part I)	117
“Fashion; or, Life in New York” (Part II)	128
“Fashion; or, Life in New York” (Part III)	140
<i>Reference Literature</i>	153

FOREWORD

This collection of texts is based on the plays written by American women playwrights. They are mainly about women and their worlds — men, children, careers, health, identity and struggle with stereotypes. All of the selected plays are read well and help develop oral skills. Several dramatic pieces are experimental in form, while others are traditional, well-made plays. Three plays are offered to work out at a term for the students of the first year of studying. There is correspondence between current curriculum and the selection of reading material. Thus, in the first term the topic “Relationships: Family, Home” is accompanied by Alice Gerstenberg’s one-act “Overtones” dealing with the institute of marriage. The issue of education is represented by excerpts from a recent hit “W;t” authored by Margaret Edson. The fragments of W. Yamauchi’s play “And the Soul shall Dance” concentrate upon the notion of home. The second term studies meals and cooking in Tina Howe’s “The Art of Dining” as well as clothes and fashion in the 19th comedy of manners “Fashion” by Anna Cora Mowatt. Besides, students are offered to review Shakespeare’s heritage through the lens of the contemporary drama incorporated by Wendy Wasserstein in her playlet “Waiting for Philip Glass”.

One of the goals of this textbook is to introduce the basics of drama into a classroom. Some theoretical background is reasonably implemented in each of the units. Seven units provide sets of assignments consisting of standard tasks: students are supposed to memorize pre-reading vocabulary, read the text, answer the questions after reading, match words or idioms, translate sentences from English into Ukrainian and vice versa, enact or role-play episodes from the texts, compose sequels of the plays, etc.

A lot of attention is paid to speaking tasks based on Readers Theater techniques. Readers Theater is an enriching and productive learning activity in English. It is a group read-aloud in which individuals perform level-appropriate scripts to tell a story cooperatively. Readers Theater supports development of the learner’s external reading voice (rate, vocabulary, and pronunciation) as well as their “internal” reading voice (the voice they “hear” when reading silently), thereby strengthening both oral and reading fluency.

The given manual has proven to be successful with a number of groups of University students. The learners had fun performing the characters from the plays while developing their reading, speaking and memory skills. The manual can be recommended as a supplementary material for such courses as “History of American Literature”, “Introduction to Drama” and “Gender Studies”.

UNIT 1

INTRODUCTION INTO DRAMA

After this lesson you will be able to:

- ♦ comprehend the origins of drama;
- ♦ operate basic dramatic terms;
- ♦ describe in brief main features of tragedy and comedy.

1. Read the text about the origins of drama.

Words to know

drama — драма, драматургія
beginnings (origins) — витоки, походження
ancient — стародавній, античний
Dionysian rites [daɪəˈnɪziən] — Діонісійські обряди
fertility — плодючість, достаток, багатство, родючість
to incorporate — включати, містити
spiritual obstacles — духовні перешкоди
stage — сцена, театр, арена, підмостки
performance — вистава, дія, спектакль, гра, кіносеанс
essence — суть, сутність
theater — театр, аудиторія
play — п'єса, гра, розвага, драма
to dramatize — інсценувати, розігрувати трагедію
playwright — драматург
audience — публіка, глядачі, слухачі

DRAMA BEGINNINGS

Like other forms of literature drama tells the story of humankind in conflict with its world. Drama is as old as the earliest hunters who masked themselves and tried to act like those animals they wanted to kill. Drama grew from the most ancient and sometimes the most ordinary rituals. Comedy was born from the Dionysian rites celebrating fertility and growth. Tragedy originated from the goat songs, again incorporated in Dionysian rituals. Drama represents universal picture, on stage, of people confronting physical, mental, and spiritual obstacles.

Drama differs from other forms of literature in that it demands a stage and performances. So, drama must be performed. We go to the theater to see; that is its essence. Drama usually takes the form of a play. a play is human action or human experience dramatized for stage production. Normally drama needs a text, producers and directors, playwright and actors, theater and stage, audience and critics.

The word '*drama*' comes from the Greek word meaning "a thing done". In classical times the playwright created



for a mass audience, not for individuals. In ancient Greece playwrights were called poets, because drama was written in verse. Greek dramatic presentations were civic occasions; sometimes the performances lasted for days.

The first theorist of drama was Aristotle [ˈærɪstɒtəl]. In his book “*Poetics*” he formulated the elements of drama. He established dramatic unity: the action of the play must be a unified whole, the scene must remain the same, and the time must be limited to 24 hours. However, these rules changed. For example, W. Shakespeare (16th century) used plot conventions that did not exist in Aristotle’s time. The dramatists of the 20th century introduced episodic plots that Aristotle despised. Historical progress resulted in revolutions in stage-setting techniques. In Renaissance drama some playwrights seeking maximum popularity used fireworks, water fountains, trapdoors, flying machines, and the like.

(The McGraw Hill, *Introduction to Literature*, pp. 485–489)

2. Comprehension check.

1. When did drama appear?
2. What is the difference between drama and prose / poetry?
3. Revise who Dionysus [daɪ.əˈnaɪsəs] was.
4. How do you understand dramatization?
5. What rules did Aristotle formulate in this theory of drama?
6. What historical periods in the development of drama are mentioned in the text?

3. Translate the following words from the text into Ukrainian.

- | | | |
|-------------------|--------------------|----------------------------|
| ♦ verse | ♦ unity action | ♦ stage-setting techniques |
| ♦ civic occasions | ♦ scene | ♦ Renaissance |
| ♦ to last for | ♦ plot conventions | ♦ dramatists |
| ♦ theorist | ♦ episodic plots | ♦ trapdoors |

4. Study and comment on the following words concerning dramatic genres, classifications of drama and theatre.

genre	prologue	stage	drama	tragedy	character
melodrama	epilogue	scene	dramatic	tragic	protagonist
epic	denouement	verse	narrative	symbol	theatre
conflict	season	lyric	narration	symbolic	theatrical
aesthetic	act	text	comedy	satire	performance
leitmotif	production	script	comic	satirical	performer

5. Learn the definitions of the dramatic terms given below.

- *drama* — 1) is intended to be seen and heard on a stage in spite of other literary genres which are to be read in private;
2) belongs both to theatre and literature;
3) keeps traits of three narrative modes, namely, the epic, the lyric and the dramatic
- *dramatic criticism* — judgment of opinion on drama

- *genre (Fr)* — denotes in the theory of literature a historically formed type of literary work
- *trend* — a general direction, tendency; *to set the trend* — to start a style
- *theme* — a subject or topic of discourse or of artistic representation
- *plot* — a plan or outline of the events of a story
- *character* — a person in a play (a leading character, minor characters)
- *flashback* — a scene in a play, book etc that shows sth that happened before that point in the story

6. Memorize the terms denoting artistic means and techniques used in a dramatic work.

- | | |
|---------------------------|------------------------|
| ◆ chronological narration | ◆ interior monologue |
| ◆ flashback | ◆ allusion |
| ◆ time shifts | ◆ undercurrent meaning |
| ◆ stream of consciousness | ◆ implied idea |

7. Give English equivalents for the following terms (use tasks 1–6 as a key).

- | | | |
|-------------|----------------------|---------------------------|
| • п'еса | • часове зрушення | • головний герой |
| • драматург | • сатирична комедія | • драматичний конфлікт |
| • епілог | • потік свідомості | • лейтмотив |
| • розв'язка | • підтекст | • внутрішній монолог |
| • оповідь | • драматична колізія | • жанрові різновиди драми |

8. Match dramatic terms with their Ukrainian equivalents.

- | | |
|-----------------|----------------------------------|
| 1. playwright | A. персонаж |
| 2. stage | B. сюжет |
| 3. audience | C. драматург |
| 4. drama | D. жанр |
| 5. theater | E. п'еса |
| 6. play | F. початок, пролог |
| 7. genre | G. епізод, сцена, картина |
| 8. character | H. головний герой |
| 9. plot | I. сценарій |
| 10. scene | J. драма, драматургія |
| 11. monologue | K. театр |
| 12. protagonist | L. сцена, театр, арена, підмости |
| 13. prologue | M. монолог |
| 14. script | N. постановка |
| 15. production | O. глядачі |

9. Retell the text "Drama beginnings".



10. Read the text about two types of drama.

Words to know

farce — фарс, комедія
allegory — алегорія, іносказання
melodrama — мелодрама, театральність
burlesque [bɜːˈlesk] — бурлеск, пародія, карикатура
Aeschylus [ˈiːskiləs] — Есхіл
Sophocles [ˈsofuklɪːz] — Софокл
Euripides [juˈrɪpiˈdiːz] — Еврипід
Shakespeare [ˈʃeɪkspiər] — Шекспір
contemporary — сучасний, однієї епохи
“*Death of a Salesman*” — «Смерть комівояжера»
epoch — епоха, доба
to be doomed — бути приреченим
response — реакція, відгук, відповідь
catharsis [kəˈθɑːsɪs] — катарсис, очищення
braggart — хвалько, хвастун

FORMS OF DRAMA



The two major types of dramatic composition are comedy and tragedy. Tragedy is regarded as “serious” form of drama, while comedy provokes amusement or laughter. There are other forms of drama: farce, allegory, melodrama, burlesque, social and political drama, and so forth.

The two major dramatic modes, tragedy and comedy, are represented by contrasting masks, one sorrowful, the other joyful. The first and finest examples of tragedy are offered by the classic Greek theater of the 5th century B.C. (*Aeschylus*, *Sophocles*, *Euripides*). Then we should mention the theater of Shakespeare and

the French playwright Jean Racine. a contemporary tragedy such as Arthur Miller’s “*Death of a Salesman*” does not deal with the heroic or noble figures of Greek and Shakespearean tragedy but instead with ordinary men and women. For every epoch the sense of tragedy is individuals at war with society, the world, and themselves. The protagonists are in universal conflict between good and evil; they are doomed to pain, suffering, and often death. We come to fear for their fate and pity them for their misfortunes. Aristotle called this audience response to tragedy catharsis — purification of emotion that lets a deeper wisdom to appear.

The comic view celebrates life and affirms it. In tragedy heroes are grand and noble characters; in comedy protagonists are usually ordinary people. There are many comic stereotypes: for example, the braggart, the hypocrite, the unfaithful wife, the cuckold, the ardent young lovers. Comedies develop the surprise of the unexpected and improbable: a poor student gets a fortune, a beggar turns out to be a prince, a dead character turns up alive and well, the war ends, so things work out in the end.

Both comedy and tragedy contain changes of fortune, with the fortunes of comic characters turning from bad to good and those of tragic characters from good to bad.

(The McGraw Hill, *An Introduction to Theatre and Drama*, pp.18–20)

11. Comprehension check.

1. What dramatic forms are related to comedy?
2. Enumerate the most famous tragic playwrights.
3. What is the basic difference between tragedy and comedy?
4. Have you ever experienced catharsis?
5. Who is the funniest character among comic stereotypes to your mind?

12. Translate the following words from the text into Ukrainian.

- | | |
|------------------------|----------------|
| ♦ fortunes | ♦ to deal with |
| ♦ dramatic composition | ♦ noble |
| ♦ sorrowful | ♦ amusement |
| ♦ misfortunes | ♦ hypocrite |
| ♦ joyful | ♦ purification |
| ♦ wisdom | ♦ cuckold |
| ♦ so forth | ♦ evil |
| ♦ grand | ♦ ardent |

13. Enrich your oral and written reports by using the synonyms of the dramatic terms.

protagonist — the leading character; she / he engages the main concern of audience

antagonist — a competitor or opponent of the main character in a play

to depict — to show, to discuss, to portray, to focus on, to describe, to present, to represent, to point, to demonstrate, to emphasize, to condemn, to center round

non-verbal elements — music, mime; gestures; setting; spectacle

climax — a point at which the events in a play reach their crisis, where the maximum emotional reaction of the reader is created

denouement — the final action of a plot, in which the conflict is resolved; the outcome

14. Learn the following patterns and use them as models in discussing the dramatic activity of the playwright you are making a report on or the play you have read.

1. The woman playwright finds it necessary...
2. The scene of the play is laid in...
3. To treat the theme of...
4. The action of the drama is focused on...
5. The author transfers the conflict to a psychological plan.
6. This motif is conveyed by other means as well.
7. Her plays are rich in musical accompaniment.
8. Real historical facts undergo artistic transformation.
9. The play's uniqueness lies in its innovative technique.

10. The denouement is full of dramatic tension.
11. The characters are interested in climbing the social ladders.
12. The central elements of the plot are based on facts...
13. The plot centers around...
14. The playwright accentuates her protagonist susceptibility...
15. The author often makes use of internal monologue.

15. Find English equivalents for the following Ukrainian word combinations and sentences. Use the task 14 as a key.

- фінальні сцени
- часто застосовувати внутрішній монолог
- зацікавленість персонажів у кар'єрі
- розробляти тему

- Дія відбувається у
- Автор підкреслює сприйнятливність протагоніста.
- Драматург переносить конфлікт у сферу психології.
- Реальні історичні факти художньо переосмислюються.
- Дія твору зосереджена на таких проблемах:
- П'єси автора надзвичайно музичні.
- Авторка вважає за потрібне

16. Learn the terms denoting the components of a dramatic composition.

- | | | |
|--------------|-------------|-------------|
| ▪ exposition | ▪ archetype | ▪ catharsis |
| ▪ collision | ▪ aside | ▪ metaphor |
| ▪ subplot | ▪ cue | ▪ soliloquy |

17. Match the words with their synonyms.

- | | |
|-----------------|----------------------|
| 1. melodrama | A. knowledge |
| 2. contemporary | B. depressed |
| 3. allegory | C. enemy, opponent |
| 4. response | D. peak, culmination |
| 5. epoch | E. fable |
| 6. sorrowful | F. modern |
| 7. purification | G. era |
| 8. wisdom | H. sentimentality |
| 9. antagonist | I. catharsis |
| 10. climax | J. feedback, reply |
| 11. denouement | K. line |
| 12. to depict | L. model |
| 13. archetype | M. to describe |
| 14. hypocrite | N. monologue |
| 15. soliloquy | O. two-face |
| 16. cue | P. ending |

18. Work in pairs. Situations for improvisation.

- ◆ You are at home alone. Suddenly the telephone rings. You pick up the receiver and hear a strange voice on the other end of the line.
- ◆ It is midnight. You are walking home. Suddenly you see a shadow in front of you. You hear a voice telling you to stop.

19. Writing.

A. Write about your experience of visiting theatre either in Ukraine or abroad. What impressed you most of all: the building, atmosphere, actors and actresses or the performance itself?

B. Visit Kyiv TUZ (Kyiv Academic Theatre of Young Spectator on Lipki) and watch Shakespeare's "A Midsummer Night's Dream", a romantic comedy. Explain in your written report what you enjoyed the most and how many subplots were involved in the action.

DRAMA AND THEATER

After this lesson you will be able to:

- ◆ depict the major theatrical landmark of the USA;
- ◆ discuss pros and cons of the profession of the theatre critic;
- ◆ formulate the essence of the play.

1. Read and retell the text about the landmark of theatrical life in the USA.

Words to know

Broadway — famous avenue with the theater district in New York City

theatre critic — the individual who reviews and comments on culture, the arts, politics and entertainment in theater (театрознавець, театральний критик, рецензент)

dramaturge — a consultant to a theater company, advising them on possible repertory (у театрі — літературний консультант або «консультант постановки»)

BROADWAY



Broadway is New York City's legendary theatre district where once all new plays were born, nurtured and where stars were made. It attracted theatre producers and impresarios from the mid-19th century. The number and size of the theatres grew with New York's increasing prosperity. There was time when the brightest lights of the American stage gleamed only on Broadway — "The Great White Way".

But in a short period of few decades all that has changed. There has appeared a vast and remarkable network of professional regional theatres across the USA. However, Broadway remains the prima donna of the American theatrical experience, a powerful magnet for the country's finest performers. Yet, the upstart regional theatres have slowly but surely challenged Broadway by regularly sending the best of their seasons to New York.

Though just 25 years ago regional theatres depended entirely on Broadway-produced shows, nowadays Broadway can no longer lay claim to being the heart of American theatre. On the other hand, it has become dominated by expensive, highly technical, large-cast musicals.

(Mary C. Henderson, *American Theatre*, 1990)

2. Comprehension check.

1. What is a famous theater district in the US named for?
2. What made once Broadway "The Great White Way"?

3. Why is the legendary district not the heart of American theatre any longer nowadays?

3. Study the following words and word combinations concerning Broadway.

- *to nurture* — плекати, живити
- *to gleam* — світитися, переливатися
- *vast and remarkable network* — велика та видатна мережа
- *performer* — артист, виконавець
- *the upstart* — новомодний, який щойно з'явився, який несподівано здобув популярність
- *the best of their seasons* — свої найкращі п'єси
- *to lay claim* — претендувати

4. Learn the definitions of the dramatic terms given below.

- *producer* — the individual who oversees the staging of theatre productions
- *impresario* — a producer or manager in the theater and music industries
- *prima donna* — the leading female singer in the opera company
- *musical* — a play or motion picture in which the story line is interspersed with or developed by songs, dances, etc
- *large-cast* — many characters (з великим складом виконавців)

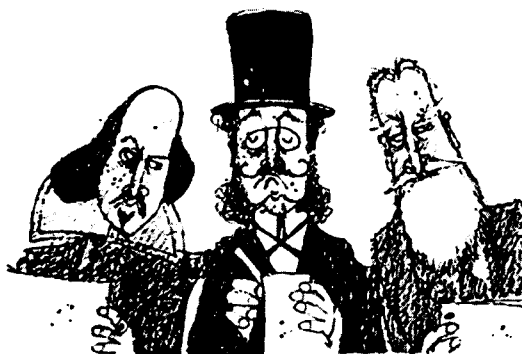
5. Study the extract given below so as to get acquainted with the specific features of drama criticism.

THE THEATRE CRITIC

The theatre critic is rarely popular and almost never honored. Real criticism is an act of writing, an effort to meet artists on their own terms. Criticism might emerge from a solitude. The critic's particular solitude shares too much space with history and precedent. The critic doesn't propose or dispose; he or she is there to report an experience, to tell a story about what one person has witnessed and understood.

For me, it has always been a privilege to write on a subject that will never change governments or prevent catastrophes. As a critic of the critic, however, I see a narrative here of achievement and loss, live theatre declaring victories over new realms while holding the line against threats from every direction, when reality turned virtual and space became cyber.

I want to believe that even badly behaved theatre is better than no theatre at all. I still trust the theatrical act. I'm reminding myself that theatre keeps vanishing, only to return again as a form offering reflective wisdom, relief from the enveloping chaos, and — also not often enough — just plain fun.



(G. Rogoff, *Vanishing Acts*, 2000)

6. Comprehension check.

1. Is the profession of theatre critic prestigious?
2. What is the background of drama criticism according to the author?
3. Do you think theatre is going to disappear?
4. Would you like to become a theatre critic? Why?

7. Study the following words and word combinations concerning theatre critic.

- *to meet artists on their own terms* — сприймати митців по-своєму
- *solitude* — самотність
- *precedent* — попередній досвід
- *new realms* — нові сфери
- *to hold the line against* — виступати проти
- *reality turns virtual* — дійсність перетворюється на вигаданий світ
- *space becomes cyber* — інтернет поглинає простір
- *badly behaved theatre* — театр з поганою репутацією
- *reflective wisdom* — вдумлива мудрість
- *enveloping chaos* — хаос довкола
- *to vanish* — зникати
- *plain fun* — проста забава

8. Memorize the terms denoting artistic means. Use these terms in your own sentences.

- *artist* — a person who produces works in any of the arts
- *criticism* — the act of passing judgment as to the merits of anything

9. Give English equivalents for the following words and word combinations (use tasks 3–4, 7–8 as a key).

- | | |
|----------------------------|------------------------------|
| • мюзикл | • виконавець |
| • митець | • новомодний |
| • «консультант постановки» | • який щойно з'явився |
| • режисер-постановник | • свої найкращі п'єси |
| • примадонна | • театр з поганою репутацією |
| • антрепренер | • попередній досвід |
| • великий склад виконавців | • самотність |
| • критика | • театрознавець |

10. Read the text about communication in theatre.

A PLAY IS COMMUNICATION

A play is all communication. Every word in it is communication — communication between actor and actor, and between the actor and the audience as they view the play.

In a good play the dialogue will be accurate and natural. It will be the way people talk. We don't talk in pattern practices and drills. We talk in ideas. We talk with emotion. We talk with feeling — and we must learn to add this to the words if we are going to have true communication.

The university students I've worked with have so much English stored up in their heads from all the reading and writing — and they are dying for a release, a way to let it out. Drama is a way to release that English. In a play we are communicating for a purpose — we are involved in a situation and with the dramatic content of the play. The students get interested in what is going to happen; they have motivation to perform the play. Even if only five people come to see the performance, they are performing for someone. Acting is doing and everyone can act.



(T. Cral, *Plays for Reading*, 1998)

11. Comprehension check.

1. Should the dialogue of the play be like textbook or resemble our daily speech?
2. What are the elements of a good play?
3. How does the author understand acting?

12. Study the following words and word combinations concerning the meaning of a play.

- *communication* — спілкування
- *the way people talk* — як розмовляють люди
- *pattern practices and drills* — шаблонні вправи
- *we talk in ideas* — ми розмовляємо роздумуючи
- *so much English stored up in their heads* — їх словниковий запас англійської мови величезний
- *to die for a release* — конче потребувати визволення
- *Acting is doing.* — Гра — це дія.

13. Translate the sentences from Ukrainian into English using the vocabulary of the lesson.

1. На Бродвеї у Нью-Йорку знаходиться знаменитий театр Метрополітен-опера.
2. Творчі пошуки консультанта постановки спрямовані на всебічне вивчення п'єси.
3. Новомодні театри презентують свої найкращі п'єси на Бродвеї.
4. Виконання п'єс допомагає студентам вільно використовувати свої знання англійської мови.
5. Коли Інтернет поглинає простір, а дійсність перетворюється на вигаданий світ, тоді навіть театри з поганою репутацією рятують від самотності.
6. Нова мисткиня претендує на місце примадонни у бродвейському театрі.
7. У п'єсах персонажі розмовляють роздумуючи.
8. Більшість театрознавців сприймають митців по-своєму.
9. Чи подобаються тобі дорогі високотехнологічні мюзикли з великим складом виконавців?

10. Дуже часто заняття сповненні шаблонних вправ.
11. Спілкування становить суть драматичного твору.
12. Театральне мистецтво пропонує глядачам вдумливу мудрість.

14. Choose the best option.

1. _____ — to allow something to be shown in public or to be available for use.
a. *to gather* b. *to release* c. *to hold* d. *to lose*
2. _____ — the writer of a book, article, play, etc.
a. *author* b. *worker* c. *impresario* d. *artist*
3. _____ — conversation which is written for a book, play or film.
a. *monologue* b. *narration* c. *story* d. *dialogue*
4. _____ — when you give your judgment about the qualities of something / someone, especially books.
a. *criticism* b. *estimation* c. *guess* d. *supposition*
5. _____ — someone who creates things with great skill and imagination.
a. *student* b. *scientist* c. *artist* d. *critic*
6. _____ — actors to play particular parts in a play, film or show.
a. *dramatists* b. *writers* c. *teachers* d. *cast*
7. _____ — a person who makes the practical / financial arrangements to make a film, play, etc.
a. *manager* b. *accountant* c. *producer* d. *employee*
8. _____ — a play or film in which part of the story is sung to music.
a. *gallery* b. *musical* c. *circus* d. *cartoon*
9. _____ — a building with seats, where people can watch a performance.
a. *theatre* b. *business* c. *playground* d. *gym*
10. _____ — a story or a description of a series of events.
a. *verse* b. *exercise* c. *experiment* d. *narrative*

15. Translate into English.

Праці сучасних американських театрознавців присвячені стану національної драми. Деякі критики сумніваються щодо її життєздатності та навіть проголошують її «смерть» через домінування кіно- та мультимедіа-мистецтв. Але спостерігається і протилежна тенденція — віра у відновлення популярності й активності театральнo-драматичної діяльності.

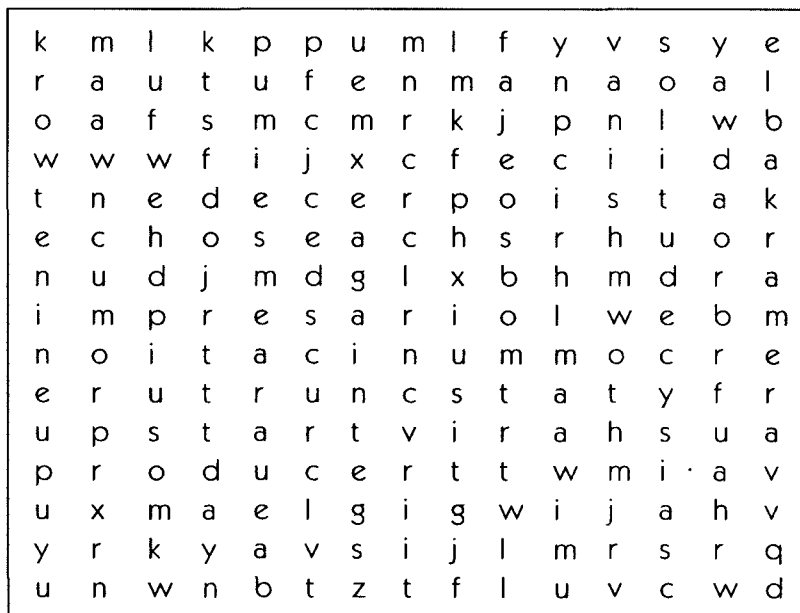
Театр США — наймолодший театр у світі. Перші спроби театрального життя і перші п'єси Нового Світу виникли наприкінці XVIII ст. Тоді колоніальний театр базував-

ся на британському та європейському репертуарі. Театральне мистецтво в колоніях мало пуританську атмосферу. Драматична дія мала форму монологів або діалогів. На території заселення — Східному узбережжі — майже не було театральних приміщень. У другій половині XVII — на початку XVIII ст. поширилися гастролі професійних труп з Великої Британії та з'явилися перші театральні приміщення. Втім, прорив тривав не дуже довго — Війна за незалежність зачинила двері театрів. Щоправда, саме воєнні конфлікти актуалізували появу перших автентичних п'єс Нового Світу — «Контраст» Р. Тайлера ("The Contrast", 1787) та «Андре» В. Данлепа ("Andre", 1798).

16. Work in pairs. Situation for improvisation.

- ♦ At the theatre you discover that another person is sitting in your seat.
Explain that she / he is in the wrong seat.

18. Find and mark all the words hidden inside the box.



artist	nurture
broadway	performer
communication	precedent
criticism	producer
dramaturge	remarkable
gleam	solitude
impresario	upstart
musical	vanish
network	vast

19. Writing.

Write about your experience of watching a play written by American playwright in one of the Ukrainian theatres: choose from "Love Letters" by A. R. Guerney in "Akter" theatre, "Master-Class of Maria Callas" by Terence MacNelly in "Theatre on Podol", "Luv" by Murray Schisgal in "Molodyi Teatr".

OUTLINE OF AMERICAN DRAMA

After this lesson you will be able to:

- ♦ outline history of American drama;
- ♦ depict peculiarities of US women dramatic writings.

1. Read the text.

Words to know

historical outline — історичний нарис
settlers — поселенці
main concept — головна ідея
extensive borrowings — чимало запозичень
new developments — нові події
"Desire Under the Elms" — «Кохання під берестками»
"A Moon for the Misbegotten" — «Місяць для безталанних»
"Long Day's Journey into Night" — «Довга подорож у ніч»
realistic core — реалістичний стрижень
a seating capacity — кількість сидячих місць

HISTORICAL OUTLINE OF AMERICAN DRAMA

Drama has been a late development in American culture, because the first immigrants — Puritans — disliked any forms of "entertainment" in colonies. Besides the settlers were "too occupied with the business of surviving" and did not "engage American talents, the American mind or American reality" into their early culture. Instead they were influenced by European traditions in theatre.

The national American drama emerged in the course of the Independence War (1775 – 1783). Its main concept was moral education. Melodrama became the most popular genre at that time. Also one of the important traits of American drama was and still is entertainment. It took the forms of comedy, musical, vaudeville, and minstrel show in the 19th century. Those plays had extensive borrowings from new developments in European theater.

In fact authentic American drama was developed in the first half of the 20th century. Eugene O'Neill (1888–1953) is considered to be the founder of modern American drama.



He is the only Nobel laureate among all the US playwrights. His plays were the first to introduce realism into American drama. In Ukraine Vasyl Dovzhyk translated his famous tragedy "Desire Under the Elms" in the 70s. "A Moon for the Misbegotten" was rendered into Ukrainian by Victor Gumeniuk in 1989. Finally 2006 saw the production of "Desire Under the Elms" in Ukrainian in Cherkasy. However the most famous drama "Long Day's Journey into Night" written by Eugene O'Neill hasn't been translated into Ukrainian yet.

After the Second World War the works of Arthur Miller (1915–2005), Tennessee Williams (1911–1983) and Edward Albee (b. 1928) dominated the American stage. These three playwrights are the titans of post-war drama on Broadway. A. Miller, T. Williams and E. Albee worked out strong realistic core and social dimension in their dramas. Also they focused on different versions of the American Dream.



The Off-Broadway movement started in the 1950s, as a reaction to the commercialism of Broadway. Off-Broadway provided an “outlet for a new generation” of creative artists. Today an Off-Broadway theatre is a professional venue in New York City with a seating capacity between 100 and 499. These theatres are smaller than Broadway theatres.

The Off-Off-Broadway movement began in 1958 as a reaction to Off-Broadway. The first venues were coffeehouses. So Off-Off-Broadway productions in New York City are those in theatres that are smaller than Broadway and Off-Broadway ones.

When we talk about contemporary drama in US, we mean all the dramatic works starting from the 1960s. Their typical features are decentralization, plurality of perspectives and multiculturalism (race, gender, regional, ethnic and sexual minorities). Among general characteristics we can name a persistent touch of melodrama and affection for family drama as a favorite genre.

2. Comprehension check.

1. Why has drama been a late development in American culture?
2. What dramatic forms appeared in American theatre in the 19th century?
3. Who is the most prominent US playwright? Why?
4. What is the difference between Broadway, Off-Broadway and Off-Off-Broadway?

3. Study the following words and word combinations. Use them in your own sentences.

- *Puritans* — people who believe that self-control and hard work are important and that pleasure is wrong or unnecessary
- *entertainment* — shows, films, television, or other performances or activities that entertain people, or a performance of this type
- *vaudeville* — a type of theatre entertainment in the 1800s and early 1900s which included music, dancing and jokes
- *minstrel show* — a show of dance, song, and jokes intended to make black people seem simple and unimportant, popular before and after the American Civil War and performed by people who darkened their faces to amuse the white people who came to see it
- *authentic* — real, true

4. Translate into Ukrainian.

- | | | |
|-------------------|--------------------|-------------------------|
| ♦ founder | ♦ to render | ♦ a persistent touch of |
| ♦ minorities | ♦ outlet | |
| ♦ moral education | ♦ social dimension | |

5. Match the words with their antonyms.

- | | |
|---------------|-----------------|
| 1. historical | A. same |
| 2. main | B. traveler |
| 3. settler | C. national |
| 4. new | D. tragedy |
| 5. realistic | E. destroyer |
| 6. occupied | F. hatred |
| 7. emerge | G. contemporary |
| 8. comedy | H. disappear |
| 9. founder | I. ancient |
| 10. different | J. boring |
| 11. regional | K. fantastic |
| 12. affection | L. minor |

6. Translate the following words and word combinations into English.

- | | |
|------------------------------------|----------------------------------|
| • множинність перспектив | • виховання моралі |
| • вплив європейських традицій | • відчутна присутність мелодрами |
| • поза-бродвейський рух | • загальна характеристика |
| • національні меншини | • нобелівський лауреат |
| • соціальний вимір | • професійний заклад |
| • віддушина для молодого покоління | • відчувати неприязнь до розваг |

7. Retell the text "Historical Outline of American Drama".



8. Read and retell the text.

Words to know

- "*night, Mother*" — «Добраніч, мамо» (найвідоміша п'єса Марши Норман)
"*Crimes of the Heart*" — «Злочини серця» (найпопулярніша п'єса Бет Хенлі)
"*The Heidi Chronicles*" — «Хроніки Хайді» (найзнаменитіша п'єса Венді Вассерстайн)
to hit one's stride — досягти великих успіхів
emotionally disturbed children — діти з психічними порушеннями
real and fictive time — дійсний та сценічний час
to commit suicide — покінчити життя самогубством
patterned speech — мова, сповнена кліше
destined for an unquiet life — приречені на неспокійне життя
to seize a last chance at — скористатися останньою можливістю
an individual vein — особистий стиль
canny observations — розсудливі спостереження
to appraise all of the reasons for living — оцінити всі переваги життя
to adhere to one's plan — дотримуватися плану

to be at home and sometimes in sympathy — відчувати спорідненість та прихильність
the land of gentle manners and magnolias — край чемних манер та магнолій
the battleground between the eternal feminine and the liberated — предмет суперечки між вічною жіночністю та емансипованістю

US WOMEN PLAYWRIGHTS OF THE 80s

Women playwrights have recently hit their stride in the works of Beth Henley, Tina Howe, Marsha Norman, and Wendy Wasserstein. Beth Henley has given her plays a strongly regional flavor. All of these playwrights taken separately contribute an individual vein; taken together, they form a larger picture of American society.

For Marsha Norman, writing plays is “an act of faith”. She believes that playwrights represent the “primary life force, the constantly beating heart of the theatre.” Her own childhood in the suburbs of Louisville, Kentucky, was filled with theatre. Marsha found a creative home in the Actors Theatre of Louisville nearby her. After graduating from Agnes Scott College in Atlanta, she returned to her native city to work with emotionally disturbed children. When she began to write, she worked for newspapers and wrote children’s literature.

She became playwright-in-residence for the Actors Theatre of Louisville. In 1983 Norman won Pulitzer Prize for *‘night, Mother*, a grim exercise of human self-examination. It ran for 90 minutes both in real and fictive time. The drama enacts the battle between a daughter and her mother for the daughter’s life. a few minutes after the curtain rises, Jessie announces that she intends to commit suicide and from this moment until the audience hears the gunshot, she and her mother retrace all the events in Jessie’s life and appraise all of the reasons for living — or not living — that both offer. In the end, Jessie finds no hope and adheres to her plan.

The plays of Beth Henley frequently probe the traditional role of Southern women, with whom she is very much at home and sometimes in sympathy. Born in Jackson, Mississippi, she was educated at Southern Methodist University and the University of Illinois. The play that has brought her the most attention (and a Pulitzer Prize) is *Crimes of the Heart*, which originated at the Actors Theatre of Louisville, moved to Off Broadway, then to Broadway in 1980. Beth has shown a different side of Southern life in the USA. She brings a slightly askew comic vision to the land of gentle manners and magnolias, creating characters whose real life is hidden behind the “ma’ams” and “sirs” of their patterned speech.

In *Crimes of the Heart*, a family reacts to the revelation that one of the sisters attempted to murder her husband. Henley’s technique is to write in quick vignettes, which are sometimes farcical. The woman playwright depicts a life that is both funny and evil in the New / Old South.

The “new woman” has found her advocate, protector, and also dissector in Wendy Wasserstein in drama. She has made her protagonists the battleground between the eternal feminine and the liberated. In her plays she draws upon her own life and experiences as the daughter of a middle class Brooklyn Jewish family. a graduate of Mount Holyoke College in Massachusetts and the Yale School of Drama, she views all women of her generation as part of a sisterhood destined for an unquiet life.

Her most famous play — *The Heidi Chronicles* — was honored by Pulitzer and Susan Smith Blackburn Prizes. It consists of a series of vignettes. Each vignette propels the character to new circumstances, from a Chicago girls’ school mixer to an apartment in New York today. The woman protagonist — an art historian — slowly comes to the realization that life is passing her by, and seizes a last chance at pure womanhood by adopting a baby. The dialogue is sharp and witty throughout the whole dramatic piece.

Generally speaking, the subjects of motherhood, femininity and marriage are frequent themes in Wendy Wasserstein's plays as well as her canny observations of modern women struggling to control their own destinies.

(M. C. Henderson, *American Theatre*, 1990)

9. Answer the questions after the text.

1. Why did Marsha Norman win Pulitzer Prize for “*night, Mother*” in 1983?
2. What traits are represented in Beth Henley's plays?
3. How do you perceive notions of sisterhood and womanhood according to Wendy Wasserstein's plays?
4. What is in common amongst US women playwrights of the 80s?

10. Give Ukrainian equivalents for the following words and word combinations.

Example: *playwright-in-residence* — драматург, який викладає літературу в університеті або коледжі

- | | |
|--|--|
| ♦ regional flavor | ♦ a grim exercise of self-examination |
| ♦ to retrace the events | ♦ to probe the role |
| ♦ to originate | ♦ to bring a slightly askew comic vision |
| ♦ revelation | ♦ technique is to write in quick vignettes |
| ♦ to draw upon | ♦ farcical |
| ♦ dissector | ♦ sisterhood |
| ♦ mixer | ♦ pure womanhood |
| ♦ The dialogue is sharp and witty throughout the whole dramatic piece. | |

11. Find English equivalents for the following Ukrainian word combinations.

- | | |
|--|-------------------------------------|
| • досягти великих успіхів | • з психічними порушеннями |
| • особистий стиль | • розсудливі спостереження |
| • догравати провідну роль в | • дотримуватися плану |
| • історичний нарис | • чимало запозичень |
| • «Довга подорож у ніч» | • кількість сидячих місць |
| • поселенці | • нові події |
| • реалістичний стрижень | • справжній (автентичний) |
| • сестринство | • край чемних манер та магнолій |
| • дійсний та сценічний час | • «Злочини серця» |
| • приречені на неспокійне життя | • скористатися останньою можливістю |
| • предмет суперечки між вічною жіночністю та емансипованістю | |

12. Translate into Ukrainian.

1. Despite his apparent liberal views, he's really something of a puritan.
2. This season's entertainments include five new plays and several concerts of Chinese and Indian music.
3. He was there and saw what happened, so his is the only authentic account.
4. She is the founder and managing director of the company.
5. You get to know lots of people at college if you're a good mixer.

6. She is rendering the book into English from Ukrainian.
7. The drama deals with a girl's journey towards womanhood.
8. This book came as a complete revelation to me.
9. The man probed the role of an interviewer.
10. Director gave us a particular flavour of the play.
11. The whole situation has become farcical.
12. She has a reputation for being a protector of women's rights.
13. She wrote several vignettes of small-town life.
14. We then heard what sounded like a gunshot in the hall.
15. Actors often appraise their own performance.

13. Match the terms with their definitions.

- | | |
|------------------|---|
| 1. to contribute | A. to try to do sth, especially sth difficult |
| 2. faith | B. understanding and care for someone else's suffering |
| 3. childhood | C. the group of people together in one place to watch or listen to a play, film, someone speaking, etc |
| 4. suburbs | D. a social group that consists of well-educated people, such as doctors, lawyers, and teachers, who have good jobs and are neither very rich nor very poor |
| 5. native | E. the time when someone is a child |
| 6. to enact | F. to write articles for a newspaper, magazine or book |
| 7. curtain | G. great trust or confidence in sth or someone |
| 8. audience | H. relating to or describing someone's country of birth or someone who was born in a particular country or place |
| 9. sympathy | I. someone who writes about or studies history |
| 10. to attempt | J. the large screen of heavy material in a theatre which separates the stage from the area of performance |
| 11. middle class | K. the outer area of a town, rather than the shopping and business centre in the middle |
| 12. historian | L. to put sth into action |

14. Translate into English.

Жіноча драма — сукупність п'єс, написаних тими жінками-драматургами США, які отримали національне визнання і були реалізовані через постановку на сценах Бродвею, оскільки Бродвей є контекстом, в якому п'єси набувають статусу канонізованої літератури.

Серед жінок-драматургів в американському театрі 1980-х років вирізняються Марша Норман, Бет Хенлі та Венді Вассерстайн. Кожна з них ставить питання про роль жінки в сучасному суспільстві, розвиває тему сестринства та досліджує відносини дітей та батьків. Венді Вассерстайн (1950–2006) — авторка 11 п'єс. Персонажі її творів зайняті пошуками жіночої ідентичності. Її найвідоміша п'єса «Хроніки Хайді» принесла письменниці для театру Пулітцерівську премію. Це драма про те, наскільки важко примирити феміністичні ідеї з традиційними жіночими цінностями — коханням, заміжжям, материнством. Епізодична побудова твору дійсно нагадує хроніку: дія охоплює період з 1965 року, коли героїня ще вчиться у школі, до 1989 року, тобто її сучасності. У Хайді непрості стосунки з чоловіками, яким не потрібна вдома жінка-

феміністка з успішною кар'єрою. У фіналі п'єси Хайді залишається наодинці з дочереною дівчинкою, якій, сподівається героїня, буде легше знайти щастя.

(Н. Висоцька, *Сучасна драматургія США*, 2002)

15. Give synonyms to the following words and word combinations.

- | | |
|------------------------|-----------------|
| 1. playwrights | A. to last |
| 2. to hit one's stride | B. local |
| 3. regional | C. play |
| 4. to form | D. conventional |
| 5. to believe | E. fateful |
| 6. creative home | F. discovery |
| 7. to graduate from | G. dramatists |
| 8. grim | H. to succeed |
| 9. to run for | I. to finish |
| 10. drama | J. to create |
| 11. traditional | K. to consider |
| 12. revelation | L. inspiration |

16. Work in pairs. Situations for improvisation.

- ◆ The car in front of your car suddenly stops, and you cannot avoid hitting it. Both cars are damaged. The driver gets out of her / his car and comes toward you.
- ◆ Your house has been robbed. You call the police. When the police officer comes, she / he asks you a number of questions.

17. Writing.

There are a number of Ukrainian women dramatists. Some of them are world-known like Lesya Ukrainka (the author of the enchanting play "Lisova pisnia"). Find out more female names in contemporary Ukrainian drama (e.g. *Neda Nezhdana*) and write a short report on some of them.

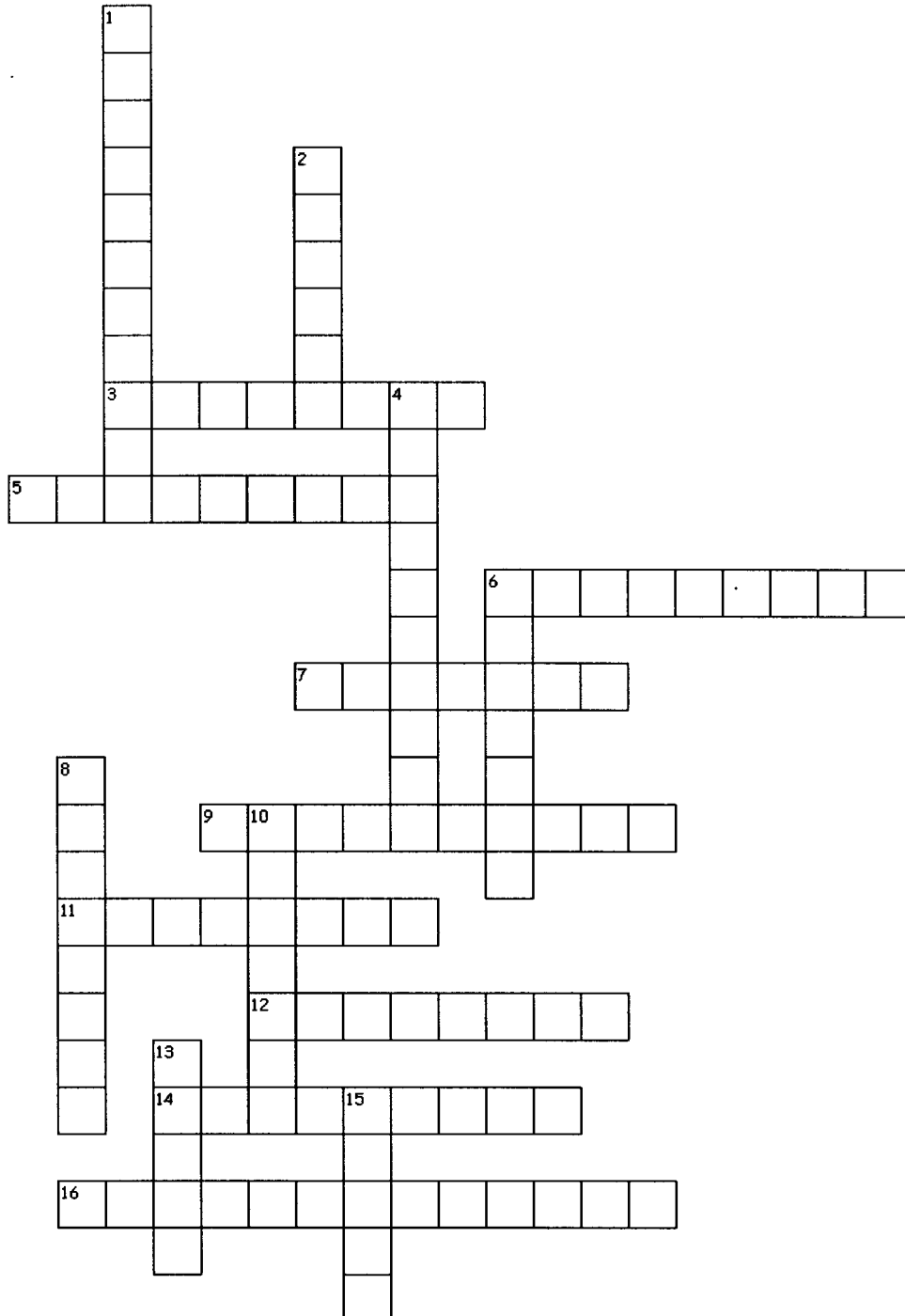
18. Fill in the criss-cross puzzle below.

ACROSS →

- 3. the group of people together in one place to watch or listen to a play or film
- 5. someone who writes about or studies history
- 6. the time when someone is a child
- 7. the outer area of a town, rather than the shopping and business centre in the middle
- 9. a type of theatre entertainment in the 1800s and early 1900s which included music, dancing and jokes
- 11. people who believe that self-control and hard work are important and pleasure is wrong or unnecessary
- 12. a show of dance, song, and jokes intended to make black people seem simple and unimportant, popular before and after the American Civil War and performed by people who darkened their faces to amuse the white people who came to see it
- 14. real, true
- 16. shows, films, television, or other performances

DOWN ↓

1. a social group that consists of well-educated people, such as doctors, lawyers, and teachers, who have good jobs and are neither very rich nor very poor
2. relating to or describing someone's country of birth or someone who was born in a particular country or place
4. to write articles for a newspaper, magazine or book
6. the large screen of heavy material in a theatre which separates the stage from the area of performance
8. understanding and care for someone else's suffering
10. to try to do sth, especially sth difficult
13. great trust or confidence in sth or someone
15. to put sth into action



UNIT 2

OVERTONES

(Part I)

After this lesson you will be able to:

- ♦ describe the “new woman”;
- ♦ analyze the play “Overtones”;
- ♦ use vocabulary and collocations related to the topic “Family and Marriage”;
- ♦ perform reading skills in roles.

1. Read the text.

Words to know

workforce — трудові ресурси
swell of industry — швидкий розвиток промисловості
employees — працівники, робітники, службовці
to be there to answer the call — бути наготові прийняти виклик
to push the bounds — розширювати межі
to call for equal rights — закликати до рівних прав
opinionated — впертий, свавільний, самовпевнений
self-determined — незалежний, чинний на свій розсуд
previous generations — попередні покоління
socialites — люди, що належать до вищого світу; люди з високим суспільним становищем
overtones — приховані натяки
unconscious — несвідоме; несвідомий
cultured and refined selves — освічені та витончені особистості
unique convention — єдиний у своєму роді прийом, незвичайна техніка
have a successful run — вдалі постановки

THE “NEW WOMAN” BY ALICE GERSTENBERG



In the early 1900s an increasing number of women were leaving their homes and entering the workforce. The swell of industry taking place in the United States created more jobs than could be filled by the male population. More employees were needed to work in the new factories and industries, and women were there to answer the call. They were now not merely wives and mothers, but active participants in the economy, and this newfound independence led many to question their place within society. They began to push the bounds of acceptable behavior and to call for equal rights and the right to have a say in matters of government. The “new woman” had more power, was more opinionated, and was more self-determined than females of the previous generations had been.

One of such new women used to be Alice Gerstenberg, who was born August 2, 1885, in Chicago, Illinois. Her parents were wealthy socialites. She was educated at Kirkland School and then attended Bryn Mawr, a college known for providing education to many high society women. During this time, she began writing plays and performing in college theatrical productions.

Alice Gerstenberg's "Overtones" is the earliest example of a play that dramatizes the unconscious on stage. In it Gerstenberg uses two actresses for both Margaret and Harriet to represent the single character of Margaret and Harriet. In "Overtones" Harriet and Margaret are the cultured and refined selves, while Hetty and Maggie represent the wild, primitive desires of these same women. Using two women to play one character was a unique convention that had not been seen before. This new technique, along with Gerstenberg's ability to write witty, interesting dialogue made the play an instant success. "Overtones" was first produced November 8, 1915, by the Washington Square Players at the Bandbox Theater in New York.

At the time of its production, Sigmund Freud had recently made his first trip to the United States, and the publication of his works had spread interest in the workings of the unconscious mind. Freud's theories were a common topic of discussion.

"Overtones" was presented by numerous theatres across the country, had a successful run and was performed in London by the great actress Lily Langtry. It is still presented by regional theatres and universities today and remains one of the finest examples of the dramatization of Freudian theory to date.

2. Comprehension check.

1. How do you understand the notion of the "new woman"?
2. Retell in brief main points of Alice Gerstenberg's biography.
3. When was the play "Overtones" written and first performed? Was it successful in its time and nowadays?
4. What is the background of the drama? Trace down the role of S. Freud's influence upon Alice Gerstenberg's mind.
5. Is the play experimental? How would you define its genre? Comment on the structure of the play.

3. Study the following words and word combinations. Use them in your own sentences.

- *overtones* — sth that is suggested, but is not clearly stated
- *male* — belonging or relating to men or boys
- *female* — belonging or relating to women
- *acceptable* — satisfactory and able to be agreed to or approved of; just good enough, but not very good
- *government* — the group of people who officially control a country
- *witty* — using words in a clever and funny way

4. Translate into English.

- | | |
|-----------------------------|----------------------------------|
| • зростаюча кількість жінок | • чоловіча частина населення |
| • прийнятна поведінка | • мати право голосу |
| • урядові справи | • навчатися в університеті |
| • вищий світ | • студентські театральні вистави |

- інсценувати підсвідоме
- дотепні діалоги
- спільна тема для розмов
- було недостатньо для збільшення кількості нових робочих місць
- ставити під сумнів своє місце у суспільстві
- дикі, первісні пристрасті
- миттєвий успіх
- на сьогодні



5. A. Read the text.

Words to know

primitive self — примітивне «я»; двійник
“jealous” green — «отруйний» світло-зелений колір
to shadow — слідувати
staccato voices — уривчасті голоси
my trained self — моє друге «я»; моє освічене «я»
Suits me. — Нормально.
to make the best of the good points — робити все можливе
to keep on the mask — носити маску
subtle — витончений
the cleverness of one’s artifice — майстерні махінації
by all means — неодмінно
to keep one’s poise — зберігати самовладання
out of spite — на зло
Don’t muss me! — Не збивай мене з пантелику!
Show Mrs. Caldwell up. — Запросіть пані Колдуелл.

OVERTONES

(a play in one-act)

Characters:

Harriet — a cultured woman
Hetty — her primitive self
Margaret — a cultured woman
Maggie — her primitive self

Harriet’s fashionable living room. The door at the back leads to the hall. In the centre a tea table with a chair either side. At the back a cabinet. Harriet’s gown is a light, “jealous” green. Her counterpart, Hetty, wears a gown of the same design but in a darker shade. Margaret wears a gown of lavender chiffon while her counterpart, Maggie, wears a gown of the same design in purple, a purple scarf veiling her face. Chiffon is used to give a sheer effect, suggesting a possibility of primitive and cultured selves merging into one woman. The primitive and cultured selves never come into actual physical contact but try to sustain the impression of mental conflict. Harriet never sees Hetty, never talks to her but rather thinks aloud looking into space. Hetty, however, looks at Harriet, talks intently and shadows her continually. The same is true of Margaret and Maggie. The voices of the cultured women are affected and lingering, the voices of the primitive impulsive and more or less staccato. When the curtain rises Harriet is seated right of tea table, busying herself with the tea things.

Hetty: Harriet. *(There is no answer.)* Harriet, my other self. *(There is no answer.)* My trained self.

Harriet: *(listens intently)* Yes?

(From behind Harriet's chair Hetty rises slowly.)

Hetty: I want to talk to you.

Harriet: Well?

Hetty: *(looking at Harriet admiringly)* Oh, Harriet, you are beautiful today.

Harriet: Am I presentable, Hetty?

Hetty: Suits me.

Harriet: I've tried to make the best of the good points.

Hetty: My passions are deeper than yours. I can't keep on the mask as you do. I'm crude and real, you are my appearance in the world.

Harriet: I am what you wish the world to believe you are.

Hetty: You are the part of me that has been trained.

Harriet: I am your educated self.

Hetty: I am the rushing river; you are the ice over the current.

Harriet: I am your subtle overtones.

Hetty: But together we are one woman, the wife of Charles Goodrich.

Harriet: There I disagree with you, Hetty, I alone am his wife.

Hetty: *(indignantly)* Harriet, how can you say such a thing!

Harriet: Certainly. I am the one who flatters him. I have to be the one who talks to him. If I gave you a chance you would tell him at once that you dislike him.

Hetty: *(moving away)* I don't love him, that's certain.

Harriet: You leave all the fibbing to me. He doesn't suspect that my calm, suave manner hides your hatred. Considering the amount of scheming it causes me it can safely be said that he is my husband.

Hetty: Oh, if you love him –

Harriet: I? I haven't any feelings. It isn't my business to love anybody.

Hetty: Then why need you object to calling him my husband?

Harriet: I resent your appropriation of a man who is managed only through the cleverness of my artifice.

Hetty: You may be clever enough to deceive him, Harriet, but I am still the one who suffers. I can't forget he is my husband. I can't forget that I might have married John Caldwell.

Harriet: How foolish of you to remember John, just because we met his wife by chance.

Hetty: That's what I want to talk to you about. She may be here at any moment. I want to advise you about what to say to her this afternoon.

Harriet: By all means tell me now and don't interrupt while she is here. You have a most annoying habit of talking to me when people are present. Sometimes it is all I can do to keep my poise and appear not to be listening to you.

Hetty: Impress her.

Harriet: Hetty, dear, is it not my custom to impress people?

Hetty: I hate her.

Harriet: I can't let her see that.

Hetty: I hate her because she married John.

Harriet: Only after you had refused him.

Hetty: *(turning on Harriet)* Was it my fault that I refused him?

Harriet: That's right, blame me.

Hetty: It was your fault. You told me he was too poor and never would be able to do anything in painting. Look at him now, known in Europe, just returned from eight years in Paris, famous.

Harriet: It was too poor a gamble at the time. It was much safer to accept Charles's money and position.



Hetty: And then John married Margaret within the year.

Harriet: Out of spite.

Hetty: Freckled, gawky-looking thing she was, too.

Harriet: (a little sadly) Europe improved her. She was stunning the other morning.

Hetty: Make her jealous today.

Harriet: Shall I be haughty or cordial or caustic or –

Hetty: Above all else you must let her know that we are rich.

Harriet: Oh, yes, I do that quite easily now.

Hetty: You must put it on a bit.

Harriet: Never fear.

Hetty: Tell her I love my husband.

Harriet: My husband –

Hetty: Are you going to quarrel with me?

Harriet: (Moves away.) No, I have no desire to quarrel with you. It is quite too uncomfortable. I couldn't get away from you if I tried.

Hetty: (stamping her foot and following Harriet) You were a stupid fool to make me refuse John, I'll never forgive you – never –

Harriet: (stopping and holding up her hand) Don't get me all excited. I'll be in no condition to meet her properly this afternoon.

Hetty: (passionately) I could choke you for robbing me of John.

Harriet: (retreating) Don't muss me!

Hetty: You don't know how you have made me suffer.

Harriet: (beginning to feel the strength of Hetty's emotion surge through her and trying to conquer it) It is not my business to have heartaches.

Hetty: You're bloodless. Nothing but sham – sham – while I –

Harriet: (emotionally) Be quiet! I can't let her see that I have been fighting with my inner self.

Hetty: And now after all my suffering you say it has cost you more than it has cost me to be married to Charles. But it's the pain here in my heart – I've paid the price – I've paid – Charles is not your husband!

Harriet: (trying to conquer emotion) He is.

Hetty: (Follows Harriet.) He isn't.

Harriet: (weakly) He is.

Hetty: (towering over Harriet) He isn't! I'll kill you!

Harriet: (overpowered, sinks into a chair) Don't – don't – you're stronger than I – you're –

Hetty: Say he's mine.

Harriet: He's ours.

Hetty: (The telephone rings.) There she is now.

(Hetty hurries to phone but Harriet regains her supremacy.)

Harriet: (authoritatively) Wait! I can't let the telephone girl down there hear my real self. It isn't proper. (into the phone) Show Mrs. Caldwell up.

Hetty: I'm so excited, my heart's in my mouth.

Harriet: (At the mirror.) a nice state you've put my nerves into.

Hetty: Don't let her see you're nervous.

Harriet: Quick, put the veil on, or she'll see you shining through me.

Harriet takes a scarf of chiffon that has been lying over the back of a chair and drapes it on Hetty, covering her face. The chiffon is the same color of their gowns but paler in shade so that it pales Hetty's darker gown to match Harriet's lighter one. As Hetty moves in the following scene the chiffon falls away revealing now and then the gown of deeper dye underneath.

Hetty: Tell her Charles is rich and fascinating — boast of our friends, make her feel she needs us.

Harriet: I'll make her ask John to paint us.

Hetty: That's just my thought — if John paints our portrait —

Harriet: We can wear an exquisite gown —

Hetty: And make him fall in love again and —

Harriet: (*schemingly*) Yes.

(Margaret parts the portieres back centre and extends her hand.

Margaret is followed by her counterpart Maggie.)

Harriet: Oh, Margaret, I'm so glad to see you!

Hetty: (*to Maggie*) That's a lie.

Margaret: (*in superficial voice throughout*) It's enchanting to see you, Harriet.

Maggie: (*in emotional voice throughout*) I'd bite you, if I dared.

Harriet: (*to Margaret*) Wasn't our meeting a stroke of luck?

Margaret: (*coming down left of table*) I've thought of you so often, Harriet; and to come back and find you living in New York.

Harriet: (*coming down right of table*) Mr. Goodrich has many interests here.

Maggie: (*to Margaret*) Flatter her.

Margaret: I know, Mr. Goodrich is so successful.

Hetty: (*to Harriet*) Tell her we're rich.

Harriet: (*to Margaret*) Won't you sit down?

Margaret: (*takes a chair*) What a beautiful lamp!

Harriet: Do you like it? I'm afraid Charles paid an extravagant price.

Maggie: (*to Hetty:*) I don't believe it.

Margaret: (*sitting down, to Harriet*) I am sure he must have.

Harriet: (*sitting down*) How well you are looking, Margaret.

Hetty: Yes, you are not. There are circles under your eyes.

Maggie: (*to Hetty*) I haven't eaten since breakfast and I'm hungry.

Margaret: (*to Harriet*) How well you are looking, too.

Maggie: (*to Hetty*) You have hard lines about your lips, are you happy?

Hetty: (*to Harriet*) Don't let her know that I'm unhappy.

Harriet: (*to Margaret*) Why shouldn't I look well? My life is full, happy, complete —

Maggie: I wonder.

Hetty: (*in Harriet's ear*) Tell her we have an automobile.

Margaret: (*to Harriet*) My life is complete, too.

Maggie: My heart is torn with sorrow; my husband cannot make a living. He will kill himself if he does not get an order for a painting.

Margaret: (*laughs*) You must come and see us in our studio. John has been doing some excellent portraits. He cannot begin to fill his orders.

Hetty: (*to Harriet*) Tell her we have an automobile.

Harriet: (*to Margaret*) Do you take lemon in your tea?

Margaret: Take cream. It's more filling.

Margaret: (*looking nonchalantly at tea things*) No, cream, if you please. How cozy!

Maggie: (*glaring at tea things*) Only cakes! I could eat them all!

Harriet: (*to Margaret*) How many lumps?

Maggie: (*to Margaret*) Sugar is nourishing.

Margaret: (to Harriet) Three, please. I used to drink very sweet coffee in Turkey and ever since I've –

Hetty: I don't believe you were ever in Turkey.

Maggie: I wasn't, but it is none of your business.

Harriet: (pouring tea) Have you been in Turkey, do tell me about it.

Maggie: (to Margaret) Change the subject.

Margaret: (to Harriet) You must go there. You have so much taste in dress you would enjoy seeing their costumes.

Maggie: Isn't she going to pass the cake?

Margaret: (to Harriet) John painted several portraits there.

Hetty: (to Harriet) Why don't you stop her bragging and tell her we have an automobile?

Harriet: (offers cake across the table to Margaret) Cake?

Maggie: (Stands back of Margaret, shadowing her as Hetty shadows Harriet. Maggie reaches claws out for the cake and groans with joy.) At last! *(But her claws do not touch the cake.)*

Margaret: (With a graceful, nonchalant hand places cake upon her plate and bites at it slowly and delicately.) Thank you.

Hetty: (to Harriet) Automobile!

B. Role-play the polylogue on page 31.

6. Comprehension check.

1. Where and when does the action take place?
2. Who is the protagonist?
3. Why does Harriet say: "I haven't any feelings. It isn't my business to love anybody"?
4. What is the conflict of the play?
5. Comment on the stylistic choice of the characters.
6. What is the genre of this play?

7. Give Ukrainian equivalents for the following expressions.

- | | |
|-----------------------|------------------------------|
| ♦ to boast of friends | ♦ out of spite |
| ♦ to stroke of luck | ♦ one's heart in one's mouth |
| ♦ gawky-looking | ♦ rushing river |

8. Translate into English.

1. Ти повинна прикидатися.
2. Мені бути гордовитою чи привітною, саркастичною чи...
3. У веснянках, до того ж простакувата на вигляд.
4. Це була занадто ризикована ставка на той час.
5. Ти маєш найбільш прикру звичку говорити зі мною у присутності людей.
6. Як легковажно згадувати Джона.
7. Я обурююся твоєму привласненню чоловіка.
8. За моїми незворушними, чемними манерами ховається твоя ненависть.
9. Ти — лід над течією.
10. Я — груба і справжня, ти — мій зовнішній вигляд у світі.

11. Мої пристрасті глибші, ніж твої.

12. Хетті, я гарно виглядаю?

9. Translate into Ukrainian.

♦ to fib	♦ caustic	♦ sham	♦ to gloat	♦ impervious
♦ haughty	♦ to choke	♦ bloodless	♦ congenial	♦ to taunt
♦ inducement	♦ despondent	♦ nonchalantly	♦ subtle	♦ to flatter
♦ to muss	♦ propitious	♦ gown	♦ indignantly	♦ counterpart
♦ schemingly	♦ to stun	♦ chiffon	♦ law	♦ to veil

10. Translate into English.

Знана американська жінка-драматург Еліс Герстенберг за життя була відома і як актриса, і як активіст руху Малого театру. Єдина дитина в сім'ї заможних батьків Еріха і Джулії Герстенбергів, Еліс народилася у Чикаго у 1885 р. Отримавши освіту в коледжі Брін Маур, майбутня письменниця для театру провела багато років в рідному місті, займаючись драмою і театром.

Е. Герстенберг була однією з перших членів Чиказького Малого театру, заснованого Моріс Браун у 1912 році. Через десять років вона разом з Аннет Уошберн започаткувала Чиказький молодіжний театр для дітей. Її найбільш істотний внесок у розвиток американського театру полягав у тому, що вона була засновником, продюсером і президентом театру драматургів у Чикаго з 1922 до 1945 року. Еліс Герстенберг віддала своє життя театральній діяльності, ніколи не була одружена, померла у 1972 р.

У комедії Еліс Герстенберг «Паровий котел» (пізніше перейменована на «Генеральну репетицію»), ("The Pot Boiler", або "Dress Rehearsal", 1921) йдеться про непросту атмосферу традиційного театру. У наступному творі "Чотирнадцять" ("Fourteen", 1921) висвітлюється легкий сатиричний погляд на дріб'язковість світських обідів у вищому суспільстві подібно до п'єси «Приховані натяжки». Всі опубліковані п'єси Е. Герстенберг містяться у збірці ("Ten One-Act Plays", 1921): йдеться, зокрема, про десять одноактних п'єс (1921), які є найпопулярнішими творами американської письменниці для театру. Вони з'явилися в численних антологіях одноактних п'єс і були поставлені непрофесіональними театральними колективами по всій території США, Англії та Австралії.

11. Work in pairs. Situation for improvisation.

- ♦ You run into an old friend whom you have not seen for years. She / he used to weigh 100 kilos. Now she / he weighs 70 kilos.

12. Writing.

Write about the history and etiquette surrounding the ritual of taking afternoon tea. Who originally popularized this custom? Consider whether we still use any of the same etiquette today when eating or drinking with friends.

OVERTONES

(Part II)

After this lesson you will be able to:

- ◆ compare text of the play and its stage representation;
- ◆ reproduce an extract from the script;
- ◆ discuss family / marriage issues (hidden desires, infidelity);
- ◆ describe in brief main points of Gerstenberg's play "Overtones";
- ◆ make up your own sequel of the play.

1. Revise the preceding events from the first part of the play.

1. When and where does the action take place?
2. Who are the main characters?
3. What is the conflict?

2. A. Read the final part of the play "Overtones".

Words to know

to follow up — доводити до кінця, уперто переслідувати
alluring — принадний, привабливий, спокусливий, манливий
anxious [æŋk,ʃəs] — тривожний, стурбований, заклопотаний, прагнучий
undoubtedly — поза сумнівом, безперечно, безсумнівно
to deny — заперечувати, відмовити, спростовувати, не давати
impervious — непроникний, непробивний, несприятливий
miner — гірник, золотошукач
luncheon — легкий сніданок, офіційний сніданок
magnificent — чудовий, прекрасний, пишний
despondent — пригнічений, сумний, похмурий,
worthwhile — вартий, путящий
beneath him to discuss — не гідно обговорення
inasmuch — оскільки, беручи до уваги
gratifying — відродно, втішно, приємно,
cymbal — (муз.) кімвал, бубон, тарілка

Maggie: (to Margaret) Follow up the costumes with the suggestion that she would make a good model for John. It isn't too early to begin getting what you came for.

Margaret: (ignoring Maggie) What delicious cake.

Hetty: (excitedly to Harriet) There's your chance for the auto.

Harriet: (nonchalantly to Margaret) Yes, it is good cake, isn't it? There are always a great many people buying it at Harper's*. I sat in my automobile fifteen minutes this morning waiting for my chauffeur [ʃov'fɜ:] to get it.

* Harper's — торговельний центр.

Maggie: (to Margaret) Make her order a portrait.

Margaret: (to Harriet) If you stopped at Harper's you must have noticed the new gowns at Henderson's. Aren't the shop windows alluring these days?

Harriet: Even my chauffeur notices them.

Maggie: I know you have an automobile, I heard you the first time.

Margaret: I notice gowns now with an artist's eye as John does. The one you have on, my dear, is very paintable.

Hetty: Don't let her see you're anxious to be painted.

Harriet: (nonchalantly) Oh, it's just a little model.

Maggie: (to Margaret) Don't seem anxious to get the order.

Margaret: (nonchalantly) Perhaps it isn't the gown itself but the way you wear it that pleases the eye. Some people can wear anything with grace.

Hetty: Yes, I'm very graceful.

Harriet: (to Margaret) You flatter me, my dear.

Margaret: On the contrary, Harriet, I have an intense admiration for you. I remember how beautiful you were — as a girl. In fact, I was quite jealous when John was paying you so much attention.

Hetty: She is gloating because I lost him.

Harriet: Those were childhood days in a country town.

Maggie: (to Margaret) She's trying to make you feel that John was only a country boy.

Margaret: Most great men have come from the country. There is a fair chance that John will be added to the list.

Hetty: I know it and I am bitterly jealous of you.

Harriet: Undoubtedly he owes much of his success to you, Margaret, your experience in economy and your ability to endure hardship. Those first few years in Paris must have been a struggle.

Maggie: She is sneering at your poverty.

Margaret: Yes, we did find life difficult at first, not the luxurious start a girl has who marries wealth.

Hetty: (to Harriet) Deny that you married Charles for his money.

(Harriet deems it wise to ignore Hetty's advice.)

Margaret: But John and I are so congenial in our tastes, that we were impervious to hardship or unhappiness.

Hetty: (in anguish) Do you love each other? Is it really true?

Harriet: (sweetly) Did you have all the romance of starving for his art?

Maggie: (to Margaret) She's taunting you. Get even with her.

Margaret: Not for long. Prince Rier soon discovered John's genius, and introduced him royally to wealthy Parisians who gave him many orders.

Hetty: (to Maggie) Are you telling the truth or are you lying?

Harriet: If he had so many opportunities there, you must have had great inducements to come back to the States.

Margaret: (to Hetty) We did, but not the kind you think.

Margaret: John became the rage among Americans traveling in France, too, and they simply insisted upon his coming here.

Harriet: Whom is he going to paint here?

Maggie: (frightened) What names dare I make up?

Margaret: (calmly) Just at present Miss Dorothy Ainsworth of Oregon is posing. You may not know the name, but she is the daughter of a wealthy miner who found gold in Alaska.

Harriet: I dare say there are many Western people we have never heard of.

Margaret: You must have found social life in New York very interesting, Harriet, after the simplicity of our home town.

Hetty: (to Maggie) There's no need to remind us that our beginnings were the same.

Harriet: Of course, Charles' family made everything delightful for me. They are so well connected.

Maggie: (to Margaret) Flatter her.

Margaret: I heard it mentioned yesterday that you had made yourself very popular.

Harriet: you were very clever!

Harriet: (pleased) Who told you that?

Maggie: Nobody!

Margaret: (pleasantly) Oh, confidences should be suspected — respected, I mean. They said, too, that you are gaining some reputation as a critic of art.

Harriet: I make no pretenses.

Margaret: Are you and Mr. Goodrich interested in the same things, too?

Hetty: No!

Harriet: Yes, indeed, Charles and I are inseparable.

Maggie: I wonder.

Harriet: Do have another cake.

Maggie: (in relief) Oh, yes. (Again her claws extend but do not touch the cake.)

Margaret: (Takes cake delicately.) I really shouldn't — after my big luncheon. John took me to the Ritz* and we are invited to the Bedfords' for dinner — they have such a magnificent house near the drive — I really shouldn't, but the cakes are so good.

Maggie: Starving!

Harriet: (to Margaret) More tea?

Maggie: Yes!

Margaret: No, thank you. How wonderfully life has arranged itself for you. Wealth, position, a happy marriage, every opportunity to enjoy all pleasures; beauty, art — how happy you must be.

Hetty: (in anguish) Don't call me happy. I've never been happy since I gave up John. All these years without him — a future without him — no — no — I shall win him back — away from you — away from you —

Harriet: (Does not see Maggie pointing to cream and Margaret stealing some.) I sometimes think it is unfair for any one to be as happy as I am. Charles and I are just as much in love now as when we married. To me he is just the dearest man in the world.

Maggie: (passionately) My John is. I love him so much I could die for him. I'm going through hunger and want to make him great and he loves me. He worships me!

Margaret: (leisurely to Harriet) I should like to meet Mr. Goodrich. Bring him to our studio. John has some sketches to show. Not many, because all the portraits have been purchased by the subjects. He gets as much as four thousand dollars now.

Hetty: (to Harriet) Don't pay that much.

Harriet: (to Margaret) As much as that?

Margaret: It is not really too much when one considers that John is in the foremost rank of artists today. A picture painted by him now will double and treble in value.

Maggie: It's all a lie. He is growing weak with despair.

Harriet: Does he paint all day long?

Maggie: No, he draws advertisements for our bread.

Margaret: (to Harriet) When you and your husband come to see us, telephone first —

Maggie: Yes, so he can get the advertisements out of the way.

Margaret: Otherwise you might arrive while he has a sitter, and John refuses to let me disturb him then.

Hetty: Make her ask for an order.

Harriet: (to Margaret) Le Grange offered to paint me for a thousand.

Margaret: Louis Le Grange's reputation isn't worth more than that.

* the Ritz — мережа фешенебельних готелів по всьому світу.

Harriet: Well, I've heard his work well mentioned.

Maggie: Yes, he is doing splendid work.

Margaret: Oh, dear me, no. He is only praised by the masses. He is accepted not at all by artists themselves.

Hetty: (*anxiously*) Must I really pay the full price?

Harriet: Le Grange thought I would make a good subject.

Maggie: (*to Margaret*) Let her fish for it.

Margaret: Of course you would. Why don't you let Le Grange paint you, if you trust him?

Hetty: She doesn't seem anxious to have John do it.

Harriet: But if Le Grange isn't accepted by artists, it would be a waste of time to pose for him, wouldn't it?

Margaret: Yes, I think it would.

Maggie: (*passionately to Hetty across back of table*) Give us the order. John is so despondent he can't endure much longer. Help us! Help me! Save us!

Hetty: (*to Harriet*) Don't seem too eager.

Harriet: And yet if he charges only a thousand one might consider it.

Margaret: If you really wish to be painted, why don't you give a little more and have a portrait really worth while? John might be induced to do you for a little below his usual price considering that you used to be such good friends.

Hetty: (*in glee*) Hurrah!

Harriet: (*quietly to Margaret*) That's very nice of you to suggest — of course, I don't know.

Maggie: (*in fear*) for God's sake, say yes.

Margaret: (*quietly to Harriet*) Of course, I don't know whether John would. He is very peculiar in these matters. He sets his value on his work and thinks it beneath him to discuss price.

Hetty: (*to Maggie*) You needn't try to make us feel small.

Margaret: Still, I might quite delicately mention to him that inasmuch as you have many influential friends you would be very glad to — to —

Maggie: (*to Hetty*) Finish what I don't want to say.

Hetty: (*to Harriet*) Help her out.

Harriet: Oh, yes, introductions will follow the exhibition of my portrait. No I —

Hetty: (*to Harriet*) Be patronizing.

Harriet: No doubt I shall be able to introduce your husband to his advantage.

Maggie: (*relieved*) Saved.

Margaret: If I find John in a propitious mood I shall take pleasure, for your sake, in telling him about your beauty. Just as you are sitting now would be a lovely pose.

Maggie: (*to Margaret*) We can go now.

Hetty: (*to Harriet*) Don't let her think she is doing us a favor.

Harriet: It will give me pleasure to add my name to your husband's list of patronesses.

Maggie: (*excitedly to Margaret*) Run home and tell John the good news.

Margaret: (*leisurely to Harriet*) I little guessed when I came for a pleasant chat about old times that it would develop into business arrangements. I had no idea, Harriet, that you had any intention of being painted. By Le Grange, too. Well, I came just in time to rescue you.

Maggie: (*to Margaret*) Run home and tell John. Hurry, hurry!

Hetty: (*to Harriet*) You managed the order very neatly. She doesn't suspect that you wanted it.

Harriet: Now if I am not satisfied with my portrait I shall blame you, Margaret, dear. I am relying upon your opinion of John's talent.

Maggie: (*to Margaret*) She doesn't suspect what you came for. Run home and tell John!

Harriet: You always had a brilliant mind, Margaret.

Margaret: Ah, it is you who flatter, now.

Maggie: (*to Margaret*) You don't have to stay so long. Hurry home!



Harriet: Ah, one does not flatter when one tells the truth.

Margaret: (Smiles.) I must be going or you will have me completely under your spell.

Hetty: (Looks at clock.) Yes, do go. I have to dress for dinner.

Harriet: (to Margaret) Oh, don't hurry.

Maggie: (to Hetty) I hate you!

Margaret: (to Harriet) No, really I must, but I hope we shall see each other often at the studio. I find you so stimulating.

Hetty: (to Maggie) I hate you!

Harriet: (to Margaret) It is indeed gratifying to find a kindred spirit.

Maggie: (to Hetty) I came for your gold.

Margaret: (to Harriet) How delightful it is to know you again.

Hetty: (to Maggie) I am going to make you and your husband suffer.

Harriet: My kind regards to John.

Maggie: (to Hetty) He has forgotten all about you.

Margaret: (Rises.) He will be so happy to receive them.

Hetty: (to Maggie) I can hardly wait to talk to him again.

Harriet: I shall wait, then, until you send me word?

Margaret: (offering her hand) I'll speak to John about it as soon as I can and tell you when to come.

(Harriet takes Margaret's hand affectionately. Hetty and Maggie rush at each other, throw back their veils, and fling their speeches fiercely at each other.)

Hetty: I love him — I love him —

Maggie: He's starving — I'm starving —

Hetty: I'm going to take him away from you —

Maggie: I want your money — and your influence.

Hetty and Maggie: I'm going to rob you — rob you.

(There is a cymbal crash, the lights go out and come up again slowly, leaving only Margaret and Harriet visible.)

Margaret: (quietly to Harriet) I've had such a delightful afternoon.

Harriet: (offering her hand) It has been a joy to see you.

Margaret: (sweetly to Harriet) Good-bye.

Harriet: (sweetly to Margaret as she kisses her) Good-bye, my dear.

Curtain

B. Act out the polylogue on page 37 practicing intonation, body language, eye contact and the use of adverbs (arrogantly, coolly, enthusiastically, dismissively, persuasively, sarcastically, interestedly, excitedly, boastfully, slightly interestedly, sweetly, passionately).

3. Comprehension check.

1. Characterize Margaret and Maggie in terms of their age, social status and temper.
2. Define Margaret / Maggie's problem and intention.

3. The dialogues of two pairs of characters are reinforced by action, gestures, movements. Give examples.

4. Did the characters achieve their goals?
5. What is the denouement of "Overtones"?
6. Give your interpretation of the play's message.

4. Study the following word combinations and make your own situations with them.

- *for your sake* — заради тебе
- *for our bread* — на прожиття
- *with an artist's eye* — очима митця, очима художника
- *in the foremost rank of artists* — найпередовіший митець
- *a fair chance* — гарний шанс
- *a kindred spirit* — рідна душа
- *business arrangements* — ділові заходи
- *luxurious start* — розкішний початок
- *intense admiration* — сильне захоплення
- *to become the rage* — стати модним
- *to endure hardship* — терпіти нестатки
- *The lights go out.* — Гасне світло.
- *Get even with her.* — Розквитайся з нею. Зведи з нею рахунки.
- *I make no pretenses.* — Я не претендую.
- *Be patronizing.* — Зроби їй протекцію.

5. Learn the definitions of the remarks from the play.

- *to deem it wise* — to find it reasonable (вважати за необхідне)
- *in relief* — a feeling of happiness that something unpleasant has not happened or has ended (з полегшенням)
- *in anguish* — a state of extreme unhappiness caused by physical or mental suffering (стражденно)
- *in glee* — a state of happiness, excitement or pleasure (тріумфально, радісно)
- *leisurely* — describes an action that is done in a relaxed way, without hurrying (повільно, неквапливо, спокійно)
- *affectionately* — showing feelings of liking or love (ніжно, старанно)
- *fiercely* — in a frightening, violent or powerful way; extremely (люто, несамовито, безжально, шалено)

6. Match the expressions with their definitions.

- | | |
|--------------------------|---|
| 1. business arrangements | A. in a frightening, violent or powerful way |
| 2. to become the rage | B. fine opportunities |
| 3. for our bread | C. work agreements |
| 4. in glee | D. close soul |
| 5. fiercely | E. for a living |
| 6. a fair chance | F. a state of happiness, excitement or pleasure |
| 7. a kindred spirit | G. to grow fashionable |

7. Translate into Ukrainian.

- | | |
|-------------|------------------------------|
| ♦ chauffeur | ♦ to fish for |
| ♦ paintable | ♦ patroness |
| ♦ grace | ♦ to fling their speeches at |
| ♦ bitterly | ♦ propitious |
| ♦ sneering | ♦ a sitter |
| ♦ to taunt | ♦ to treble |
| ♦ starving | ♦ to gloat |

8. Give English equivalents for the following words and word combinations (use tasks 1–5 as a key).

- | | |
|-----------------------------|-----------------------------|
| • спокусливі вітрини | • терпіти нестатки |
| • поза сумнівом | • офіційний сніданок |
| • багатий золотошукач | • пригнічений |
| • зловтішатися | • оскільки |
| • відродно | • рідна душа |
| • нові вечірні сукні | • сильно захоплюватися |
| • вдалий для портрета | • найпереводіший митець |
| • потрібний | • стражденно |
| • вийти заміж заради грошей | • на прожиття |
| • ставати модним | • натурщик |
| • вигадувати імена | • голодувати |
| • рекламні оголошення | • напошуватися (набиватися) |

9. Translate into English.

Як драматург Е. Герстенберг писала в основному експериментальні одноактні п'єси, в більшості з яких жінки виступали у головних ролях. У другій збірці одноактних п'єс Е. Герстенберг представлені твори «Комічні випадки» (*"Comedies All"*, 1930) та «Лялькар» (*"The Puppeteer"*, 1930) — найбільш поцінована критиками та глядачами. У цій п'єсі бабуся є вампіром, яка висмоктує творчу індивідуальність своєї власної родини, оскільки розуміє, що її онук Вальтер буде сильнішим, ніж вона.

Більшість одноактних п'єс Е. Герстенберг — одноактні експериментальні п'єси, які могли ставитися як вдома, так і на театральній сцені. Топосом твору «Лялькар», наприклад, є сходи будинку. Драматург писала такі тексти, які могли б бути представлені без особливих витрат, та найголовніше, повинні були привернути увагу суспільства до непрофесійних колективів.

Героїні п'єс Е. Герстенберг — звичайні жінки: їми володіють страхи, які не дозволяють героїням зробити вибір, що приведе їх до справжнього самовираження. Маючи потребу в нових драматичних формах для вираження сміливих, далеких від умовностей персонажів, Е. Герстенберг взяла за основу комічний характер. Письменниця використовувала різноманітні сюжети й тогочасне психологічне трактування дійових осіб. Творчість Е. Герстенберг відображає її власну життєздатність як жінки, так і драматурга, присвяченої новому театру, який вміщує у собі мистецьку цілісність в якості вищої мети.

10. Watch contemporary semi-professional dramatization (2012, 18 min. of running time) of the play "Overtones" and be ready to compare film interpretation with the text. Comment upon music (song "Monster" by Skillet), setting, actresses' skills and director's vision.

<http://www.youtube.com/watch?v=9F3FHBsdsNA>

11. *Work in pairs.* Situations for improvisation.

- ◆ You bought a lottery ticket and left it in your coat pocket. Your spouse does not know the ticket is there and she / he gives the coat away because it is so old. Later on you learn that you have the winning number. You ask your spouse for the coat.
- ◆ You are very near-sighted, and you lose your eye-glasses in a crowded room. You ask someone to help you look for them.

12. Writing.

Write your own continuation of the story of Harriet and Margaret and their primitive selves.

UNIT 3

W;t

(Part I)

After this lesson you will be able to:

- ♦ describe the biography of Margaret Edson;
- ♦ analyze the dramatic structure of the exposition of the play;
- ♦ seize one of the author's messages.

1. Read and retell Margaret Edson's biography.

Words to know

newspaper columnist — журналіст, оглядач, фейлетоніст
to encourage — заохочувати, підтримувати, підбадьорювати
leanings — схильності
to pursue — проводити, займатися, переслідувати, домагатися
to wait tables — працювати офіціантом
AIDS (Acquired Immune Deficiency Syndrome) — СНІД
cancer — рак
to earn degree — отримати ступінь
wit — дотепність, розум, глузд
acute disease — гостре захворювання
imminent — неминучий
dilemma — необхідність вибору, дилема
treatment — лікування
awareness — обізнаність, усвідомлення
redemption — спокута

MARGARET EDSON

Margaret Edson, the author of the Pulitzer Prize-winning play "W;t", was born in Washington, D.C., on July 4, 1961. Her mother, a medical social worker, and her father, a newspaper columnist, both encouraged Edson's leanings toward drama, which she pursued throughout high school.



Edson went to Smith College, where she majored in Renaissance history. Undecided about a career, Edson decided to travel for a few years. She first went to Iowa City and sold hot dogs during the day and waited tables at a bar at night. Her next stop was Rome, where she spent a year painting. Upon returning to Washington, D.C, Edson sold ice cream.

In 1985, Edson became a clerk on a cancer and AIDS ward at the National Cancer Institute. Meanwhile she earned degrees in history and literature. Now Margaret Edson lives in Atlanta, Georgia, where she is an elementary school teacher.

According to Margaret Edson, her play “W;t” somehow just popped into her head. In an article written by CNN’s Jamie Allen, Edson says, “You’re just writing down the things people say... That seems very interesting and natural to me... I’m fascinated how people’s spoken language expresses their own selves. So to write a play you just have to listen.” And according to all the critical praise (not to mention the Pulitzer Prize), Edson must be a very good listener.

Edson did most of her listening for this play while working in the cancer ward of a research hospital. Here she was forced to witness the dilemmas that face both the patient and the patient’s medical team in dealing with acute disease, the application of radical medical treatment, and the effects of these treatments on the patient’s life, as well as the constant awareness of the possibility of imminent death. Although the topic of the play sounds grim, Edson says that the play is about love and knowledge, grace and redemption.

2. Comprehension check.

1. How old is the woman playwright?
2. What does Edson do for a living?
3. Which academic degrees does the dramatist possess?
4. What is the “recipe” for composing a play according to the author of play “W;t”?

3. Study the following words and word combinations. Make up your own sentences with them.

- *high school* — a school in the US for children aged from 14 to 18, or from 16 to 18 if there is also a junior high school
- *to major in* — to study sth as your main subject in college or a university
- *career* — a job for which you are trained and in which it is possible to advance during your working life, so that you get greater responsibility and earn more money
- *clerk* — a person who deals with customers in a store, or hotel
- *elementary school teacher* — a teacher for children between 5 and 11 years old
- *critical praise* — strong admiration for or approval of great importance
- *research* — a detailed study of a subject in order to discover information or achieve a new understanding of it

4. Translate the following sentences into Ukrainian.

1. “W;t” has been produced all over America as well as in international theaters.
2. The protagonist is Vivian Bearing, Ph.D. in English literature, a prominent scholar of John Donne.
3. In Edson’s play, the main character has a nonstop relationship with the audience from the very beginning, when she introduces herself directly to the audience.
4. Throughout the play, Vivian speaks to the viewers, in monologues and asides.
5. As a literary scholar, Vivian can explain the meaning of every word, in anything from a text to a simple conversation.
6. Vivian has no friends or family to visit her.
7. She can analyze the emotions Donne expressed in his poems but never seems to have felt them.

5. Choose the right option.

1. _____ — someone who writes a regular article for a newspaper or magazine.
a. *hostess* b. *column* c. *columnist* d. *playwright*
2. _____ — doctor of philosophy: the highest college or university degree, or someone who has this.
a. *sophomore* b. *elementary school teacher* c. *PhD* d. *graduate*
3. _____ — to study or examine something in detail, in order to discover more about it.
a. *analyze* b. *introduce* c. *possess* d. *seem*
4. _____ — a situation in which a difficult choice has to be made between two different things.
a. *option* b. *dilemma* c. *problem* d. *conflict*
5. _____ — the ability to use words in a clever and humorous way.
a. *emotion* b. *meaning* c. *monologue* d. *wit*



6. A. Read the first scenes of the play "W;t".

Words to know

IV (intravenous) pole — внутрішньовенний катетер на штативі
ID — посвідчення особи
inquisitive — допитливий
copulative — з'єднувальний, сполучний
subjective complement — підметове доповнення
scholar — вчений, науковець, філолог-класик
"Holy Sonnets" — «Священні сонети»
to explore — досліджувати
veneer — показний наліт
scholarship — стипендія, гуманітарна освіта, ученість
inauthentically — недостовірно
edition — видання
body of work — маса роботи
to check out — видавати (на руки у бібліотеці)
valiant — доблесний, хоробрий
to vanquish — перемагати, долати
insuperable barriers — нездоланні перешкоди
conceit — химерний образ

Vivian Bearing walks on the empty stage pushing her IV pole. She is fifty, tall and very thin, barefoot, and completely bald. She wears two hospital gowns — one tied in the front and one tied in the back — a baseball cap, and a hospital ID bracelet. The house lights are at half strength. Vivian looks out at the audience, sizing them up.

Vivian: (in false familiarity, waving and nodding to the audience) Hi. How are you feeling today? Great. That's just great. *(in her own professorial tone)* This is not my standard greeting, I assure you.

I tend toward something a little more formal, a little less inquisitive, such as, say, "Hello".

But it is the standard greeting here.

There is some debate as to the correct response to this salutation. Should one reply "I feel good," using "feel" as a copulative to link the subject, "I", to its subjective complement, "good"; or "I feel well", modifying with an adverb the subject's state of being?

I don't know. I am a professor of seventeenth-century poetry, specializing in the Holy Sonnets of John Donne.

So I just say, "Fine."

Of course it is not very often that I do feel fine.



Vivian: ...I know all about life and death. I am, after all, a scholar of Donne's Holy Sonnets, which explore mortality in greater depth than any other body of work in the English language. And I know for a fact that I am tough, a demanding professor. Uncompromising. Never one to turn from a challenge. That is why I chose, while a student of the great E. M. Ashford, to study Donne.

(Professor E. M. Ashford, fifty-two, enters, seated at the same desk as Kelekian was.

The scene is twenty-eight years ago. Vivian suddenly turns twenty-two, eager and intimidated.)

E. M. Ashford: Do it again.

Vivian: (to audience) It was something of a shock. I had to sit down. *(She plops down.)*

E. M. Ashford: Please sit down. Your essay on Holy Sonnet Six, Miss Bearing, is a melodrama, with a veneer of scholarship unworthy of you — to say nothing of Donne. Do it again.

Vivian: I, ah...

E. M. Ashford: You must begin with a text, Miss Bearing, not with a feeling.

Death be not proud, though some have called thee
Mighty and dreadful, for, thou art not soe.*

You have entirely missed the point of the poem, because, I must tell you, you have used an edition of the text that is inauthentically punctuated. In the Gardner edition —

Vivian: That edition was checked out of the library —

E. M. Ashford: Miss Bearing!

Vivian: Sorry.

E. M. Ashford: You take this too lightly, Miss Bearing. This is Metaphysical Poetry, not The Modern Novel. The standards of scholarship and critical reading which one would apply to any other text are simply insufficient. The effort must be total for the results to be meaningful. Do you think the punctuation of the last line of this sonnet is merely an insignificant detail?

The sonnet begins with a valiant struggle with death, calling on all the forces of intellect and drama to vanquish the enemy. But it is ultimately about overcoming the seemingly insuperable barriers separating life, death, and eternal life.

In the edition you choose, this profoundly simple meaning is sacrificed to hysterical punctuation:

* О смерте, що всесильна, не гордись,
Хоч і могутньою тебе всі звуть... (пер. В. Марача)

And Death — *capital D* — shall be no more — *semicolon!*

Death — *capital D* — *comma* — thou shalt die — *exclamation point!*

If you go in for this sort of thing, I suggest you take up Shakespeare.

Gardner's edition of the Holy Sonnets returns to the Westmoreland manuscript source of 1610 — not for sentimental reasons, I assure you, but because Helen Gardner is a *scholar*. It reads:

And death shall be no more, *comma*, Death thou shalt die.

(As she recites this line, she makes a little gesture at the comma.)

Nothing but a breath — a comma — separates life from life everlasting. It is very simple really. With the original punctuation restored, death is no longer something to act out on a stage, with exclamation points. It's a comma, a pause. This way, the *uncompromising* way, one learns something from this poem, wouldn't you say? Life, death. Soul, God. Past, present. Not insuperable barriers, not semicolons, just a comma.

Vivian: Life, death ... I see. (*standing*) It's a metaphysical conceit. It's wit! I'll go back to the library and rewrite the paper —

E. M. Ashford: (*standing, emphatically*) It is *not* wit, Miss Bearing. It is truth. (*walking around the desk to her*) The paper's not the point.

Vivian: It isn't?

E. M. Ashford: (*tenderly*) Vivian. You're a bright young woman. Use your intelligence. Don't go back to the library. Go out. Enjoy yourself with your friends. Hmm?

(*Vivian walks away. E. M. Ashford slides off.*)

Vivian: (*as she gradually returns to the hospital*) I, ah, went outside. The sun was very bright. I, ah, walked around, past the... There were students on the lawn, talking about nothing, laughing. The insuperable barrier between one thing and another is ... just a comma? Simple human truth, uncompromising scholarly standards? They're *connected*? I just couldn't. ...I went back to the library.

B. Learn by heart the dialogue above.

8. Comprehension check.

1. Comment on the beginning of the play.
2. Why does the protagonist address the audience directly?
3. What role did Professor E. M. Ashford play in Vivian's life?
4. How important is John Donne's poetry for the play? Why does Professor Bering use Donne's poetry in her classes?
5. Why is the title of the play spelled with the sign (;) inside?

9. Study the following terms. Compose a dialogue of your own with them.

- *adverb* — a word which describes or gives more information about a verb, adjective, etc
- *sonnet* — a poem that has 14 lines and a particular pattern of rhyme
- *metaphysics* — the part of philosophy that is about understanding existence and knowledge
- *novel* — a long, printed story about imaginary characters and events
- *semicolon* — mark (;) used in writing for separating large or important independent parts of a sentence or items in a list
- *exclamation point* — the (!) punctuation mark that is written immediately after an exclamation

10. Translate into Ukrainian.

1. John Donne's poetry is important in the play. In his poetry, death is one of Donne's more prominent themes.

2. In the play, E. M. Ashford, a professor of English literature and a graduate school mentor to Vivian Bearing, is responsible for having guided Bearing through her studies of John Donne's poetry.

3. It is also through Ashford that the audience first hears lines from Donne's poem "Death Be Not Proud", a pronounced theme of this play.

4. It is with Ashford that Bearing shares one of the most poignant scenes.

5. Ashford, sitting on the hospital bed shortly before Bearing dies, holds Bearing in her arms and reads a children's story to ease Bearing's pain.

11. Match the words with their synonyms.

- | | |
|--------------------|---|
| 1. scholar | A. a clever or surprising comparison (especially in a poem) |
| 2. sonnet | B. philosophy |
| 3. edition | C. analytical |
| 4. explore | D. issue |
| 5. inquisitive | E. examine |
| 6. conceit | F. academic |
| 7. metaphysics | G. verse |
| 8. research | H. teacher |
| 9. wit | I. tough |
| 10. insuperable | J. adventurous |
| 11. valiant | K. fact-finding |
| 12. mentor | L. fun and wisdom |
| 13. uncompromising | M. impossible to overcome |

12. Translate into English.

1. У Москві спектакль «W;t» було поставлено та зіграно у 2003 році Ліною Потаповою, яка переклала п'єсу американської жінки-драматурга російською мовою. Вистава поєднала світ медичної клініки та англійської барокової поезії. Це твір про міць тренованого розуму, який чудово розуміється на мистецтві та намагається усвідомити швидкоплинний занепад тіла. За допомогою філософських сонетів Джона Донна професор Вівіан бореться за те, щоб розум більше не залишав її.

2. На думку російського театрального блогера Павла Руднева, у п'єсі «W;t» крапка з комою означає продовження життя, непокору смерті, боротьбу за життя.

3. З іншого боку, для професора І. М. Ешфорд крапка з комою та знак оклику є синонімами істеричності, молодості та помилковості. З яким поглядом ви погоджуєтесь?

13. Work in pairs. Situations for improvisation.

- ◆ You are a teacher. When you walk into the classroom you see that one student is crying at her / his desk. You ask her / him why s/he is so upset.
- ◆ Your child has not been doing very well in school. The teacher calls you and tells you she / he would like to meet with you.

14. Compare two Ukrainian renditions of Donne's sonnet.

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more, death, thou shalt die.

О смерте, що весильна, не гордись,
Хоч і могутньою тебе всі звуть,
Бо ті, про кого думаєш, що мруть,
Вони лиш сплять і здатні підвестись.
Від сну й спочинку, що в тобі сплелись,
Таке блаженство, що до тебе йдуть
Й, хто рано, а хто пізно, всі знайдуть;
Й від мук ти звільниш кожного колись.
Служниче долі й королів, являйся
Туди, де війни й мор врожай зберуть;
Мак або чари той же сон дадуть,
І навіть кращий — то ж не вихваляйся.
Проснемсь навечно, як звістить сурма,
Й не буде смерті — вмере вона сама!

Мізерна смерте, хай тебе назвуть
Могутньою — не смій гонорувати.
Не зникли люди ті, що їх взяла ти.
І я переживу тебе, мабуть.
Мир, супокій — ось вияв твій і суть.
З твоєї праці маєм зиск багатий:
Найліпших з нас ти квапишся прибрати,
Найшвидше горній дух вони спасуть.
Служниче влади, випадку, недолі —
З тобою вкупі злочин, мор, війна.
Проте приспить і маківка дрібна,
Як твій удар. Пишатися доволі.
На мить заснемо й, знехтувавши тлінь,
Прокинемось навіки. Смерте, згинь!

Переклад Віктора Марача:
[http://maysterni.com/
publication.php?id=13102](http://maysterni.com/publication.php?id=13102)

Переклад на сайті:
<http://uk.wikipedia.org/wiki>

W;t

(Part II)

After this lesson you will be able to:

- ♦ enrich vocabulary on topic “Education” from the play “W;t”;
- ♦ draw parallels between American and Ukrainian ways of teaching at high schools;
- ♦ compare printed text of the play with its dramatization in the movie “Wit”.

1. A. Read the following scenes of the play “W;t”.

Words to know

mental faculties — розумові здібності
fellow — ординатор / асистент
to take a course in — прослухати курс лекцій з (дисципліни)
major — основна дисципліна
well-rounded — всебічний, гармонійний
tough course — складна дисципліна
transcript — додаток до диплому
simpering — манірний, самовдоволенний
ruthlessly — нещадно
animating force — рушійна сила
to propel — стимулювати
by no means — ні в якому разі
to excuse oneself — виправдовуватися, відпроситися, благати відпустити
to tolerate — терпіти, дозволяти
agile wit — гнучкий розум
suspicious of simplicity — ставитися з підозрою до простоти
scansion — скандування: чітко вимовляти наголошений склад у кожній стопі вірша
contemporary flexibility — нестабільність закінчень слів, типова для мови того часу
mental acuity — гострота думки
an extension on one's paper — додатковий час на написання курсової
the I&O (intake and output) sheet — графік пацієнта
Salvation Anxiety — прагнення спасіння душі
Enzyme Kinetics — (біохімія) ферментативна кінетика
convoluted — звивистий, скручений спіраллю
bounce off — відскакувати

In the previous part you got acquainted with professor Vivian Bearing who is in clinic. She revised her own college years in the classroom of Professor E.M. Ashford. In the following scene after her soliloquy addressed to the audience Vivian meets her ex-student Jason who is her doctor now. Susie is her nurse.

Vivian: To the common reader — that is to say, the undergraduate with a B-plus or better average — wit provides an invaluable exercise for sharpening the mental faculties, for stimulating the flash of comprehension that can only follow hours of exacting and seemingly pointless scrutiny.

(Technician 3 puts Vivian back in the wheelchair and wheels her toward the unit. Partway, Technician 3 gives the chair a shove and Susie Monahan, Vivian's primary nurse, takes over, Susie rolls Vivian to the exam room.)

Vivian: To the scholar, to the mind comprehensively trained in the subtleties of seventeenth-century vocabulary, versification, and theological, historical, geographical, political, and mythological allusions, Donne's wit is... a way to see how good you really are. After twenty years, I can say with confidence, no one is quite as good as I.

(By now, Susie has helped Vivian sit on the exam table. Dr. Jason Posner, clinical fellow, stands in the doorway.)

Jason: Ah, Susie?

Susie: Oh, hi.

Jason: Ready when you are.

Susie: Okay. Go ahead. Ms. Bearing, this is Jason Posner. He's going to do your history, ask you a bunch of questions. He's Dr. Kelekian's fellow.

(Susie is busy in the room, setting up for the exam.)

Jason: Hi, Professor Bearing. I'm Dr. Posner, clinical fellow in the medical oncology branch, working with Dr. Kelekian. Professor Bearing, I, ah, I was an undergraduate at the U. I took your course in seventeenth-century poetry.

Vivian: You did?

Jason: Yes. I thought it was excellent.

Vivian: Thank you. Were you an English major?

Jason: No. Biochemistry. But you can't get into medical school unless you're well-rounded. And I made a bet with myself that I could get an A in the three hardest courses on campus.

Susie: Howdja do, Jace?

Jason: Success.

Vivian: *(doubtful)* Really?

Jason: A minus. It was a very tough course. *(to Susie)* I'll call you.

Susie: Okay. *(She leaves.)*

(Jason takes a medical interview, Susie gets back, and Jason examines his former tutor.)

Jason: ... *(Silence.)* Susie, isn't that interesting, that I had Professor Bearing.

Susie: Yeah. I wish I had taken some literature. I don't know anything about poetry.

Jason: *(trying to be casual)* Professor Bearing was very highly regarded on campus. It looked very good on my transcript that I had taken her course. *(Silence.)* They even asked me about it in my interview for med school — *(He feels the mass and does a double take.)* Jesus! *(Tense silence. He is amazed and fascinated.)*

Susie: What?

Vivian: What?

Jason: Um. *(He tries for composure.)* Yeah. I survived Bearing's course. No problem. Heh. *(Silence.)* Yeah, John Donne, those metaphysical poets, that metaphysical wit. Hardest poetry in the English department. Like to see *them* try biochemistry.



Vivian: (getting out of bed, without her IV) So. The young doctor, like the senior scholar, prefers research to humanity. At the same time the senior scholar, in her pathetic state as a simpering victim, wishes the young doctor would take more interest in personal contact. Now I suppose we shall see, through a series of flashbacks, how the senior scholar ruthlessly denied her simpering students the touch of human kindness she now seeks.

(Students appear, sitting at chairs with writing desks attached to the right arm.)

Vivian: (commanding attention) How then would you characterize *(pointing to a student)* — you?

Vivian: How would you characterize the animating force of this sonnet?

Student 1: Huh?

Vivian: In this sonnet, what is the principal poetic device? I'll give you a hint. It has nothing to do with football. What propels this sonnet?

Student 1: Um.

Vivian: (speaking to the audience) Did I say *(tenderly)* "You are nineteen years old. You are so young. You don't know a sonnet from a steak sandwich." *(Pause.)* By no means. *(sharply,*



to Student 1) You can come to this class prepared, or you can excuse yourself from this class, this department, and this university. Do not think for a moment that I will tolerate anything in between. *(to the audience, defensively)* I was teaching him a lesson. *(She walks away from Student 1, then turns and addresses the class.)* So we have another instance of John Donne's agile wit at work: not so much resolving the issues of life and God as reveling in their complexity.

Student 2: But why?

Vivian: Why what?

Student 2: Why does Donne make everything so complicated? *(The other students laugh in agreement.)* No, really, *why?*

Vivian: (to the audience) You know, someone asked me that every year. And it was always one of the smart ones. What could I say? *(to Student 2)* What do you think?

Student 2: I think it's like he's hiding. I think he's really confused, I don't know, maybe he's scared, so he hides behind all this complicated stuff, hides behind this *wit*.

Vivian: Hides behind *wit*?

Student 2: I mean, if it's really something he's sure of, he can say it more simple — simply he doesn't have to be such a brain, or such a performer. It doesn't have to be such a big deal.

(The other students encourage him.)

Vivian: Perhaps he is suspicious of simplicity.

Student 2: Perhaps, but that's pretty stupid.



Vivian: ...(She walks away and speaks to the audience.) I distinctly remember an exchange between two students after my lecture on pronunciation and scansion. I overheard them talking on their way out of class. They were young and bright, gathering their books and laughing at the expense of seventeenth-century poetry, at *my* expense. *(to the class)* To scan the line properly, we must take advantage of the contemporary flexibility in "i-o-n" endings, as in "expansion." The quatrain stands:

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an ex-pan-see-on,
Like gold to airy thinness beat.*

Bear this in mind in your reading. That's all for today.

(The students get up in a chaotic burst. Student 3 and Student 4 pass by Vivian on their way out.)

Student 3: I hope I can get used to this pronuncia-see-on.

Student 4: I know. I hope I can survive this course and make it to gradua-see-on.

(They laugh, Vivian glowers at them. They fall silent, embarrassed.)

Vivian: (to the audience) That was a witty little exchange, I must admit. It showed the mental acuity I would praise in a poetic text. But I admired only the studied application of wit, not its spontaneous eruption.

(Student 1 interrupts.)

Student 1: Professor Bearing? Can I talk to you for a minute?

Vivian: You may.

Student 1: I need to ask for an extension on my paper. I'm really sorry, and I know your policy, but see –

Vivian: Don't tell me. Your grandmother died.

Student 1: You knew.

Vivian: It was a guess.

Student 1: I have to go home.

Vivian: Do what you will, but the paper is due when it is due.

(As Student 1 leaves and the classroom disappears, Vivian watches. Pause.)

Vivian: I don't know. I feel so much — what is the word? I look back, I see these scenes, and I...



Jason: Oh, yeah. She was a great scholar. Wrote tons of books, articles, was the head of everything. *(He checks the I&O sheet.)* [...] Yeah, I had a lot of respect for her, which is more than I can say for the *entire* biochemistry department.

[...]

Susie: She's not what I imagined. I thought somebody who studied poetry would be sort of dreamy, you know?

Jason: Oh, not the way she did it. It felt more like boot camp than English class. This guy John Donne was incredibly intense. Like your whole brain had to be in knots before you could get it.

Susie: He made it hard on purpose?

Jason: Well, it has to do with the subject. The Holy Sonnets we worked on most, they were mostly about Salvation Anxiety. That's a term I made up in one of my papers, but I think it fits pretty well. Salvation Anxiety. You're this brilliant guy, I mean, brilliant — this guy makes Shakespeare sound like a Hallmark card. And you know you're a sinner. And there's this promise of salvation, the whole religious thing. But you just can't deal with it.

* Их тлен союз наш не предаст,
Уйдут они, — но не умрет он:
Как золота тончайший пласт,
Он только ширится под гнетом. (Пер. Н. Троицкого)

Susie: How come?

Jason: It just doesn't stand up to scrutiny. But you can't face life without it either. So you write these screwed-up sonnets. Everything is brilliantly convoluted. Really tricky stuff. Bouncing off the walls. Like a game, to make the puzzle so complicated.

(The catheter is inserted. Susie puts things away.)

Susie: But what happens in the end?

Jason: End of what?

Susie: To John Donne. Does he ever get it?

Jason: Get what?

Susie: His Salvation Anxiety. Does he ever understand?

Jason: Oh, no way. The puzzle takes over. You're not even trying to solve it anymore. Fascinating, really. Great training for lab research. Looking at things in increasing levels of complexity.

Susie: Until what?

Jason: What do you mean?

Susie: Where does it end? Don't you get to solve the puzzle?

Jason: Nah. When it comes right down to it, research is just trying to quantify the complications of the puzzle.

Susie: But you *help* people! You save lives and stuff.

Jason: Oh, yeah, I save some guy's life, and then the poor slob gets hit by a bus!

Susie: (*confused*) Yeah, I guess so. I just don't think of it that way. Guess you can tell I never took a class in poetry.

Jason: Listen, if there's one thing we learned in Seventeenth-Century Poetry, it's that you can forget about that sentimental stuff. *Enzyme Kinetics* was more poetic than Bearing's class. Besides, you can't think about that *meaning-of-life* garbage all the time or you'd go nuts.

Susie: Do you believe in it?

Jason: In what?

Susie: Umm. I don't know, the meaning-of-life garbage. (*She laughs a little.*)

Jason: What do they *teach* you in nursing school? (*checking Vivian's pulse*) She's out of it. Shouldn't be too long.

B. Memorize Professor Bearing's monologue on p. 50.

2. Comprehension check.

1. How did Professor Bearing treat her students?
2. Why was Vivian a tough professor?
3. Explain the following lines from the play:
 - a) *Vivian:* (*speaking to students*) You don't know a sonnet from a steak sandwich.
 - b) *Vivian:* (*speaking to students*) Do what you will, but the paper is due when it is due.
 - c) *Jason:* She gave a hell of a lecture.
 - d) *Jason:* Well, she wasn't exactly a cupcake.
 - e) *Jason:* It felt more like boot camp than English class. This guy John Donne was incredibly intense. Like your whole brain had to be in knots before you could get it.
 - f) *Jason:* ...this guy [John Donne] makes Shakespeare sound like a Hallmark card. *Enzyme Kinetics* was more poetic than *Bearing's* class.

3. Memorize the vocabulary below.

- *undergraduate* — a student who is studying for their first degree at college or university
- *to get an a* — to get the highest academic mark
- *campus* — the buildings of a college or university and the land that surrounds them
- *complicated* — involving a lot of different parts, in a way that is difficult to understand
- *brain* — a very intelligent person, especially one who has spent a lot of time studying
- *performer* — a person who entertains people by acting, singing, dancing or playing music
- *scrutiny* — the careful and detailed examination of sth in order to get information about it
- *to go nuts* — to become crazy
- *quatrain* — a group of four lines in a poem
- *out of place* — in the wrong place or looking wrong

4. Find antonyms to the following words.

- | | |
|-------------------|--------------------|
| 1. mental faculty | A. easy |
| 2. ruthlessly | B. stop |
| 3. propel | C. minor |
| 4. major | D. straightforward |
| 5. simpering | E. disapprove |
| 6. tough | F. unemotional |
| 7. tolerate | G. weak |
| 8. simplicity | H. gently |
| 9. complicated | I. inability |
| 10. convoluted | J. wit |

5. Translate into English.

- | | | |
|--|--------------------------|--------------------------|
| • отримати п'ятірку | • гнучкий розум | • недоречний |
| • збожеволіти | • територія університету | • строфа (чотиривірш) |
| • розумові здібності | • додаток до диплому | • уважне вивчення |
| • гострота думки | • складна дисципліна | • поезії |
| • виконавець / артист | • всебічна підготовка | • прослухати курс лекцій |
| • додатковий час на написання курсової | | |

6. Read the translation of the episode with students in Russian done by Anna Zakharova and compare it with the original text. Write your own interpretation of this episode in Ukrainian.

Vivian: I distinctly remember an exchange between two students after my lecture on pronunciation and scansion. I overheard them talking on their way out of class. They were young and bright, gathering their books and laughing at the expense of seventeenth-century poetry, at *my*

Вивіан: Я помню диалог двух студентов после лекции о рифме и раз-
мере. Я слышала, как они разговари-
вали, выходя из аудитории. Они
были молодые, они были умные.
Они складывали вещи и острили
насчет лирики семнадцатого века,
на мой счет. (*студентам*) Чтобы

прочитать эти строки правильно, нужно учитывать характерную для того времени подвижность окончания. Например, в «Завещании»:

Тем, кто живет от родины неблиз-ко,
Я завещаю свой язык анлий-с-ко-й.

Имейте это в виду, когда будете работать над текстом. На сегодня все.

(Студенты собираются.
Третий и четвертый студенты
идут мимо Вивиан к выходу.)

Третий студент:
Я чувствую, опять оценкой низ-кой
Мне светит этот бред англий-с-ко-й.

Четвертый студент:
Да, недооценил ты степень рис-ка,
Когда вписался в семинар англйй-с-ко-й.

(Смеются,
Вивиян уничтожающе смотрит на них.
Они смущенно умолкают.)

Вивиян: (публике) Это был остроумный диалог, должна признать. Он свидетельствовал об остроте мысли, которую я так ценила в поэтических текстах. Но она восхищала меня только в строго отмеренных дозах, не в спонтанных проявлениях.

1. _____ means to study a subject at University.

- a. *to play diligently* c. *to undergo a change*
b. *to take a course in* d. *to transform*

- a. transcript
b. book
c. paper
d. test

3. _____ is a stimulating power.
- | | |
|---------------------------|---------------------------|
| a. <i>physical energy</i> | c. <i>enormous speed</i> |
| b. <i>animating force</i> | d. <i>gentle violence</i> |
4. To be _____ is making you feel that something illegal is happening or that something is wrong.
- | | |
|---------------------|-------------------------|
| a. <i>happy of</i> | c. <i>contemplative</i> |
| b. <i>afraid of</i> | d. <i>suspicious of</i> |
5. _____ is to tell someone politely that you are leaving.
- | | |
|-----------------------------|-------------------------|
| a. <i>to excuse oneself</i> | c. <i>to shift</i> |
| b. <i>to disguise</i> | d. <i>to substitute</i> |

9. Writing.

Watch film “Wit” — a 2001 American television movie with Emma Thompson as Vivian Bearing. What is the climax and denouement in the film production? Are there any significant shifts from the original material in the film? If yes, what are they?

UNIT 4

HOME NEW HOME

After this lesson you will be able to:

- ◆ understand cultural diversity in the US;
- ◆ represent biography of W. Yamauchi;
- ◆ characterize the play “And the soul shall dance”.

1. Read and retell the text.

Words to know

data — дані, відомості, інформація, факти
hatred — ненависть, огида
to be engaged — бути зайнятим, заангажованим
nativists — націоналісти
assimilate — уподібнюватися, прирівнювати
alien — іноземний, чужий
inferior — гірший, найнижчий
to segregate — відокремлювати
to round up — зганяти, обкладати
possessions — майно
fraction — частина, доля
property — власність, надбання, земельна ділянка
to release — відпустити, звільнити
devastating — руйнівний
internment — інтернування: перебування у концтаборі
barbed-wire — колючий дріт

THE JAPANESE AMERICANS

The first Asian immigration data brings us back to the late nineteenth century in the USA (1861–1890). There were the fears of immigration and hatred of different ethnic groups at that time.

The Japanese went mainly to the Los Angeles area, where they were engaged in the farming and distribution of fruits and vegetables. Although some of them hoped to return to Japan, many took their families along with them.

Nativists repeatedly insisted that the Japanese workers lowered the American standard of living and that they couldn't be assimilated into American because they were an alien race with inferior customs. Some racists claimed that Japanese immigrants might be agents of a dangerous foreign power.

In 1906 the San Francisco School Board announced that it was going to segregate Japanese schoolchildren, who numbered fewer than one hundred.

In April 1942, violating all constitutional guarantees, the federal government rounded up 110,000 Americans of Japanese ancestry on the west Coast and sent them to “relocation

centers", or "concentration camps", as many critics labeled them. They left their homes and most of their possessions behind, and after the war the government paid them only a fraction of what their property had been worth.

The Japanese Americans remained locked up for more than two years until finally in 1945 the government released them.

The devastating psychological effects of internment left life-time scars. Many of those who had been in the camps refused to talk about what had happened to them behind barbed-wire fences — even with their children and close friends.

The end of World War II marked a major shift in historic ethnic relations in America toward a growing tolerance and a greater acceptance of pluralism.

(Natives and Strangers: Blacks, Indians, and Immigrants in America, 1990)

2. Comprehension check.

1. When can we trace back the first information about Asian immigrants in the USA?
2. What was the area of their settlements?
3. Which forms of segregation were applied to the Japanese Americans?
4. What do you know about newest Asian immigrants (since 1965)?

3. Study the following words and word combinations. Work in pairs and compose dialogues of your own.

- *Asian* — someone who comes from the continent of Asia, or a member of a race originally from Asia
- *immigration* — when someone comes to live in a different country
- *ethnic* — relating to a particular race of people
- *standard of living* — the amount of money and comfort people have in a particular society
- *power* — ability to control people and events
- *to violate* — to break or act against sth, especially a law, agreement, principle or sth that should be treated with respect
- *guarantee* — a promise that sth will be done or will happen, especially a formal written promise by a company to repair or change a product that develops a fault within a particular period of time
- *ancestry* — your ancestors who lived a long time ago, or the origin of your family
- *life-time* — a particular period of minutes, days, weeks, years, etc. for which sth has been happening, or which is needed for sth
- *psychological* — relating to the human mind and feelings

4. Translate into English.

Азіато-американська спільнота почала формуватися в США у середині XIX ст. Переважна більшість робітників з Китаю та Японії їхали до Нового Світу на заробітки, щоб потім повернутися. Історія японської імміграції позначена особливо трагічним досвідом. Жовтошкірих прибульців сприймали підозріло та ворожо через їхню працьовитість, ощадливість та відповідальність. Американці японського походження не мали права володіти землею. Більше того, під час Другої світової війни відбу-

лося інтернування осіб японської національності до спеціальних таборів. Офіційно це пояснювалося можливістю зради з боку японо-американської громади. Тисячі людей були змушені кинути напризволяще домівки та майно. Їх безпідставно затаврували як потенційних зрадників та кинули за колючий дріт.

У 1965 році було реформовано імміграційну політику, а у 1988 уряд США приніс офіційні вибачення японо-американцям за факт інтернування разом із солідною матеріальною компенсацією.

(Н. Висоцька, *Єдність множинного*, 2010)

5. Match the words with their definitions.

- | | |
|-------------------|---|
| 1. data | A. someone who comes from the continent of Asia |
| 2. assimilate | B. to dismiss or liberate |
| 3. alien | C. relating to a particular race of people |
| 4. property | D. a part |
| 5. to release | E. ancient ancestors, or the origin of family |
| 6. devastating | F. strange or foreign |
| 7. fraction | G. relating to the human mind and feelings |
| 8. Asian | H. to adopt or internalize |
| 9. ethnic | I. information |
| 10. ancestry | J. ability to control people and events |
| 11. psychological | K. destroying |
| 12. power | L. ownership, possession |



6. Read the text.

Words to know

Issei — перше покоління японських іммігрантів у США
Nikkei — друге покоління японських іммігрантів у США
to own property — володіти нерухомістю
to prohibit — забороняти
tenant farmers — фермери-орендарі
to face discrimination — стикатися з дискримінацією (упередженістю)
on racial grounds — на підставі приналежності до іншої раси
to deny citizenship — відмовляти у громадянстві
sage — шавлія
barely — ледве
to make a living — заробляти на життя
Executive Order — Надзвичайний наказ
exclusion — вигнання
descent — походження
reference — посилення, довідка, натяк

WAKAKO YAMAUCHI — JAPANESE AMERICAN WOMAN DRAMATIST

Wakako Yamauchi was born in California, on 24 October 1924. She was the daughter of first-generation Japanese immigrants (Issei). Because of the California's law, which prohibited Issei from owning property, Wakako's parents worked as tenant farmers throughout California's region. They moved often because of the widespread discrimination they faced. Becoming American was difficult, mainly because they were denied citizenship on racial grounds, Yamauchi's parents longed to return to Japan. So, the family spoke only Japanese at home, and Yamauchi did not learn English until she started school, where her great love affair with books began. Because there were only the small local libraries in California, most of her reading came from school assignments given



by white teachers, which included works by white authors such as Sir Walter Scott and Henry Wadsworth Longfellow. As a child she eventually learned to love words, which took her away from the hot, dusty, sage territory and the loneliness in her family, who barely made a living so far away from home.

Shortly after Yamauchi turned seventeen, just two months after the Empire of Japan attacked Pearl Harbor, President F. Roosevelt signed Executive Order 9066, which called for the "exclusion of all persons of Japanese descent — citizens and aliens alike". By midsummer 1942 Wakako's family was held three hundred miles away in Arizona's Poston Internment Camp. Her father died there. Toward the end of the war, in Chicago, Yamauchi packaged candy, attended art classes, and discovered the theatre.

Wakako Yamauchi married in 1948 and bore a child Joy seven years later. During the 1950s she started to experiment with her writing and her short story "*And the Soul Shall Dance*" was published in 1974. The same year Yamauchi transformed that short story into her first play. The play "*And the Soul Shall Dance*" is autobiographical, based upon her childhood experiences in California. It was the second Asian American drama to be shown on national television on PBS in 1978. The best known of her plays, "*And the Soul Shall Dance*" has also been performed across the country, having premiered in Los Angeles. Yamauchi is also the author of such plays as "*The Music Lessons*" and "*12-1-A*", the title of which is a reference to her family's address in an internment camp where the Nikkei characters were detained during World War II.

7. Answer the questions.

1. What is the difference between Issei and Nikkei?
2. What law was legal on the territory of California before the World War II?
3. How old is Wakako Yamauchi now?
4. Which themes are frequent in her writings?
5. What happened with Japanese Americans in the USA during the World War II?
6. Describe Wakako Yamauchi's biography in brief.

8. Give Ukrainian equivalents for the following vocabulary.

- | | |
|----------------------------------|----------------------------------|
| ♦ "And the Soul Shall Dance" | ♦ the hot, dusty, sage territory |
| ♦ throughout California's region | ♦ to turn seventeen |
| ♦ to move often | ♦ to sign an order |
| ♦ widespread discrimination | ♦ to attend art classes |
| ♦ to long to return | ♦ to experiment with writing |
| ♦ love affair | ♦ PBS |
| ♦ local libraries | ♦ to be detained |
| ♦ school assignments | ♦ to be denied citizenship |
| ♦ eventually | |
| ♦ to face | |

9. Match the words with their synonyms.

- | | |
|---------------------|------------------|
| 1. tenant | A. solitude |
| 2. to include | B. to find |
| 3. to take sb. away | C. to turn into |
| 4. dusty | D. sunny season |
| 5. loneliness | E. writer |
| 6. to attack | F. to carry away |
| 7. to call for | G. to edit |
| 8. midsummer | H. dried |
| 9. candy | I. renter |
| 10. to discover | J. to hit |
| 11. to publish | K. to involve |
| 12. to transform | L. to begin |
| 13. to premiere | M. to require |
| 14. author | N. sweet-stuff |

10. Translate into English.

Перші значні громади японських іммігрантів почали з'являтися на західному узбережжі США наприкінці XIX ст. На відміну від китайців, які обживалися переважно у Сан-Франциско та його околицях, японські прибульці обрали собі за центр регіон навколо Лос-Анджелесу. Там вони займалися переважно фермерством та збутом власної продукції.

Дитинство Вакако та її старших сестри і брата пройшло в постійних переїздах по Імперській долині штату. Її батьки не могли володіти нерухомістю через закон щодо земельного права (1913–1952 рр.), який не дозволяв азіатам (китайцям, індійцям, японцям та корейцям) мати власну ділянку. Тому мотиви подорожування, непостійності та відірваності, а понад усе тема самотності, стали провідними у творчості жінки-драматурга.

Дискримінацію стосовно азіатів письменниця відчувала більшу частину свого життя, особливо під час навчання у випускному класі школи, коли всі японські сім'ї було інтерновано до так званих «військових центрів переселення» (або спеціальних таборів) на початку Другої світової війни. На початку 1945 р. закони про переселення були скасовані, табори зачинялися; через три роки інтернованим була сплачена часткова

компенсація за втрату майна, а у 1976 р. президент США Дж. Форд вперше публічно визнав нелегітимність інтернування.

В. Ямаучі розпочала письменницьку діяльність після того, як напередодні виселення помер її батько у таборі Постон (штат Арізона), а згодом і матір. І хоча в її першому творі «І душа танцюватиме» не йдеться безпосередньо про події інтернування під час Другої світової війни, текст сповнений прикладами дискримінації стосовно представників японської національності.

11. Memorize the following definitions.

1. *discrimination* — treating a person or particular group of people differently, especially in a worse way from the way in which you treat other people, because of their skin colour, religion, sex, etc
2. *tenant* — a person who pays rent for the use of land or a building
3. *citizenship* — the state of being a member of a particular country and having rights because of it
4. *race* — a group, especially of people, with particular similar physical characteristics, who are considered as belonging to the same type, or the fact of belonging to such a group
5. *descent* — the state or fact of being related to a particular person or group of people who lived in the past
6. *reference* — a mention of sth
7. *short story* — an invented story which is no more than about 10 000 words in length
8. *experience* — the process of getting knowledge or skill from doing, seeing or feeling things
9. *to publish* — to make information available to people, especially in a book, magazine or newspaper, or to produce and sell a book, magazine or newspaper
10. *assignment* — a piece of work given to someone, typically as part of their studies or job

12. Translate the following sentences into Ukrainian.

1. He published a book of short stories.
2. She's a woman of French descent.
3. Knowing what had happened, I avoided making any reference to weddings.
4. I have a lot of reading assignments to complete before the end of term.
5. Do you have any experience of working with kids?
6. Discrimination on grounds of race will not be tolerated.
7. He was granted Canadian citizenship.
8. She was only 19 when her first novel was published.

13. Discuss the following issues.

1. This unit is somewhat ironically titled “Home New Home”. Explain why.
2. The worldwide immigration gave birth to the phenomenon of multiculturalism, especially in the U.S. Expand on that.

14. Writing.

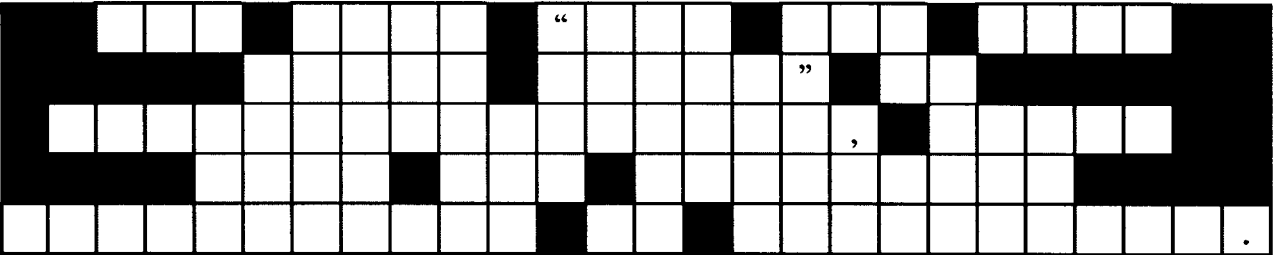
Write a short research about immigration. Find out what region in the world is the most popular for immigrants. Mention also the problems of brain drain and political asylums. Consider the reasons for moving and settling in non-native country.

15. Translate into Ukrainian the fragment of the song which was used by the playwright as a title for her drama.

The soul shall dance.
Red lips against a glass
Drink the green wine.
And the soul shall dance.

In the dark night
Dreams are unbearable
Drink the green wine
And the dreams will dance.

16. Solve the fallen phrase puzzle (use p. 60 as a clue).



 P N L N
 U S I O G H I C D C L H B O R
 P T R B O L A E A R H N C A A D I S A O E L
A T E O P E A L R E D A I H E T H E F O D N I
E X U H E I H N C Y S P A N C I L L I O S S U D A

AND THE SOUL SHALL DANCE

(Part I)

After this lesson you will be able to:

- ♦ analyze the characters in the play;
- ♦ revise the household vocabulary.

1. Read the first scene of the play "And the Soul Shall Dance".

Words to know

interior of the house — інтер'єр; всередині будинку
the set is spare — скромні декорації
props — реквізити
sake — саке (національний японський алкогольний напій)
chiles ['tʃɪlɪ] (Am) — перець чилі
phonograph — грамофон
pegs — гачки
carelessness — недбалість
offstage — за сценою
drab house dress — сіра домашня сукня
sullen — похмурий
defiant — зухвалий
time and again — часто, неодноразово
ridiculous — смішний, кумедний, сміховинний, обурливий
faded — вицвілий, побляклий
pained — страдницький, ображений
to sulk — дутися, ображатися
now and then — час від часу
a half hearted — нерішучий, байдужий

Interior of the Murata house, afternoon. The set is spare. There is a kitchen table, four chairs, a bed, and on the wall, a calendar indicating the year and month: June, 1935. There is a doorway leading to the other room. Props are: a bottle of sake, two cups, a dish of chiles, a phonograph, and two towels hanging on pegs on the wall. a wide wooden bench sits outside. The bathhouse has just burned to the ground due to the carelessness of Masako, Nisei daughter, eleven. Offstage there are sounds of Murata, forty, Issei farmer, putting out the fire. Inside the house Hana Murata, Issei wife, in a drab house dress, confronts Masako, who is wearing a summer dress of the era. Masako is sullen and somewhat defiant. Hana breaks the silence.

Hana: How could you be so careless, Masako? You know you should be extra careful with fire. How often have I told you? Now the whole bathhouse is gone. I told you time and again, when you stoke a fire, you should see that everything is swept into the fireplace.

(Murata enters. He's dressed in old work clothes. He suffers from heat and exhaustion.)

Murata: (coughing) Shack went up like a matchbox... This kind of weather dries everything... just takes a spark to make a bonfire out of dry timber.

Hana: Did you save any of it?

Murata: No. Couldn't. ...

Hana: (to Masako) How many times have I told you...

(Masako moves nervously.)

Murata: No use crying about it now. *Shikata ga nai*. It's gone now. No more bathhouse. That's all there is to it.

Hana: But you've got to tell her. Otherwise she'll make the same mistake. You'll be building a bathhouse every year.

(Murata removes his shirt and wipes off his face.
He throws his shirt on a chair and sits at the table.)

Murata: *Baka!* Ridiculous!

Masako: I didn't do it on purpose. (She goes to the bed, opens a book.)

Hana: (Follows Masako.) I know that but you know what this means? It means we bathe in a bucket... inside the house. Carry water in from the pond, heat it on the stove... We'll use more kerosene.

Murata: Tub's still there. And the fireplace. We can still build a fire under the tub.

Hana: (shocked) But no walls! Everyone in the country can see us!

Murata: Wait till dark then. Wait till dark.

Hana: We'll be using a lantern. They'll still see us.

Murata: Angh! Who? Who'll see us? You think everyone in the country waits to watch us take a bath? Huh! You know how stupid you sound? Ridiculous!

Hana: (defensively) It'll be inconvenient.

(Hana is saved by a rap on the door. Oka, Issei neighbor, forty-five, enters.
He is short and stout, dressed in faded work clothes.)

Oka: Hello! Hello! Oi! What's going on here? Hey! Was there some kind of fire?

Hana rushes to the door to let Oka in. He stamps the dust from his shoes and enters.

Hana: Oka-san! You just wouldn't believe... We had a terrible thing happen.

Oka: Yeah. Saw the smoke from down the road. Thought it was your house. Came rushing over. Is the fire out?

(Murata half rises and sits back again. He's exhausted.)

Murata: (gesturing) Oi, oi. Come in... sit down. No big problem. It was just our bathhouse.

Oka: Just the furoba, eh?

Murata: Just the bath.

Hana: Our Masako was careless and the furoba caught fire. There's nothing left of it but the tub.

(Masako looks up from her book, pained. She makes a very small sound.)

Oka: Long as the tub's there, no problem. I'll help you with it. (He starts to roll up his sleeves.

Murata looks at him.)

Murata: What... now? Now?

Oka: Long as I'm here.

Hana: Oh, Papa. Aren't we lucky to have such friends?

Murata: (to Hana) Hell, we can't work on it now. The ashes are still hot. I just now put the damned fire out. Let me rest awhile. (to Oka) Oi, how about a little sake? (gesturing to Hana) Make sake for Oka-san.

(Oka sits at the table. Hana goes to prepare the sake.
She heats it, gets out the cups and pours it for the men.)

I'm tired... I am tired.

Hana: Oka-san has so generously offered his help...

(Oka is uncomfortable. He looks around and sees Masako sitting on the bed.)

Oka: Hello, there, Masako-chan. You studying?

Masako: No, it's summer vacation.

Murata: (*sucking in his breath*) Kids nowadays... no manners...

Hana: She's sulking because I had to scold her.

(*Masako makes a small moan.*)

Murata: Drink Oka-san.

Oka: (*swallowing*) Ahhh, that's good.

Murata: Eh, you not working today?

Oka: No... no... I took the afternoon off today. I was driving over to Nagatas' when I saw this big black cloud of smoke coming from your yard.

Hana: It went up so fast...

Murata: What's up at Nagatas'? (*to Hana*) Get the chiles out. Oka-san loves chiles.

(*Hana opens a jar of chiles and puts them on a plate.*

She serves the men and gets her mending basket and walks to Masako.

Masako makes room for her on the bed.)

Oka: (*helping himself*) Ah, chiles. (*Murata looks at him, the question unanswered.*) Well, I want to see him about my horse. I'm thinking of selling my horse.

Murata: Sell your horse!

Oka: (*Scratches his head.*) The fact is I need some money. Nagata-san's the only one around made money this year, and I'm thinking he might want another horse.

Murata: Yeah, he made a little this year. And he's talking big... big! Says he's leasing twenty more acres this fall.

Oka: Twenty acres?

Murata: Yeah. He might want another horse.

Oka: Twenty acres, eh?

Murata: That's what he says. But you know his old woman makes all the decisions.

(*Oka scratches his head.*)

Hana: They're doing all right.

Murata: Henh. Nagata-kun's so hen-pecked, it's pathetic. *Pekopeko.*

(*He makes motions of a hen pecking.*)

Oka: (*feeling the strain*) I better get over there.

Murata: Why the hell you selling your horse?

Oka: I need cash.

Murata: Oh, yeah. I could use some too. Seems like everyone's getting out of the depression but the poor farmers. Nothing changes for us. We go on and on planting our tomatoes and summer squash and eating them... Well, at least it's healthy.

Hana: Papa, do you have lumber?

Murata: Lumber? for what?

Hana: The bath.

Murata: (*impatiently*) Don't worry about that. We need more sake now.

(*Hana rises to serve him.*)

Oka: You sure Nagata-kun's working twenty more acres?

Murata: Last I heard. What the hell; if you need a few bucks, I can loan you...

Oka: a few hundred. I need a few hundred dollars.

Murata: Oh, a few hundred. But what the hell you going to do without a horse? Out here a man's horse is as important as his wife.

Oka: (*seriously*) I don't think Nagata will buy my wife.

The men laugh, but Hana doesn't find it so funny. Murata glances at her. She fills the cups again. Oka makes a half hearted gesture to stop her. Masako watches the pantomime carefully. Oka swallows his drink in one gulp.

Oka: I better get moving.

Murata: What's the big hurry?

Oka: Like to get the horse business done.

Murata: Ehhh... relax. Do it tomorrow. He's not going to die, is he?

Oka: (*laughing*) Hey, he's a good horse. I want to get it settled today. If Nagata-kun won't buy, I got to find someone else. You think maybe Kawaguchi...?

Murata: Not Kawaguchi... Maybe Yamamoto.

Hana: What is all the money for, Oka-san? Does Emiko-san need an operation?

Oka: Nothing like that...

Hana: Sounds very mysterious.

Oka: No mystery, Mrs. No mystery. No sale, no money, no story.

Murata: (*laughing*) That's a good one. "No sale, no money, no..." Eh, Mama.

(*He points to the empty cups. She fills the cups and goes back to Masako.*)

Hana: (*muttering*) I see we won't be getting any work done today. (*to Masako*) Are you reading again? Maybe we'd still have a bath if you—

Masako: I didn't do it on purpose.

Murata: (*loudly*) I sure hope you know what you're doing, Oka-kun. What'd you do without a horse?

Oka: I was hoping you'd lend me yours now and then... (*He looks at Hana*) I'll pay for some of the feed.

Murata: (*emphatically waving his hand*) Sure! Sure!

Oka: The fact is, I need that money. I got a daughter in Japan and I just got to send for her this year.

(*Coming to life, Hana puts down her mending and sits at the table.*)

Hana: a daughter? You have a daughter in Japan? Why, I didn't know you had children. Emiko-san and you... I thought you were childless.

Oka: (*Scratching his head*) We are. I was married before.

Murata: You son-of-a-gun!

Hana: Is that so? How old is your daughter?

Oka: Kiyoko must be... fifteen now. Yeah, fifteen.

Hana: Fifteen! Oh, that would be too old for Emiko-san's child. Is Kiyoko-san living with relatives in Japan?

Oka: (*reluctantly*) Yeah, with grandparents. With Shizue's parents. Well, the fact is, Shizue, that's my first wife, and Emiko were sisters. They come from a family with no sons. I was a boy when I went to work for the famil... as an apprentice... they're blacksmiths. Later I married Shizue and took on the family name—you know, *yosbi*—because they had no sons. My real name is Sakakihara.

Murata: Sakakihara! That's a great name!

Hana: a magnificent name!

Oka: No one knows me by that here.

Murata: Should have kept that... Sakakihara.

Oka: (*muttering*) I don't even know myself by that name.

Hana: And Shizue-san passed away and you married Emiko-san?

Oka: Oh, yeah. Well, Shizue and I lived with the family for a while and we had the baby... that's, you know, Kiyoko... (*The liquor has affected him and he's become less inhibited*) Well, while I was serving apprentice with the family, they always looked down their noses at me. After I married, it got worse... That old man... angh! He was terrible! Always pushing me around, making me look bad in front of my wife and kid. That old man was mean... ugly!

Murata: Yeah, I heard about that apprentice work—*detch-boko*... Heard it was damned humiliating.

Oka: That's the God's truth!

Murata: Never had to do it myself. I came to America instead. They say *detchi-boko* is bloody hard work.

Oka: The work's all right. I'm not afraid of work. It's the humiliation! I hated them! Pushing me around like I was still a boy... Me, a grown man! And married to their daughter! (*Murata groans in sympathy.*) Well, Shizue and I talked it over and we decided the best thing was to get away. We thought if I came to America and made some money... you know, send her money until we had enough, I'd go back and we'd leave the family... you know, move to another province... start a small business, maybe in the city, a noodle shop or something.

Murata: That's everyone's dream. Make money, go home and live like a king.

Oka: I worked like a dog. Sent every penny to Shizue. And then she died. She died on me!

(Hana and Murata observe a moment of silence in respect for Oka's anguish.)

Hana: And you married Emiko-san.

Oka: I didn't marry her. They married her to me! Right after Shizue died.

Hana: But Oka-san, you were lucky...

Oka: Before the body was cold! No respect! By proxy. The old man wrote me they were arranging a marriage by proxy for me and Emiko. They said she'd grown to be a beautiful woman and would serve me well.

Hana: Emiko-san is a beautiful woman.

Oka: And they sent her to me. Took care of everything! Immigration, fare, everything.

Hana: But she's your sister-in-law—Kiyoko's aunt. It's good to keep the family together.

Oka: That's what I thought. But hear this: Emiko was the favored one. Shizue was not so pretty, not so smart. They were grooming Emiko for a rich man — his name was Yamoto — lived in a grand house in the village. They sent her to schools, you know, the culture thing: tea ceremony, you know, all that. They didn't even like me, and suddenly they married her to me.

Murata: Yeah. You don't need all that formal training to make it over here. Just a strong back.

Hana: And a strong will.

Oka: It was all arranged. I couldn't do anything about it.

Hana: It'll be all right. With Kiyoko coming...

Oka: (dubiously) I hope so... I never knew human beings could be so cruel. You know how they mistreated my daughter? You know after Emiko came over, things got from bad to worse and I *never* had enough money to send to Kiyoko.

Murata: They don't know what it's like here. They think money's picked off the ground here.

Oka: And they treated Kiyoko so bad. They told her I forgot about her. They told her I didn't care — they said I abandoned her. Well, she knew better. She wrote to me all the time and I always told her I'd send for her... soon as I got the money. (*He shakes his head.*) I just got to do something this year.

Hana: She'll be happier here. She'll know her father cares.

Oka: Kids tormented her for not having parents.

Murata: Kids are cruel.

Hana: Masako will help her. She'll help her get started at school. She'll make friends... She'll be all right.

Oka: I hope so. She'll need friends. (*He considers he might be making a mistake after all.*) What could I say to her? Stay there? It's not what you think over here? I can't help her? I just have to do this thing. I just have to do this one thing for her.

Murata: Sure...

Hana: Don't worry. It'll work out fine.

(Murata gestures to Hana. She fills the cups.)

Murata: You talk about selling your horse, I thought you were pulling out.

Oka: I wish I could. But there's nothing else I can do.

Murata: Without money, yeah...

Oka: You can go into some kind of business with money, but a man like me... no education... there's no kind of job I can do. I'd starve in the city.

Murata: Dishwashing, maybe. Janitor...

Oka: At least here we can eat. Carrots, maybe, but we can eat.

Murata: All the carrots we been eating 'bout to turn me into a rabbit.

(They laugh. Hana starts to pour more wine for Oka but he stops her.)

Oka: I better not drink any more. Got to drive to Nagata san's yet. *(He rises and walks over to Masako.)* You study hard, don't you? You'll teach Kiyoko English, eh? When she gets here...

Hana: Oh, yes. She will.

Murata: Kiyoko-san could probably teach her a thing or two.

Oka: She won't know about American ways...

Masako: I'll help her.

Hana: Don't worry, Oka-san. She'll have a good friend in our Masako.

(They move toward the door.)

Oka: Well, thanks for the sake. I guess I talk too much when I drink. *(He scratches his head and laughs.)* Oh. I'm sorry about the fire. By the way, come to my house for your bath... until you build yours again.

Hana: *(hesitantly)* Oh, uh... thank you. I don't know if...

Murata: Good! Good! Thanks a lot. I need a good hot bath tonight.

Oka: Tonight, then.

Murata: We'll be there.

Hana: *(bowing)* Thank you very much. Sayonara.

Oka: *(nodding)* See you tonight.

(Oka leaves. Hana faces her husband as soon as the door closes.)

Hana: Papa, I don't know about going over there.

Murata: *(surprised)* Why?

Hana: Well, Emiko-san...

Murata: *(irritated)* What's the matter with you? We need a bath and Oka's invited us over.

Hana: *(to Masako)* Help me clear the table.

(Masako reluctantly leaves her book and begins to clear the table.)

Masako: Papa, you know we've been neighbors already three, four years and Emiko-san's never been very hospitable.

Murata: She's shy, that's all.

Hana: Not just shy... she's strange. I feel like she's pushing me off... she makes me feel like — I don't know — like I'm prying or something.

Murata: Maybe you are.

Hana: And never puts out a cup of tea... If she had all that training in the graces... why, a cup of tea...

Murata: So if you want tea, ask for it.

Hana: I can't do that, Papa. She's strange... I don't know... *(to Masako)* When we go there, be very careful not to say anything wrong.

Masako: I never say anything anyway.

Hana: *(thoughtfully)* Would you believe the story Oka-san just told? Why, I never knew...



Murata: There're lot of things you don't know. Just because a man don't... talk about them, don't mean he don't feel... don't think about...

Hana: (*looking around*) We'll have to take something... There's nothing to take... Papa, maybe you can dig up some carrots.

Murata: God, Mama, be sensible. They got carrots. Everybody's got carrots.

Hana: Something... maybe I should make something.

Murata: Hell, they're not expecting anything.

Hana: It's not good manners to go empty-handed.

Murata: We'll take the sake.

(*Hana grimaces. Masako sees the record player.*)

Masako: I know, Mama. We can take the Victrola! We can play records for Mrs.

Oka: Then nobody has to talk.

(*Murata laughs. Fade-out.*)

B. Read in roles the polilogue on p. 68 and learn by heart your lines.

2. Comprehension check.

1. Where and when does the action take place?
2. How many characters are there in this scene? Name and describe each of them.
3. Are Murata and Hana emotional about Masako's burning the bathhouse?
4. Why is Oka going to sell his horse?
5. What is the marital story of Oka? Who is Shizue? How do you understand "replacement" for Shizue?
6. There are five Japanese expressions written in English. Find them. Try to understand their meanings from the context.
7. What does Murata mean when he says: "Out here a man's horse is as important as his wife"?

3. Study the following household vocabulary. Work in pairs and compose dialogues of your own with these words.

- *exhaustion* — the state of being extremely tired
- *shack* — a simple, small building
- *bonfire* — a large fire that is made outside
- *timber* — wood from trees that is used for building, or trees grown for this use
- *on purpose* — intentionally
- *bucket* — a container with an open top and a handle, or the amount such a container will hold
- *pond* — a still area of water smaller than a lake, often artificially made
- *stove* [stovv] — a piece of kitchen equipment having a top for cooking food in containers placed over gas flames or circles of metal heated by electricity, and that usually has an oven below
- *kerosene* — a type of clear oil that is used as a fuel, esp. for heating and lighting
- *tub* — a container large enough for a person to sit in to take a bath
- *lantern* — a light enclosed in a container that has a handle for holding it or hanging it up, or the container itself
- *to scold* — to criticize angrily someone who has done sth wrong
- *to mend* — to repair cloth that is torn or sth that is damaged

- *acre* [eɪ:kə] — a unit for measuring area, equal to 43,560 square feet or 4047 square meters
- *squash* — a vegetable with a hard skin and many seeds at its center
- *lumber* — wood that has been cut into various lengths for building
- *cash* — money in the form of bills and coins
- *bucks* — a dollar
- *leasing* — allowance to use land, property, etc. for an agreed period of time in exchange for money
- *strain* — sth that causes anxiety, worry, or difficulty

4. Translate into Ukrainian.

1. They bought half an acre of land to build their house on.
2. She got some eggs out and heated a pan on the stove.
3. It cost me ten bucks.
4. His mother scolded him for breaking the window.
5. Are you going to pay by credit card or cash?
6. This is the second time in a row that he didn't show up, and I believe he did it on purpose.
7. The lease on this office expires in two years.
8. We built a bonfire on the beach.
9. Loss of funding has put a lot of strain on the day-care center.
10. John was sidelined shortly after his arrival by what aides said was exhaustion.
11. Could you mend this hole in my shirt?
12. The houses were constructed of timber and whitewashed clay.
13. The family lived in a one-room shack.

5. Study the following verbs. Memorize them.

- *to sweep* (swept, swept) — підмітати, чистити
- *to wipe off* — стерти, видалити
- *to stamp* — тупати, гупати, трамбувати
- *to catch* (caught, caught) fire — спалахувати, займатися
- *to roll up* — загортати
- *to pour* — наливати, заливати
- *put out the fire* (put, put) — гасити вогонь
- *to stoke a fire* — топити, підтримувати вогонь

6. Match the words with their synonyms.

- | | |
|-----------------------------|----------------------------------|
| 1. son-of-a-gun | A. ironsmith |
| 2. hen-pecked | B. cordial, friendly |
| 3. apprentice | C. substitute |
| 4. blacksmith | D. bullied |
| 5. to look down one's noses | E. to nose about, to be all ears |
| 6. proxy | F. son of a bitch |
| 7. to pry | G. to look contemptuously |
| 8. hospitable | H. amateur, beginner, pupil |

7. Translate into English.

Дія першого акту п'єси «І душа танцюватиме» починається з пожежі на подвір'ї родини Мурата, внаслідок чого вщент згоріла лазня. Випадок стався через неувважність Масако — доньки Хани та її поблажливого чоловіка Мурата.

Батьки не дуже сварять дівчину-підлітка і, користуючись запрошенням їхнього найближчого сусіда Ока, приходять до нього в гості у лазню. Тут вперше з'являється Еміко — вродлива дружина Ока, незвична поведінка якої викликає у добропорядного сімейства Мурата щонайменше подив. Після візиту сусідів між Еміко та Ока відбувається сварка з образами. Еміко є другою дружиною фермера, молодшою сестрою його першої коханої дружини. Батьки Еміко примусово видали свою дочку заміж за Ока. Родинні узи не скріплюють, а, навпаки, віддаляють чоловіка та жінку. Від першого шлюбу японець має доньку Кіоко, на приїзд якої він нетерпляче чекає. У другому акті Кіоко приїжджає з Японії до батька та мачухи.

8. Work in pairs. Situations for improvisation.

- ◆ One day you get up early and go downstairs. There, to your surprise, is a stranger sleeping on the sofa. You wake up your mother and ask her who the stranger is.
- ◆ You visit a friend's home. After sneezing several times, you realize that you are allergic to your friend's cat.

AND THE SOUL SHALL DANCE

(Part II)

After this lesson you will be able to:

- ♦ retell in brief the synopsis of the play;
- ♦ define the climax and denouement of the play;
- ♦ analyze the collision, undercurrent meaning and implied idea of the text.

1. Read the synopsis of the play "And the Soul Shall Dance".

Words to know

to take up on — прийняти
Victrola — назва програвача вінілових пластинок
detached — відокремлений
animated — жвавий, натхнений
wrapped in — охоплена чимось
nostalgia [nɑ:ˈstældʒə] — туга за батьківщиною, туга за минулим
embarrassed — збентежений, зніяковілий
catalyst — каталізатор
repentant — що кається
deterioration — погіршення
to vent — виявляти, випускати
frustration — розчарування, крах
tentatively — невпевнено; у попередньому порядку

In the second scene of the First Act the family takes Oka up on his offer to use his bathhouse. They bring with them sake and their Victrola. When they arrive at the house, they are warmly greeted by Oka but Emiko makes little effort to be sociable. She remains detached. She only becomes somewhat animated when she is reminded of her youth in Japan by the music of the Victrola. As critic states, "She becomes wrapped in nostalgia and memories of the past."

Everyone goes outside except Emiko. Masako plays a song called, "The Soul Shall Dance". This draws Emiko outside where she begins to sing along with the record. She becomes almost lost in the dreams of Japan. She reveals to Hana that her parents were very strict. They didn't like her singing, her dancing, and her preferred lifestyle. It was extremely taboo for proper women to act this way in Japan.

In scene 3 Oka is embarrassed by his wife's actions. This incident is the catalyst that vents all his pent up frustration and rage concerning Emiko. He confronts her with the knowledge of her former life as a "tainted" woman. He also confronts her with his first wife's death. He blames Emiko and her family for this. Even after all these accusations, Emiko is still not repentant and vows to return to Japan to live her former life.

In the Second Act Kiyoko arrives from Japan. Oka is very proud. Emiko is disturbed by her arrival. This after all, is her sister's daughter. She is very cold to Kiyoko. The Muratas are

very kind to her except for Masako. Masako initially dislikes Kiyoko for a variety of reasons. She appears to be too grown-up, too conservative, too shy, and especially too “Old World”.

Kiyoko witnesses the deterioration of the relationship between Oka and Emiko over the course of several months. They begin to drink heavily and become physically abusive. Finally, one night, Kiyoko seeks out comfort from the Murata family. Masako now begins to realize the miserable situation that Kiyoko is in. She initiates steps towards forming a relationship with Kiyoko.

Tentatively at first, Masako begins to become protective of Kiyoko. She understands Kiyoko when other students at school do not. Masako makes light of this, but her father Murata, sees the significance of this growing relationship.

The play culminates in scene 4 which you will read in roles in this Unit.

2. Comprehension check.

1. Compare two immigrant households — the Muratas' and the Okas'.
2. Is it possible to reconcile Oka with Emiko?
3. Does the author imply that home is the people living in it as a family unit?
4. The synopsis says that Emiko is the catalyst of Oka's frustration. Can we suppose that Kiyoko is the catalyst of Emiko's disappointment?
5. Suggest the end of this play.

3. Study the following vocabulary. Compose sentences of your own with these words.

- *taboo* — (an action or word) avoided for religious or social reasons
- *incident* — an event, esp. one that is either unpleasant or unusual
- *pent up* — (of feelings) not expressed or released
- *tainted* — spoiled; damaged in quality, taste, or value
- *to vow* — to make a firm promise or decision to do sth
- *abusive* — treating someone badly or cruelly, esp. physically
- *to initiate* — to cause sth to begin
- *to make light of* — to act as if sth is not serious, esp. when it is serious

4. Translate into Ukrainian.

1. The demonstration took place without incident.
2. They've both had knee injuries, but the two friends make light of their weaknesses.
3. a free press has remained a vital catalyst to an informed and responsible electorate.
4. After my illness I vowed to exercise every day.
5. The sound of the vibrating needle in Victrola is amplified acoustically.
6. His pent-up anger and frustration burst forth.
7. For some people, death is a taboo subject.

5. Match these nouns with their antonyms.

- | | |
|--------------|---|
| 1. taboo | A. block, blockage, preventer, prevention |
| 2. repentant | B. a brand of TV set |
| 3. catalyst | C. impenitence |
| 4. nostalgia | D. acceptance, OK |
| 5. Victrola | E. no memories |

6. Translate into English.

- наболіло
- «заплямована» жінка
- образливий (готовий скривдити),
- починати (приймати)
- клястися
- табу
- випадок
- туга за батьківщиною
- погіршення у стосунках
- людина, що кається
- ставитися до чогось несерйозно (не надавати значення)

7. Read final scenes of the play.

Words to know

long-sleeved — з довгими рукавами
lint — волокно
frizzled hair / permanent wave — завите волосся, завивка
gaudy (dress) — надто яскравий, барвистий
picture show — кінофільм
a stiff back / stiff neck — упертість, непоступливість
unkempt — неохайний, нечесаний
lid — кришка
getaway — втеча
hasty — поспішний, нагальний
to ball fists — стискати руки в кулаки
to utter — вимовляти, висловлювати
loose hair — розпущене волосся
to etch — гравірувати, залишити незабутнє враження

Scene 4

The following spring, afternoon. Exterior of the Oka house. Oka is dressed to go out. He wears a sweater, long-sleeved white shirt, dark pants, no tie. He puts his foot on the bench to wipe off his shoe with the palm of his hand. He straightens his sleeve, removes a bit of lint, and runs his fingers through his hair. He hums under his breath. Kiyoko comes from the house. Her hair is frizzled with a permanent wave, she wears a gaudy new dress and a pair of new shoes. She carries a movie magazine—Photoplay or Modern Screen.

Oka: (appreciatively) Pretty. Pretty.

Kiyoko: (turning for him) It's not too *hadeh*? I feel strange in colors.

Oka: Oh no. Young girls should wear bright colors. There's time enough to wear gray when you get old. Old-lady colors. (*Kiyoko giggles.*) Sure you want to go to the picture show? It's such a nice day... shame to waste in a dark hall.

Kiyoko: Where else can we go?

Oka: We can go to the Muratas.

Kiyoko: All dressed up?

Oka: Or Nagatas. I'll show him what I got for my horse.

Kiyoko: (laughing) Oh, I love the pictures.

Oka: We don't have many nice spring days like this. Here the season is short. Summer comes in like a dragon... right behind... breathing fire... like a dragon. You don't know the summers here. They'll scare you. *(He tousles Kiyoko's hair and pulls a lock of it. It springs back. He shakes his head in wonder.)* Goddamn. Curly hair. Never thought curly hair could make you so happy.

Kiyoko: (giggling) All the American girls have curly hair.

Oka: Your friend Masako like it?

Kiyoko: (nodding) She says her mother will never let her get a permanent wave.

Oka: She said that, eh? Bet she's wanting one.

Kiyoko: I don't know about that.

Oka: Bet she's wanting some of your pretty dresses too.

Kiyoko: Her mother makes all her clothes.

Oka: Buying is just as good. Buying is better. No trouble that way.

Kiyoko: Masako's not so interested in clothes. She loves the pictures, but her mother won't let her go. Someday, can we take Masako with us?

Oka: If her mother lets her come. Her mother's got a mind of her own... a stiff back.

Kiyoko: But she's nice.

Oka: (dubiously) Oh, yeah. Can't be perfect, I guess. Kiyoko, after the harvest I'll have money and I'll buy you the prettiest dress in town. I'm going to be lucky this year. I feel it.

Kiyoko: You're already too good to me... dresses, shoes, permanent wave... movies...

Oka: That's nothing. After the harvest, just wait...

Kiyoko: Magazines.... You do enough. I'm happy already.

Oka: You make me happy too, Kiyoko. You make me feel good... like a man again... *(That statement bothers him.)* One day you're going to make a young man happy. *(Kiyoko giggles.)* Someday we are going to move from here.

Kiyoko: But we have good friends here, Papa.

Oka: Next year our lease will be up and we got to move.

Kiyoko: The ranch is not ours?

Oka: No. In America, Japanese cannot own land. We lease and move every two, three years. Next year we going to go someplace where there's young fellows. There's none good enough for you here. *(He watches Kiyoko giggle.)* Yeah. You going to make a good wife. Already a good cook. I like your cooking.

Kiyoko: (A little embarrassed) Shall we go now?

Oka: Yeah. Put the magazine away.

Kiyoko: I want to take it with me.

Oka: Take it with you?

Kiyoko: Last time, after we came back, I found all my magazines torn in half.

Oka: (looking toward the house) Torn?

Kiyoko: This is the only one I have left.

Oka: (not wanting to deal with it) All right. All right.

(Two prepare to leave when the door opens. Emiko stands there, her hair is unkempt and she looks wild. She holds an empty can in one hand, the lid in the other.)

Emiko: Where is it?

(Oka tries to make a hasty departure.)

Kiyoko: Where is what?

(Oka pushes Kiyoko ahead of him, still trying to make a getaway.)

Emiko: Where is it? Where is it? What did you do with it?

(Emiko moves toward Oka. He can't ignore her and he stops.)

Oka: (with false unconcern to Kiyoko) Why don't you walk on ahead to the Muratas?

Kiyoko: We're not going to the pictures?

Oka: We'll go. First you walk to the Muratas. Show them your new dress. I'll meet you there.

*(Kiyoko picks up a small package and exits.
Oka sighs and shakes his head.)*

Emiko: *(shaking the can)* Where is it? What did you do with it?

Oka: *(feigning surprise)* With what?

Emiko: You know what. You stole it. You stole my money.

Oka: Your money?

Emiko: I've been saving that money.

Oka: Yeah? Well, where'd you get it? Where'd you get it, eh? You stole it from me! Dollar by dollar... You stole it from me! Out of my pocket!

Emiko: I saved it!

Oka: From my pocket!

Emiko: It's mine! I saved for a long time... Some of it I brought from Japan.

Oka: *Bakayuna!* What'd you bring from Japan? Nothing but some useless kimonos.

(Oka starts to leave but Emiko hangs on to him.)

Emiko: Give back my money! Thief!

Oka: *(Swings around and balls his fists but doesn't strike.)* Goddamn! Get off me!

Emiko: *(now pleading)* Please give it back... please... please... *(She starts to stroke him. Oka pulls her hands away and pushes her from him.)* Oni!

Oka: *(seething)* Oni? What does that make you? Oni *baba*? Yeah, that's what you are... a devil!

Emiko: It's mine! Give it back...

Oka: The hell! You think you can live off me and steal my money too? How stupid you think I am?

Emiko: *(tearfully)* But I've paid... I've paid...

Oka: With what?

Emiko: You know I've paid.

Oka: *(scoffing)* You call that paying?

Emiko: What did you do with it?

Oka: I don't have it.

Emiko: It's gone? It's gone?

Oka: Yeah! It's gone. I spent it. The hell! Every last cent.

Emiko: The new clothes... the curls... restaurants... pictures... shoes... My money... my going-home money...

Oka: You through?

Emiko: What will I do? What will...

Oka: I don't care what you do. Walk. Use your feet. Swim to Japan. I don't care. I give you no more than you gave me. Now I don't want anything. I don't care what you do. *(He walks away.)*

Emiko still holds the empty can. Offstage we hear Oka's car door slam and the sound of his old car starting off. Accustomed to crying alone, she doesn't utter a sound. Her shoulders begin to shake, her dry soundless sobs turn to a silent laugh. She wipes the dust gently from the can as though comforting a friend. Her movements become sensuous, her hands move on to her own body, around her throat, over her breasts, to her hips, caressing, soothing, reminding her of her lover's hands.



Fade-out

Scene 6

Same evening. Exterior, desert. There is at least one shrub. Masako appears, walking slowly. From a distance we hear Emiko singing the song "And the Soul Shall Dance." Masako looks around, sees the shrub and crouches under it. Emiko appears. She's dressed in one of her beautiful kimonos tied loosely at her waist. She carries a branch of sage. Her hair is loose.

(Emiko sings a song in Japanese.)

She breaks into a dance, laughs mysteriously, turns round and round, acting out a fantasy. Masako stirs uncomfortably. Emiko senses a presence. She stops, drops her branch and walks offstage, singing as she goes.

Masako watches as Emiko leaves. She rises slowly and picks up the branch Emiko has left. She looks at the branch, moves forward a step and looks off to the point where Emiko disappeared. Light slowly fades until only the image of Masako's face remains etched in the mind.

The End

8. Comprehension check.

1. What is attitude of the Japanese men toward women (for example, Oka in relation to Emiko)?
2. What are two main ideas of the play (conflict between Oka and Emiko, friendship between Emiko and Masako)?
3. Describe playwright's style: is it plain or grand, sparse or "flowery", unadorned or with frequent metaphors and symbols?
4. What effect does this direct style contribute to the setting and mood of the play?
5. Explain the role of pantomime in this play.
6. Sage is a symbol of long life and wisdom. In the last scene Masako picks up the branch of sage Emiko has left. Expand on that.
7. How do you understand the title of the play "And the Soul Shall Dance"?

9. Translate into Ukrainian.

- | | |
|---------------------------------|---------------------------------------|
| ◆ exterior of the house | ◆ thief |
| ◆ old-lady colors | ◆ to live off somebody |
| ◆ summer comes in like a dragon | ◆ car door slam |
| ◆ to giggle | ◆ soothing |
| ◆ lease will be up soon | ◆ dry soundless sobs |
| ◆ my magazines are torn in half | ◆ desert |
| ◆ false unconcern | ◆ shrub |
| ◆ feigning surprise | ◆ kimono is tied loosely at the waist |
| ◆ to save money | ◆ fade-out |

10. Translate into English.

Еміко є втіленням замріяності і аристократичної вишуканості. Молода жінка нагадує південну красуню, яка часто має затуманений погляд, злегка усміхається та мовчить. Під час відвідин родини Мурата героїня ні з ким не спілкується, лише один раз звертається до Масако, щоб дізнатися, чи подобається дівчинці її улюблена пісня.

Особистість Еміко тісно пов'язана з танцювально-музичною складовою п'єси: при звуках японської пісні про маленьку пташку у клітці — її власного промовистого уособлення — Еміко занурюється у ностальгічні спогади, беззвучно плаче і повільно танцює. Її образ порівнюється драматургом з хмаркою, яка миттєво щезає на небосхилі.

Водночас елегантна Еміко демонструє і провокаційну поведінку через непорозуміння з чоловіком, який вимагає дотримання церемоній гостинності: звикла до мовчання, вона «промовляє» до гостей за допомогою міміки та жестів, без використання слів. Так, жінка розпускає волосся, одягає старого капелюшка і танцює японський народний танець перед гостями, чим шокує сім'ю Мурата, — на їхніх обличчях застигають «крижані посмішки». Отже, мовчання і танець є втіленням німої розмови, однією з форм жіночого протесту.

Лише наодинці з 11-річною Масако, коли лунає японська пісня «І душа танцюватиме», Еміко розкриває своє справжнє «я». Вона довіряє дівчинці свою мрію про повернення додому, на батьківщину.

З прибуттям Кіоко ситуація в родині Ока погіршується ще більше — подружжя часто випиває та влаштовує бійки, Еміко ігнорує обов'язки газдині, мачухи та дружини. Найвищим напруженням п'єси стає сцена помсти Ока: гроші, які Еміко заощаджувала для повернення до Японії, він витрачає на доньку. Остаточні її мрії руйнуються, коли Хана відмовляється викупити розкішні кімоно із золотої парчі Еміко — її останній скарб, який нагадував жінці про щасливі часи на батьківщині, і остання надія повернутися додому. Ліричності п'єси надає образ гілки шавлії в руках молодої жінки в останній сцені твору, яка символізує запилену й суху місцевість Імперської долини та самотність Еміко.

11. Retell the synopsis of the play "And the Soul Shall Dance" including the climax and denouement.

12. Work in pairs. Situations for improvisation.

- ◆ You get off a train in a strange country. You find a person who speaks a little English and ask her / him how to get to a certain address. After speaking with her / him for some time, you understand how to get where you want to go.
- ◆ You are one of the first tourists on the moon. You are sending a message back to someone on earth.

13. Writing.

Rewrite scene 4 from the point of view of narrator.

UNIT 5

THE ART OF DINING

(Part I)

After this lesson you will be able to:

- ♦ describe dramatic style of Tina Howe;
- ♦ revise the vocabulary of food;
- ♦ analyze the beginning of the comedy.

1. Read the biography of the dramatist.

Words to know

WASP (White Anglo-Saxon Protestant) — (цей термін означає привілейоване походження) білі англосаксонські протестанти
output — продуктивність, результат, підсумок
to occur — відбуватися, траплятися
“*The Art of Dining*” — «Мистецтво вечері»
“*Painting Churches*” — «Портрет родини Черчей»
“*Coastal Disturbances*” — «Занепокоєння на узбережжі»
to garner praise — прославити
perceptive — сприйнятливий, проникливий, вбачливий
mores — звичаї, чесноти, звички
locale [ləˈka:l] — місце дії
gourmet [ˈɡɔːmeɪ] — гурман, настронном, знавець вин
deliberately — свідомо, навмисно
to be preoccupied — заклопотаний, замислений
forte — сильний бік, перевага
delineation — окреслення, зображення

UNEXPECTED POETRY OF TINA HOWE

Tina Howe knows the urban American WASP class well. a product of Sarah Lawrence College in New York and Chicago Teachers College, she saw her early writings produced on the college campus. She has been a teacher as well as a writer for a number of years. Her output has been rather impressive: 25 plays, 2 translations of Eugene Ionesco's dramas. Her first professional productions occurred in regional theatre and Off Broadway. She began attracting notice with “*The Art of Dining*” in 1983, followed by “*Painting Churches*” in the same season. Her work “*Coastal Disturbances*” was produced by the Circle in the Square in New York and garnered her much praise.

Tina Howe is a perceptive observer of contemporary mores whose plays are often set in unusual locales — museums, restaurant kitchens, or in the case of the play “*Coastal Disturbances*” on the sand shore.



You will read some scenes from the first act of Tina Howe's favorite play "*The Art of Dining*" in the following units. Here is what the woman playwright says about her work: "I wanted to show the artist at work... and I thought of a cook — because so many people cook, and they love to cook, and cooking is very theatrical, and so I chose this character of this gourmet cook who's opened a restaurant... and "*The Art of Dining*" was deliberately addressing aesthetic questions that I had in mind and was trying to sort of bury the intention under comic behavior. It was very much preoccupied with the artistic process."

According to a theatre critic, Howe's forte is in her swift delineation of character and her ability to lift secrets out of each.

2. Comprehension check.

1. Is Tina Howe a WASP representative?
2. Where did the woman playwright study?
3. What does Tina Howe do for a living?
4. How did she become popular?
5. What is her dramatic manner?

3. Study the following vocabulary. Compose sentences of your own with them.

- *urban* — of or in a city or town
- *product* — something that is made to be sold
- *early* — near the beginning of a period of time, or before the usual time
- *impressive* — you admire or respect it, usually because it is special, important or large
- *to attract notice* — to draw attention
- *observer* — a person who watches what happens but has no active part in it
- *contemporary* — modern
- *aesthetic* — relating to the enjoyment or study of beauty

4. Translate into Ukrainian.

1. My mother comes from an old WASP family which has been in this country for 350 years.
2. Her books are full of perceptive insights into the human condition.
3. There are some very impressive theatres in the town.
4. The new play has little aesthetic value.
5. UN observers are monitoring the cultural heritage.
6. She was a poet living in the early fifteenth century.
7. She had a very happy childhood, and I guess her confidence is a product of that.
8. We have recently studied the mores and culture of the Japanese Americans.
9. I do adore gourmet coffee!
10. I'm afraid acting isn't one of my fortes.

5. Match these adjectives with their antonyms.

- | | |
|-----------------|------------------------|
| 1. aesthetic | A. weak, insignificant |
| 2. deliberate | B. old |
| 3. urban | C. unintentional |
| 4. preoccupied | D. airy |
| 5. contemporary | E. careless |
| 6. perceptive | F. unoccupied |
| 7. impressive | G. displeasing |
| 8. coastal | H. rural |

6. Translate into English.

П'єси американської жінки-драматурга Тіни Хау вже понад 30 років ставлять на сценах американських театрів, а сама авторка посідає почесне місце в пантеоні сучасних письменниць для театру США. Творчість Хау цікава як для режисерів, так і для літературознавців. Спостерігаємо умовний поділ творчості письменниці на два типи п'єс, які сама авторка називає «нетаковні» (*"Bare Hands"*) та «елегантні» (*"White Gloves"*). Всі п'єси з циклу «нетаковних» — приголомшливі, динамічні, часто дитячі персонажі в них — в центрі авторської уваги. «Елегантні» п'єси номіновані на різноманітні літературні премії, включені до репертуару бродвейських та позабродвейських театрів, надруковані в університетських антологіях та є предметом вивчення американських науковців та критиків. Слід зазначити, що зазначеним розподілом класифікація текстів для сцени Т. Хау не обмежується: такі ранні опуси, як «Музей» та «Мистецтво вечери» віднесені авторкою до категорії «мистецьких».



7. A. Read the first scene of the play "The Art of Dining".

Words to know

chef extraordinaire — першокласний шеф-кухар
supple headwaiter — догідливий метрдотель (офіціант)
to take a taste — скуштувати, дегустувати, їсти
carousel [kæərə'sel] — карусель
hooves — копита, ратиці
prance — гарцювати, ставати дибки, хизуватися
suffuse — наповнювати, заливати, покривати
lighting fixtures — освітлювальна арматура
ornate molding — пишне оздоблення ліпниною
dessert [di'zɜ:t] — десерт
undone — занапащений, понівечений
chilled — охолоджений
poached — пашот, відварений без шкаралупи
quivering — тремтячий
challenging — вабливий
oxtail — бичачий (воловий) хвіст
bass — морський окунь
tossed salad — зелений салат з томатами та огірками
shrimp mousse — паштет з креветок

Characters:

Ellen — a co-owner and chef extraordinaire of The Golden Carousel, mid-thirties

Cal — a co-owner and supple headwaiter of The Golden Carousel, Ellen's husband, mid-thirties

Hanna Galt — beautifully dressed and hungry, mid-forties

Paul Galt — beautifully dressed and hungrier, mid-forties

Time:

The present. Early evening.

Place:

The Golden Carousel Restaurant, New Jersey

Act 1

The ground floor of a nineteenth-century townhouse on the New Jersey shore which has been converted into a restaurant, The Golden Carousel. It's a wonderfully elegant little place with a high tin ceiling, arched windows and masses of hanging plants. a pair of restored carousel horses with flashing gold manes or hooves prance in a corner. a surreal nostalgia suffuses the room. Things are on the verge of lifting off the ground or disappearing entirely. Nothing is quite what it seems. Embedded within, behind or to one side of this magical dining area is full working kitchen. Though many of its features are old — sink, lighting fixtures, ornate molding, for example — it's equipped with all most up-to-date appliances. It's late November, unusually cold, and month after the restaurant's grand opening. Four tables are set for dinner, and the fragrance of the evening's offerings fills the air.

Ellen and Cal are sitting at one of the tables about to sample two different desserts. They should be mistaken for customers.

Ellen, tense with expectancy, dips her spoon into her glass of Floating Island, tastes it and holds her breath.

Cal stabs his spoon into his dish of Pears and Cointreau* with Frozen Cream and croons with delight.

Ellen savors her mouthful and exhales with relief.

Cal very rapidly takes another taste, sighs.

Ellen takes a cautious second taste and makes a humming sound.

Cal takes three rapid-fire tastes, making little whimpering sounds after each one.

Ellen licks her lips and pauses.

Cal, scraping his spoon against the sides of his dish with fervor, takes a heaping mouthful and groans with pleasure.

Ellen takes another apprehensive taste. Yes, it's excellent; she purrs.

Cal overcome, drops his head in his hands.

Ellen puts her spoon down and nods her head yes. Silence. She shoves her dessert over to Cal to try. He dips his spoon in, takes a slow loving taste. It's even better than his! He moans helplessly and pushes his dessert over to her. Ellen takes a swift taste of the pears, making little lip-smacking noises.

Cal takes a huge spoonful of Floating Island and is mute.

(A silence.)

Ellen exhales with pleasure. She takes another taste, inhales, stares into space, puts her spoon down, [...], exhilarated.

(A silence.)

Cal takes a smaller taste, then makes a low sob and takes five very fast spoonfuls grunting during each one.

Ellen reaches across the table and takes back her Floating Island and returns the pears to Cal. She scrapes the sides of her glass.

Cal fiercely attacks what's left of his pears.

They finish, breathing heavily.

* Cointreau is a brand of an orange-flavoured liqueur produced in France.

Cal: (weakly) Pears...
Ellen: (undone) Meringues [mə' ræn]...
Cal: Cointreau...
Ellen: Vanilla...
Cal: Heavy cream...
Ellen: Caramel...
Cal: Chilled...
Ellen: Poached...
Cal: Cool...
Ellen: Quivering...
Cal: ...to perfection!
Ellen: In English Cream!
Cal: Pure sin!
Ellen: Real joy.
Cal: a person could die...
Ellen: Which did you like better?
Cal: What a way to go!
Ellen: The pears...
Cal: Christ!
Ellen: ...or the Floating Island?
(Cal frantically scrapes at his dish, nothing is left.)
Ellen: I preferred the pears, didn't you?
Cal: (reaching for her dish) Do you have any left?
Ellen: They're more challenging.

Ellen picks up Cal's empty dish and rises. She wipes invisible crumbs from the table, straightens the tablecloth as Cal scrapes his spoon in Ellen's dish for the last bits of Floating Island, then plunges his finger in and starts scraping the sides.

Ellen goes into the kitchen. She puts Cal's dish in the sink and starts stirring the soup on the stove as Cal, scraping the sides of Ellen's dish with alternate fingers and sucking them clean, rises and follows Ellen into the kitchen. He looks around, finds the saucepan of warm Floating Island and pours more into his empty dish, gets a new spoon and takes slow loving mouthfuls as he watches Ellen work on her soup.

These are the various works in progress:

Belgian Oxtail Soup
Billi Bi on a low flame
Several ducks browning in a heavy frying pan
Veal
Wild rice

Set aside on the counters are the beginnings of:

The stuffing for the veal
The shrimp mousse for the bass
A huge tossed salad
A saucepan full of Floating Island

Hidden in the refrigerator are:

The Pears in Cointreau with Frozen Cream
The uncooked bass

*Basic ingredients for the sauces, Hollandaise and Velouté**

Celery

A bowl of grapes for the duck.

Ellen: (stirring and tasting her soup) They were firm enough, weren't they?

Cal: (involved with his Floating Island) Oh... so smooth!

Ellen: Nothing is worse than limp pears!

Cal: So light.

Ellen: What time is it?

Cal: ...perfect!

Ellen: They were all right, weren't they?

Cal: (referring to the Floating Island) You added something.

Ellen: (referring to the pears) I added something.

Cal: What is it? I can't tell.

Ellen: a touch of... ginger.

Cal: (smacking his lips) It tastes more like... cinnamon...

Ellen: And a hint of almond ['ɑ:mənd].

Cal: No wait, I've got it...

Ellen: Did you notice?

Cal: NUTMEG!

Ellen: (lasting the soup) I'll bet you didn't even notice the almond.

Cal: It's nutmeg.

Ellen: The ginger flavor is much stronger.

Cal: It's wonderful.

Ellen: How much time do we have?

Cal: Really delicious.

Ellen: (offering him a taste of soup) What do you think? I don't know, the bouquet's a little weak.

Cal: (referring to the Floating Island) If you should make it more often, everyone loves it.

Ellen: It needs more thyme for one thing.

Cal: (gobbling up the rest of the Floating Island) I can't stop eating this Floating Island! I don't know what you do to your desserts, this is irresistible!

Ellen: (holding out a spoonful of soup) I need you to taste. How is it?

Cal: It tastes like Floating Island.

Ellen: Come on Cal, they'll be here soon. Try again.

Cal: Oh, I forgot to tell you, Table Four canceled because of the bad weather.

Ellen: They'll come back ... *(holding out a fresh taste of soup)* Now tell me, how is it?

Cal: (Takes his time, savors it.) Good.

Ellen: Good? Is that all?

Cal: (Helps himself to another spoonful.) Very good.

Ellen: Damn! *(She has another taste.)* The bouquet's still weak...

(Cal strides over to her with his spoon, starts dipping it into the soup and slurping.)

Ellen: (Tastes in a much more exacting way.) Wait a minute!

Cal: VERY GOOD!

Ellen: I FORGOT The WATERCRESS!

Cal: And this is without the added touches of smoked ham and Madeira.



* Velouté [velu:'teɪ] — білий соус.

Ellen: (Laughing, gets the watercress from the refrigerator.) I forgot the watercress.
Cal: It's perfect, it doesn't need watercress!
Ellen: What do you mean, it doesn't need watercress?
Cal: It's delicious without watercress.
Ellen: It's incomplete without watercress! (She adds some.)
Cal: Watercress is overrated.
Ellen: Watercress is essential.
Cal: Watercress is a pain in the ass!
Ellen: Watercress is one of the staples of French and Chinese cuisine!
Cal: It's overrated.
Ellen: It's piquant...
Cal: It's soggy...
Ellen: It's refreshing...
Cal: It's overpriced...

*(The telephone rings. There are two phones in the kitchen.
 Depending on where he's standing, Cal alternates between them.)*

Ellen: Oh God! (She works faster on her soup.)
Cal: I've got it! (on the phone) Good evening, The Golden Carousel, may I help you?
Ellen: God, God, God!
Cal: Reservations for two this Friday night at eight?... Hold on a sec, let me check our calendar.
(to Ellen) Reservations for two this Friday at eight.
Ellen: We're filled for the rest of the week!
Cal: (Back on the phone, eyeing the calendar) Yes, I see a space.
Ellen: We're filled!
Cal: Could I have your name, please?... I'm sorry, would you mind spelling that for me?
Ellen: (in an urgent whisper) I'm making apricot brandy souffles on Friday!*
 [...]

B. Role-play the dialogue on p. 85–86 in pairs.

8. Comprehension check.

1. Where and when does the action take place?
2. Describe the protagonists.
3. What is the conflict?
4. Explain the importance of pantomime for the play.
5. How many words and word combinations from the play relate to the topic of food?

9. Translate into Ukrainian.

- | | |
|-----------------------------------|------------------------------------|
| ◆ to take a cautious second taste | ◆ to overrate |
| ◆ to take a rapid-fire taste | ◆ to slurp |
| ◆ to take an apprehensive taste | ◆ to be tense with |
| ◆ to take a swift taste | ◆ to croon |
| ◆ to take a slow loving taste | ◆ to savor |
| ◆ to take a heaping mouthful | ◆ to shove |
| ◆ to gobble up | ◆ to scrape the sides of the glass |

* Souffle [su'fle] is made mainly from eggs, and can be either sweet or savory.

10. Translate into English.

- чавкати
- чебрець
- безе
- селера
- імбир
- мигдаль
- кориця
- пікантне суфле
- крес водяний
- мускатний горіх
- наполегливо шепоче
- французька кухня
- груші під «Куантро» з охолодженими вершками
- бельгійський суп з бичачим хвостом
- десерт «Плавучий острів»
- начинка для телятини
- болотистий (просочений водою)
- пожадливо їсти
- смажити у пательні
- усіма пальцями по черзі
- готувати на повільному вогні
- ковтати з повним ротом
- невиразний смак
- «Мені вдалося!»
- У нас є вільний столик.

11. Find the word which is different in meaning. Explain your decision.

1. ginger, cinnamon, pear, almond, nutmeg
2. slurp, savor, taste, gobble, purr
3. veal, cream, sauce, soup, soufflé
4. shrimp, bass, pike, oxtail, oyster
5. fixtures, carousel, molding, sink, stove

12. Work in pairs. Situations for improvisation.

- ◆ You are in a restaurant. You have just had a good dinner. The waiter is waiting for you to pay the bill. You look for your wallet and find that you have left it at home.
- ◆ You are walking downtown with a friend. Suddenly you remember that you left some meat cooking on the stove at home.

13. Solve the word search puzzle below.

p	l	p	a	y	u	c	t	m	p	g	h	q	r	s
e	o	a	m	g	a	r	l	r	l	e	h	s	h	c
t	z	a	d	i	e	v	a	e	a	m	e	w	o	s
e	w	y	c	s	r	n	a	d	s	t	b	p	o	u
m	r	p	s	h	c	h	w	l	x	u	q	c	v	d
r	s	e	x	e	e	a	s	n	j	n	o	p	e	q
u	d	p	x	w	i	d	d	f	v	z	m	r	s	k
o	y	y	s	t	s	s	e	r	c	r	e	t	a	w
g	y	s	e	g	s	z	c	j	d	q	q	k	c	c
u	a	r	e	w	w	i	n	g	t	q	t	i	j	q
b	k	r	r	a	s	p	n	r	i	f	n	k	g	r
l	i	a	t	x	o	a	u	v	u	g	o	i	x	a
y	m	z	j	h	j	v	r	f	o	u	t	q	n	k
c	h	i	l	l	e	d	o	i	g	t	v	p	g	p
f	f	m	x	j	p	y	x	q	j	e	x	t	x	g

bass
carousel
chilled
dessert
gourmet
headwaiter
hooves
nutmeg
oxtail
poached
prance
shrimp
watercress

THE ART OF DINING

(Part II)

After this lesson you will be able to:

- ♦ discuss your eating habits;
- ♦ enrich your vocabulary of eating out;
- ♦ analyze the protagonists' conflict.

1. Read the following scene from the play "The Art of Dining".

Words to know

to hover over — чекати неподалік
tense — збуджений, натягнутий
smoked ham — копчена шинка
hearty beef broth — міцний м'ясний бульйон
cream of mussel soup — суп-пюре з мідіями
to season — приправляти, надавати смаку, пікантності
shallot — цибуля-шалот
a thread of saffron — рильця квіток шафрану
stuff with — фарширувати
roast veal — смажена телятина, печеня з телятини
duckling — каченя
striped bass — смугастий окунь
in season — актуально, своєчасно, вдалий /слухний момент
flourish — розчерк, розмахування
rhapsodic — захоплений, екзальтований
braised celery — тушкована селера

Scene 5

(*And rises on Cal hovering over the Galts.*)

Paul: Hannah?

Hannah: Oh Paul, I'm not ready!

Paul: Take your time.

Hannah: I keep changing my mind.

Paul: There's no rush.

Hannah: I'm so... tense.

Paul: We have all the time in the world.

Hannah: (*motioning to Cal*) The Belgian Oxtail Soup is...

Cal: a hearty beef broth with winter vegetables, smoked ham, and Madeira.

Hannah: Madeira...

Cal: Madeira...

Hannah: And the Billi Bi is...

Cal: a cream of mussel soup seasoned with fresh herbs, shallots, white wine, and a thread of saffron.

Hannah: (*impressed*) a thread of saffron...

Cal: Saffron...

Hannah: And the Veal Prince Orloff is...

Cal: Roast veal stuffed with onions and wild mushrooms, served with Sauce Mornay...

Hannah: (rolling it on her tongue) Sauce Mornay...

Cal: Sauce Veloute with Gruyere cheese added...

Hannah: Sauce Veloute...

Paul: Mornay!

Hannah: And the Roast Duckling in Wine with Green Grapes is...

Cal: Fresh.

Hannah: Fresh! And the Striped Bass with Shrimp Mousse... is –

Cal: In season!

Hannah: In season!

(Paul grunts with anticipation.)

Hannah: Your vegetable of the day?

Cal: Braised celery.

Paul: (kissing his fingers) My favorite!

(A silence.)

Hannah: Oh Paul!

Paul: (Reaching for her hand) Sssssshhhhh ...

Hannah: I'm just so...

Paul: I know, I know...

Hannah: I love roast duck!

Cal: The duck is –

Paul: I'm having the bass!

Hannah: But I woke up with a craving for veal.

Paul: I don't care for duck...

Cal: The veal is –

Hannah: You know how I love veal!

Paul: I had veal last week...

Hannah: But I haven't had fresh roast duckling in...

Cal: You might like the bass...

Paul: My rule of thumb: always order fish that's in season.

Hannah: I only had an omelette for lunch.

Cal: The duckling is –

Paul: I don't know about you, but I am starving!

Hannah: I've been good all week.

Paul: I can almost taste that mussel soup!

(Faster and faster.)

Hannah: I've got to decide!

Paul: I can't wait much longer...

Hannah: I always have veal...

Paul: I don't care for duck...

Hannah: I could have the bass...

Paul: I just want to start...

Hannah: I need some more time...

Paul: I can't wait much more...

Hannah: I think I can go...

Paul: I just want to...

Hannah: I know I can...

Paul: I...

Hannah: I...

Paul: (in a burst) I'll have the Belgian Oxtail Soup to start, the bass with shrimp, and Floating Island for dessert! (He pants slightly.)



Cal: (writing it down) Very good, Sir... and you, Madame?

Hannah: (Takes a deep breath, shuts her eyes, clenches her hands, pauses, then very fast.) Billi Bi, Duckling in Wine with Green Grapes, and Pears in Cointreau with Frozen Cream.

Paul: (Applauds her.) Nice going, Hannah! Very nice! Good work! *(He leans over the table and kisses her.)*

Cal: (writing it down) Yes, you did very well. *(He shakes her hand.)* Congratulations.

Hannah: (Eyes still shut, murmurs.) Oh thank you, thank you, you so much...

(Cal puts the last flourish on his pad and glides into the kitchen.

The light fades on the rhapsodic Galts.)

B. Role play the dialogue on p. 89. Use the crescendo mode: start slowly and finish as fast as possible.

2. Comprehension check.

1. What kinds of meals are offered to the patrons of Golden carousel? Are they simple and healthy or extraordinary gourmet ones?
2. Is this scene a typical way of meals selection?
3. Do you often eat out? Is it difficult for you to make your choice from a fixed menu?

3. Study the following words and word combinations. Compose sentences of your own with them.

- *to take one's time* — to use as much time (to do sth) as one wants
- *to be ready* — to be prepared or available for service, action, or progress
- *to keep doing sth* — to continue to do sth
- *to change one's mind* — to reverse a previously held opinion or an earlier decision
- *a craving for* — a consuming desire; a yearning
- *not to care for* — not to have a liking, fondness, or taste (for)
- *rule of thumb* — a rough and practical approach, based on experience, rather than a scientific or precise one based on theory
- *to starve* — (*informal*) to be hungry
- *nice going* — good job

4. Translate into Ukrainian.

1. Fruit is cheaper when it's in season.
2. She was very tense as she waited for the interview.
3. Nice going, John! You did a good job.
4. She doesn't care for American poems.
5. He changed his mind when he heard all the facts.
6. Don't keep guessing!
7. The slow movement is wonderfully moody and rhapsodic.
8. The students are ready to learn grammar.
9. Drain the rice, stir the salmon and season to taste.
10. Would you like a bowl of soup?
11. The waiter handed me the menu with a flourish.
12. A favorite dish of mine is stuffed peppers.

5. Find the odd word.

1. lunch, dinner, breakfast, menu
2. shallot, mango, grapes, pears
3. Madeira, Cointreau, Veloute, Wine
4. allspice, saffron, sage, cream
5. pouched eggs, bass, omelette, hard boiled eggs

6. Translate into English.

- пристрасне бажання
- суп-пюре з мідіями
- практичне (емпіричне) правило
- смугастий окунь
- діяти спокійно (не зволікати)
- тушкована селера
- молодець (відмінно)
- копчена шинка
- передумати
- чекати неподалік
- печеня з телятини
- захоплений
- екзальтований
- фарширувати



7. A. Read the following scenes from the play.

Words to know

to dress fish — чистити рибу
frantic — шалений, несамовитий
Cuisinart — компанія-виробник кухонних електроприладів
to whip — збивати
egg whites — яєчні білки
simultaneously — одночасно, водночас
stock — м'ясний бульйон
grape stems — виноградні стеблини
to strew — розкидати, розтрушувати
swig — великий ковток
garbled — спотворений, перекручений, викривлений
to overpower — пересилювати, подужувати
anise — аніс
armful — оберемок, велика кількість
glutted — насичений

Scene 5

(Ellen is more frantic than ever. She has several bass out and is dressing them.)

Cal: (bursting in) One oxtail... one billi, one bass, one duck, one Floating Island, and one pears!

Ellen: (Eyes closed, reciting) One billi,
one bass, one duck,
one Floating Island, and one pears.

Cal: One oxtail, one billi, one oxtail,
one bass, one duck, one Floating
Island, and one pears.

Ellen: You do the shrimp and I'll do the eggs!

(Ellen starts whipping egg whites with an automatic mixer as Cal removes the shrimp from the refrigerator and dumps them into the Cuisinart. He turns it on.

Both appliances make a fearful clatter.)

Ellen: (over the din) Heavy cream!

Cal: How much?

Ellen: Half a cup.

Cal: *(Starts pouring it into the Cuisinart.)* Watch ...

Ellen: That's enough.

(They finish their chores simultaneously.)

Ellen: You slice the mushrooms and I'll finish the mousse!

(Ellen pours the mousse out of the Cuisinart and carefully folds in the egg whites she's just whipped as Cal slices the mushrooms with lightning speed and precision.)

Ellen: You cut the grapes and I'll do the soups. *(She returns to her soups on the stove)*

Cal: I'll cut the grapes...

Ellen: While I do the soups.

Cal: Where are the grapes?

Ellen: *(Muttering as she works on the soup.)* One oxtail... one billi, one bass, and one duck.

Cal: Where are the grapes?

Ellen: Second shelf of the refrigerator.

Cal: Of course. *(Starts rooting around in the refrigerator.)*

Ellen: One oxtail ... one billi, one bass, and one duck ...

Cal: Second shelf.

Ellen: That's right. *(Tastes the soup.)*

Cal: It's not there.

Ellen: Then look in the bin.

Cal: *(thumping around)* Nope.

Ellen: Try in the door.

Cal: *(making more and more noise)* Nothing.

Ellen: Check the top shelf.

Cal: I already did.

Ellen: They're not with the pears?

Cal: Not with the pears.

Ellen: Not in the bin?

Cal: Not in the bin.

Ellen: Start taking things out.

Cal: *(Does.)* I am!

Ellen: They're not in the back?

Cal: Not... in... the back!

Ellen: Under the bass?

Cal: Nowhere in sight!

Ellen: Try by the cream.

Cal: I already have. *(He's now spread a great arc of food around the refrigerator.)*

Ellen: They've got to be there.

Cal: Ellen, I'm looking!

Ellen: Next to the stock.

Cal: Nowhere in sight!

Ellen: Oh honey, I need them!

CAL: Yes, I know...

Ellen: Should I come and help?

Cal: Son of a bitch!

Ellen: I can't do the duck — *(Reaches for the salt and notices the bowl of empty grape stems.)* OH NO!

Cal: *(picking over the mess strewn on the floor)* They've got to be here!

Ellen: I DON'T BELIEVE THIS! *(She lifts up the bowl to show to Cal.)*

Cal: *(his back to her)* I remember seeing them...



Ellen: CAL, YOU ATE THEM! [...]

Cal: There's nothing wrong with canned peaches, they're just as good as fresh. *(He takes a swig of the juice.)* I don't know when I've tasted such a delicious peach...

Ellen: Do you still have it? *(She rushes to a cupboard and sweeps down an armful of spice tins.)*

SHOW ME IT'S THERE, YOUR TALENT! *(Concealing its identity, she pours out a heaping teaspoon of mustard and offers it to him.)* Taste this!

Cal: *(Offering her a large syrupy peach, his words garbled.)* I really wish you'd try this, it's —

Ellen: *(Fierce, forces the teaspoon of mustard into his mouth.)* Taste!

Cal: *(spitting)* What you are doing?

Ellen: *(shoveling in another batch.)* I SAID, TASTE IT!

Cal: *(sputtering)* Jesus, what is this?

Ellen: You tell me, Cal!

Cal: *(gagging)* It's poison.

Ellen: Try again!

(Cal is certainly strong enough to overpower her, but it is food and he can't resist anything that's put into his mouth. He coughs.)

Ellen: What is it?

Cal: How am I supposed to tell, my mouth is on fire?!

Ellen: Well, you'd better be able to tell if you want to stay in business, my dear!

(Forces in another spoonful.)

Cal: *(weakly)* It's... curry powder!

Ellen: Wrong!

Cal: Paprika...

Ellen: Wrong!

Cal: Clove...

Ellen: Wrong!

Cal: *(in pain)* ...Horseradish.

Ellen: Think, Cal. Think!

Cal: Soy sauce?

Ellen: Wrong!

Cal: Saffron?

Ellen: Wrong!

Cal: Ginger?

Ellen: Wrong!

Cal: *(with a sob)* I don't know!

Ellen: IT'S MUSTARD, CAL, SIMPLE MUSTARD!

(She pours out another teaspoon of spice and puts it in his mouth) And this?

Cal: *(Spits it out.)* Uuugh! You've gone crazy.

Ellen: You don't know, do you!

Cal: Dill...

Ellen: You're so gluttoned, you can't even tell...!

Cal: Cinnamon.

Ellen: You can't even tell bitter from sweet.

Cal: Coffee?

Ellen: It could be dirt for all you know! *(Shoves in another taste.)*

Cal: Nutmeg?

Ellen: Unbelievable!

Cal: Anise? ...Brown sugar? ...Oregano? ...Coriander?

Ellen: It's salt, Cal.

(The doorbell rings.)

B. Role play the dialogue on p. 92–93.

8. Comprehension check.

1. What happens between Ellen and Cal?
2. Cal cannot help eating all the food he sees. How can it be explained?
3. Do we eat to live or live to eat?

9. Study and memorize the following words.

- *mousse* — a light cold food made from eggs mixed with cream
- *curry* — a dry mixture of spices used to flavour South Asian dishes
- *paprika* — a red powder used as a spice to give a slightly hot flavour to food, especially in meat dishes
- *clove* — a small separate part of a bulb of garlic
- *horseradish* — aromatic plant whose roots are crushed for spice; used for pastries and soda pop
- *saffron* — a dark yellow substance obtained from a flower and used as a spice to give colour and flavour to food
- *ginger* — plant of mustard family; pungent roots are so strong that they can make your eyes water
- *brown sugar* — sugar that has only been partly refined

10. Translate into Ukrainian.

Головні персонажі твору «Мистецтво вечери» — подружжя Еллен та Кел — відкривають ексклюзивний ресторан у Нью-Джерсі з французькою кухнею для невеликої кількості відвідувачів. Дія поперемінно відбувається у залі та на кухні, де Еллен готує замовлені страви, а якщо їй не вистачає необхідних інгредієнтів, експериментує та фантазує на власний смак. Характеристики їхніх поодиноких клієнтів визначені відповідно до ступеня апетиту: наприклад, з парочки Гальтів Ханна голодна, а Пол ще голодніший, тоді як Елізабет страждає від анорексії (страху перед їжею). Однак спільна підтримка власників та відвідувачів ресторану допомагає Елізабет перебороти її фобію. Дія завершується бенкетуванням всіх персонажів. Подібна кінцівка дає можливість трактувати мотив їжі як спробу відновлення «первинної значущості спільної трапези як причастя, як важливого суспільного ритуалу, функція якого полягає в пом'якшенні зростаючої атомізації пост-модерного суспільства».

11. Solve this cryptogram puzzle using p. 88 as a clue.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
11	21			16																					

A	E	A				B	E	E		B														E	
11	12	16	11	18	20	25	21	16	16	9	21	18	8	20	12	5	23	20	12	5	23	17	20	16	18
	E	E	A	B	E								E				A		A						
	15	16	14	16	20	11	21	1	16	26	26	2	8	4	16	3	12	11	2	11	17	3			
							A	E		A															
							2	11	3	16	23	18	11												

UNIT 6

WILLIAM SHAKESPEARE AND THE USA

After this lesson you will be able to:

- ♦ associate William Shakespeare with the USA;
- ♦ explain the problem of Shakespearian authorship;
- ♦ present the collection of plays "Love's Fire".

1. Read the text about influence of Shakespearean drama on the USA.

Words to know

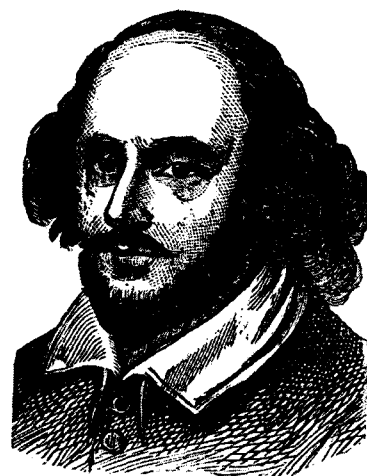
to abound — рясніти, буяти, бути багатим на щось
travel journals — дорожні нотатки
anthropophagus (anthropophagi) — людодід (людодіди)
amateur performance — самодіяльність
to lift a ban — скасувати заборону
"The Merchant of Venice" — «Венеціанський купець»
Native Americans — північно-американські індіанці
prosperous — успішний, процвітаючий
to tour — гастролювати, здійснювати театральне турне
"The Taming of the Shrew" — «Приборкання норовливої»
avid — жадібний, прагнучий, жадаючий
animosity — ворожість, злоба
unifying force — об'єднувальна сила
frontiersmen — прикордонники
to gallop apace — скакати, стрибати швидкими темпами (повним ходом)

SHAKESPEARE AND AMERICA

Shakespeare and America have had a long love affair. The works of Shakespeare enjoyed a great popularity by the time of the War of Independence due to the universal experience contained in the plays of the British bard.

The young William Shakespeare was growing up during the time of the great explorers: Francis Drake was sailing around South America and the world, Martin Frobisher was searching for a northwest passage across North America, and John Hawkins was going to the West Indies. The British Empire was establishing itself around the globe.

Shakespeare left his home-town of Stratford-upon-Avon for London around the time that the English were fighting the Spanish and he would have seen ships sail down the Thames on their way to the New World. Travel journals were as popular as theater-going, and stories from the new world abounded. Shakespeare's plays make constant reference to them, for example, the Anthropophagi mentioned in "Othello", whose heads grow beneath their necks.



The first recorded production in America of a play by Shakespeare took place in 1730 in New York City — an amateur performance of “Romeo and Juliet”. Once “Romeo and Juliet” made its first appearance more followed in Philadelphia and Charleston. “Richard III” and “Othello” were popular choices, as was “Romeo and Juliet”.

In 1751, the London Company of Comedians landed in Virginia where the ban on the immigration of actors had recently been lifted. Their first production was “The Merchant of Venice”, which played to mixed groups of settlers and Native Americans, and over the next ten years they added “Richard III”, “King Lear”, “Romeo and Juliet”, “Othello” and “Hamlet” to their repertory. By 1754, the company had toured prosperous cities like Fredericksburg, Williamsburg, and Annapolis. They spent four years in Jamaica and returned to Philadelphia and New York in 1758 with new productions of “Cymbeline”, “The Taming of the Shrew”, and “Macbeth”.

As a young man George Washington was an avid theatre-goer. During his presidency that began two years later, Washington encouraged theatre-going. Despite the continuing animosity towards anything British, citizens of the new nation continued to love Shakespeare who was now equally fashionable on both sides of the Atlantic.

In the 19th century travelling companies spread the plays into every corner of the United States. The American public now had the opportunity to see most of the plays. Shakespeare served as a unifying force throughout the century: his works were one of the few things that were constant while the country and its people were expanding. No other writer was so quickly assimilated into the wilderness, perhaps because his works could be presented in the easily accessible form of drama. The blood and violence, passion and basic comedy must have had a strong appeal to frontiersmen.

In 1956 Joseph Papp opened his first season in New York’s Central Park, and the following summer began with a city-wide tour of Romeo and Juliet staged on a truck. By that time, the regional theatre movement in the United States was galloping apace, with the founding of major theatres in Houston (1947), Washington, D.C. (1950), and Minneapolis (1963). Hundreds of cities followed, each incorporating Shakespeare as a major component in their season-planning.

America’s love affair with Shakespeare is long and lasting, and numerous festivals take place each year in the USA.

2. Comprehension check.

1. Do you agree that the works of Shakespeare have always enjoyed a great popularity? Why?
2. What influenced Shakespearean plays to a great degree?
3. Which Shakespearean drama could be called a popular choice in the USA of the 18th century?
4. What American leader encouraged theatre-going? Why?
5. Why did frontiersmen enjoy the works of the British bard in the 19th century?
6. Describe American attitude toward Shakespearean heritage in the 20th century.
7. Prove that William Shakespeare and Ukraine have also had a long love affair.

3. Study the following vocabulary. Compose dialogues of your own with these words and word combinations.

- *love affair* — a strong liking for a particular activity or place
- *bard* — a poet

- *War of Independence* (1775–1783) — a war between the Kingdom of Great Britain and the Thirteen Colonies, result was an American victory and European recognition of the independence of the United States
- *explorers* — people who travels to places where no one has ever been in order to find out what is there
- *repertory* ['rep, ə, tər, i] — a series of performances by a group of actors or dancers presenting several different works during a particular period
- *theatregoer* — someone who regularly goes to the theatre
- *reference* — the act of mentioning someone or sth in speech or writing

4. Translate into Ukrainian.

1. The project is coming on apace.
2. As the company prospered, we prospered.
3. Her love affair with ballet began when she was ten.
4. The book portrays him as a heroic frontiersman of the Wild West.
5. Magellan was a famous 16th-century explorer.
6. I have no animosity toward him whatsoever.
7. William Shakespeare is known as the Bard.
8. The streams and rivers abound in fish.
9. Knowles is an avid runner and cross-country skier.
10. Alanis is touring to promote her new album.

5. Match the words words with their synonyms.

- | | |
|----------------|-------------------|
| 1. amateur | A. hatred |
| 2. ban | B. visit |
| 3. merchant | C. troubadour |
| 4. prosperous | D. eager / greedy |
| 5. tour | E. successful |
| 6. avid | F. rapidly |
| 7. animosity | G. vendor |
| 8. apace | H. prohibition |
| 9. theatregoer | I. beginner |
| 10. bard | J. spectator-fan |

6. Study the official site and find 30 facts about Shakespeare. Identify three most interesting ones for you and share them with your group.

<http://www.nosweatshakespeare.com/resources/shakespeare-and-america/>

. Translate into English.

ШЕКСПІРІВСЬКЕ ПИТАННЯ

Існують різні погляди на особу і біографію Шекспіра. Основною науковою течією, підтримуваною більшістю дослідників, є біографічна традиція, що склалася впродовж



декількох сторіч, згідно з якою Вільям Шекспір народився в місті Стратфорд-на-Ейвоні в заможній, але не в благородній родині і був членом акторської трупи Річарда Бербеда. Цей напрям вивчення Шекспіра називають стратфордіанством.

Існує також протилежна точка зору, так зване антистратфордіанство, прихильники якої заперечують авторство Шекспіра із Стратфорда і вважають, що Вільям Шекспір — це псевдонім, під яким ховалася інша особа або група осіб. Сумніви щодо традиційної точки зору з'явилися вже починаючи з XVIII століття. Разом з тим серед антистратфордівців немає єдності щодо того, хто саме був справжнім автором шекспірівських творів. Число ймовірних кандидатур, запропонованих різними дослідниками, дотепер налічує кілька десятків.

8. Summarize the text “Shakespeare and the USA” and peer review it in class.

9. Read and rehearse the dialogue “Romeo and Juliet” in pairs and then present it to the group, paying attention to adverbs, intonation, eye contact, and body language. Do not read the introductory part of the sentences (So I said to her...) when performing the dialogue.

ROMEO AND JULIET

So I said to her, “What’s your name?”	(arrogantly)
She said to me, “What’s your game?”	(coolly)
So I said to her, “I think you’re great.”	(enthusiastically)
She replied, “You are too late.”	(dismissively)
So I said to her, “Will you come out tonight?”	(persuasively)
She said to me, “Are you all right?”	(sarcastically)
So I said to her, “Let’s make a time,”	(interestedly)
She replied, “It might be nine.”	(coolly)
So I said to her, “Where shall we go?”	(excitedly)
She said to me, “How should I know?”	(dismissively)
So I said to her, “We’ll go in my car.”	(boastfully)
She replied, “Will we go far?”	(slightly interested)
So I said to her, “I drive a Rolls Royce.”	(boastfully)
She said to me, “I like your choice.”	(sweetly)
So I said to her, “I’ve got lots of money,”	(coolly)
She replied, “I love you, honey.”	(passionately)

10. Work in pairs. Situation for improvisation.

- ◆ You bought a plane ticket to London. You go to the airport and learn from the airline representative that the flight has been cancelled. You are very upset because you must be in London today.



11. Read and retell the text about seven new plays inspired by seven Shakespearean sonnets.

Words to know

enterprising — підприємливий, ініціативний, заповзятий
to come up with — придумати, вигадати
offbeat — оригінальні, незвичайні, нешаблонні
to commission — доручати, уповноважувати
assigned — назначений
playlet — п'єска, невелика п'єса
springboard — трамплін, плацдарм
to envision — уявляти, представляти собі
bound to — прив'язаний до
to inspire — надихати, вселяти, навіювати
startling — вражаючий, проникливий, дивовижний, приголомшливий
well-to-do — заможний
benefit — користь, бенефіс, благодійність
to poke fun — жартувати, кепкувати, глузувати
arriviste [æɹ, i: 'vi:st] — кар'єрист
every stripe — всіх мастей

LOVES' FIRE

"The Acting Company" from the USA, which has an enterprising past and comes up with offbeat new ideas, commissioned seven well-known younger playwrights to write a short, modern play each, based on an assigned Shakespeare sonnet. In performance, each sonnet is presented twice; even so, it is not easy to make the connection with the resulting playlets. Still, any way of getting the creative juices flowing is as good as another.

The greatest love poetry in the English language provides the springboard for master playwrights' never-before-published works about the triumphs and tragedies of the heart.

The sonnets and plays in "Loves' Fire" are the seeds and fruit of an extraordinary project: seven sonnets by Shakespeare, newly envisioned for the stage, in one-act plays by seven brilliantly gifted contemporary playwrights.

Shakespeare's sonnets of romantic and sexual love are timeless, for they are not bound to any particular setting or to either sex. These seven plays, each paired with the sonnet that inspired it, are startling not only in the variety of their mood, content, and setting, but also in their unusual interpretation. For example, Wendy Wasserstein's version of Sonnet 94 is a one-act play set in the East Hampton, where a well-to-do couple is getting ready for a society benefit.

In her one-act play “Waiting for Philip Glass” Wendy Wasserstein — American woman dramatist — concerns a party for the smart set to which the guest of honor is late in arriving, and pokes mild fun at arrivistes of every stripe. You will enjoy the playwright’s humor in the following units (on page 103–113).

12. Comprehension check.

1. How many playwrights contributed to the project of “The Acting Company”?
2. Do you agree that Shakespeare’s sonnets can be really inspiring?
3. To your mind, what are other ways of getting the creative juices flowing?
4. Do you think, you can come up with a playlet?
5. What is your favorite Shakespeare’s sonnet? Why?

13. Explain the meanings of the following words and word combinations in English and translate them into Ukrainian.

- | | |
|--------------------------------------|--------------------|
| ♦ seeds and fruit | ♦ setting |
| ♦ resulting | ♦ content |
| ♦ master | ♦ version |
| ♦ triumph | ♦ the East Hampton |
| ♦ timeless | ♦ the smart set |
| ♦ to get the creative juices flowing | |

14. Match the words with their antonyms.

- | | |
|-----------------|------------------|
| 1. benefit | A. boring |
| 2. abound | B. promenade |
| 3. enterprising | C. poor |
| 4. taming | D. deficient |
| 5. startling | E. slave |
| 6. explorer | F. encouragement |
| 7. well-to-do | G. disadvantage |
| 8. gallop | H. couch potato |
| 9. triumph | I. passive |
| 10. master | J. sorrow |

15. Read aloud Shakespeare’s sonnet 94 and compare two Ukrainian renditions of this poem.

SONNET 94

They that have pow’r to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow—
They rightly do inherit heaven’s graces,
And husband Nature’s riches from expense;

They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flow'r is to the summer sweet,
Though to itself it only live and die;
But if that flow'r with base infection meet,
The basest weed outbraves his dignity:

For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

* * *

Хто здатен скоїть, та не чинить зла,
Недобрий намір стримавши завчасно;
Хто інших рушить, сам же, мов скала,
Став непорушно, гордо, безпристрасно —
Той доблесть успадковує з небес,
А від землі — усі її багатства;
В нім благородства й честі дух воскрес,
А інші всі — його слухняна паства.
Так літом квітка нам красу явля,
Хоч лиш для себе і цвіте, і в'яне;
Та досить лиш, щоб завелась в ній тля,
Як і бур'ян за неї кращим стане.

Й красу злі вчинки зводять нанівець:
Отруйних роз миліший нам мокрець.

Переклад *Віктора Марача* на сайті:
<http://shakespeare.zp.ua/texts.item.109/>

* * *

Хто б міг чинити, а не чинить зла
І втрим знаходить вчинкові лихому,
Хто інших зрушить, сам же, мов скала,
Стоїть серед спокуси нерухомо, —
Тому у спадок — неба благодать
І вся земля з коштовними дарами.
Він там володарем спромігся стать,
Де інші стали тільки наймитами.
Лілеї влітку — пелюстки,
Хай прийде час, зів'яне та лілея.
Та як у ній осядуть хробаки,
Тоді й бур'ян миліший нам від неї.

Так і краси солодкої взірець
Зведе життя порочне нанівець.

Переклад *Дмитра Паламарчука*

16. Translate into English.

Наприкінці 1990-х років у театральному житті США було реалізовано експериментальний проєкт «Вогонь кохання». 1998 року нью-йоркська труппа «Ектінг Кампані» замовила семи драматургам одноактні п'єси за мотивами семи сонетів В. Шекспіра. Серед авторів були, зокрема, добре відомі у загальнонаціональному масштабі і відзначені багатьма театральними преміями Тоні Кушнер, Венді Вассерстайн, Марша Норман, Нтозаке Шанге, Джон Гвейр. Після низки вистав, неоднозначно сприйнятих театральними критиками, ці твори були опубліковані у форматі збірки. Унікальність проєкту полягає не лише в індивідуальному переосмисленні його учасниками / учасницями філософської, екзистенційної, образної, стильової сфери славнозвісних поетичних шедеврів, але й у зміні родової природи творів, тобто перекодуванні мови ліричної поезії мовою театру. Йдеться про «переклад» і у більш прямому значенні слова, адже у п'єсах драматургів США кінця XX ст. шекспірівські пристрасті озвучені сучасною англійською мовою в її американському варіанті. Варто зауважити й те, що автори п'єс, хоча всі вони успішно працюють у театральному мейнстрімі, належать до різних сегментів загального спектра сучасної американської драматургії — серед них є жінки, представники етнічних меншин, різних сексуальних орієнтацій, що тією чи тією мірою відображається у їхніх текстах.

(Н. Висоцька, *Драматургічні варіації*, 2011)

WAITING FOR PHILIP GLASS

(Part I)

After this lesson you will be able to:

- ♦ analyze main characters of Wendy Wasserstein's one-act "Waiting for Philip Glass";
- ♦ speak about creative activity of the US composer Phillip Glass.

1. Read the exposition scene of Wendy Wasserstein's playlet.

Words to know

East Hampton — місто у штаті Нью-Йорк, округ Саффолк

collector — колекціонер

halter — блузка з відкритою спиною («американка»)

well-sculptured body — підтягнуте, натреноване тіло

caftan — жіноча вільна сукня

guest of honor — почесний гість

matching sweaters — светри, підібрані в одному стилі

gracious host — милостива хазяйка, добрий господар

cutting edge — передовий

"Einstein on the Beach" — «Ейнштейн на пляжі» (4-актна опера, написана американським композитором Філіпом Гласом у 1975 році)

pop over — зайти ненадовго

to keep up — стежити, слідкувати

prenup (prenuptial agreement) — шлюбний договір

cuckoo — роззява, телепень, дурень

blastoff — початок, старт

Two women are standing in an East Hampton living room. The room is obviously the home of a contemporary collector. The women are around thirty-five and extremely attractive. Spencer wears a halter that shows off her well-sculptured body. Holden wears a softer caftan, looking more ethereal. Spencer is looking at a vase of lilies.

Holden: Do you think they're happy in there?

Spencer: I've never seen your house look prettier.

These flowers are amazing.

Holden: Ecuadorian lilies. That doesn't mean they're happy in there.

Spencer: Why wouldn't they be happy? They're eating. They're talking. And everybody's here.

Holden: The guest of honor isn't here.

Spencer: He'll be here.

(A couple walks by.

Harry and Laura walk into the room.)

Holden: Hello, Harry!

(They wear matching sweaters over their shoulders.
Harry is excessively warm. He hugs both women.)



Harry: I'm so sorry we're late. We just came from Al's thing for Henry Kissinger. What a great event! You know my wife, Laura Little? Laura, this is our gracious host.

(They shake hands.)

Holden: I admire your work. And this is Spencer Blumfeld.

Spencer: *(Kisses Laura.)* We know each other. You look so beautiful!

Holden: Can I get you a drink? Philip Glass will be here any minute.

Harry: Who's that?

Spencer: The guest of honor. Tonight is a benefit for him.

Laura: Harry, he's a very important avant-garde artist. Cutting edge. He directed "Einstein on the Beach", which I could sit through every night.

(Harry puts his arm around Laura.)

Harry: We popped over to Spain last week for the Guggenheim opening in Bilbao. I can't tell you how exciting that little museum is.

(He kisses her.)

Laura: I'm training Harry to start thinking globally. It's our job to keep up.

(He kisses her again.)

Harry: Everyone thinks I married her for her looks. It's not true, I did it for her energy.

Laura: Honey, I think I'd like some water.

Harry: No ice. Lime.

(They walk into the next room.)

Holden: Robert Wilson.

Spencer: What?

Holden: She thinks she's here to see Robert Wilson. He directed "Einstein on the Beach". Our guest is the composer.

Spencer: She won't know the difference.

Holden: Do you think she's a good writer?

Spencer: If you think an overrated sex column is good writing.

Holden: Harry's a very nice man but...

Spencer: But you could never marry him. Not even just for five years to fulfill the prenup? Cause she'll be leaving the day after. That's not a diamond on her finger. It's a satellite dish.

Holden: I'd do anything for this night to be over.

Spencer: You can't be cuckoo enough to think they were madly in love.

Holden: Why not? It would have been nice.

Spencer: But highly unlikely.

Holden: I'm just not up for this. I look enormous and ancient.

Spencer: I think great. But if you're unhappy, I'm thrilled with my eyelift.

Holden: You look fabulous.

Spencer: Our health and beauty department has done the research. When a woman turns thirty-five it's blast-off for corrective surgery. Any later you lose the skin's elasticity. I'm giving you great advice and you're not listening to me.

Holden: I just wish he would goddamn get here.

Spencer: Who? Have you invited someone else I should know about?

Holden: No. The guest of honor. The artist in question. And I wish everyone hadn't just seen each other at Alan's perfect little thing for Henry Kissinger. And furthermore, where the f**k is Diane Sawyer?

Spencer: Take it easy. I thought you said that shrink of yours is helping you.

Holden: She's helping me with the memory of my mother who lowered my self-esteem by competing with me for attention from my withholding father. That has nothing to do at all with this evening being done and over.

Spencer: I give up. I really don't know what you want.

Holden: I want Diane Sawyer here. And I want Philip Glass here.

2. Comprehension check.

1. What kind of social event is described in the exposition scene?
2. How do you understand the title of the play?
3. How many characters are introduced in the first scene? Depict them.
4. How many different issues are discussed by the characters? Name all of them. Are they significant?

3. Explain the following words in English and write a polilogue using them.

- | | | |
|------------------|---------------|-------------|
| ◆ ethereal | ◆ excessively | ◆ prenup |
| ◆ to hug | ◆ avant-garde | ◆ matching |
| ◆ satellite dish | ◆ unlikely | ◆ collector |
| ◆ eyelift | ◆ shrink | ◆ gracious |
| ◆ self-esteem | ◆ withholding | ◆ blast-off |

4. Complete the sentences below using the vocabulary from the previous task.

1. He was _____ enough to thank me.
2. As the verdict of not guilty was announced, he leaped up and _____ his lawyer.
3. The theoretical gain of a _____ increases as the frequency increases.
4. What about your new _____?
5. The program is intended to build students' _____.
6. Has the government been _____ crucial information?
7. He asked her to sign a _____ when they got engaged.
8. I've never heard such _____ music.
9. _____ art represents a pushing of the boundaries of what is accepted as the norm or the status quo, primarily in the cultural realm.
10. She had a green dress with _____ green handbag.
11. I apply this _____ cream two times a day — in the morning and in the evening.
12. It's _____ that we will ever learn what happened.
13. The present system of tax reliefs is _____ complicated.
14. He became an avid _____ of rare stamps.

5. Translate into English.

СОНЕТ 94

Всього Вільямом Шекспіром було написано 154 сонети, і більша їхня частина була створена у 1592–1599 роках. Вперше вони були надруковані без відома автора в 1609 році. Весь цикл сонетів розпадається на окремі тематичні групи: сонети з 1 по 126 присвячені другу; сонети з 127 по 152 присвячені смуглявій коханці; останній 153 сонет є своєрідним висновком, в основі якого лежить радість і краса любові. Сонет 94 викликає найбільші суперечки коментаторів стосовно загального сенсу цього твору. Згідно однієї версії, рядки 1–10 описують гідний моральний взірець, а рядки

11–14 попереджають про небезпеки, з якими може зіткнутися така досконала істота. А як Ви розумієте послання Великого Барда у сонеті 94?



6. A. Read the following episode of the play.

Words to know

crudites — сирі овочеві закуски
to command attention — привертати увагу
caterers — постачальники провізії
baby bliss potatoes — молода картопля
cocktail frank — легкі закуски (маленькі сосиски на шпажках)
Swedish meatball — шведські фрикадельки
to have a nice little buzz — (тут) попліткувати
spritzer — охолоджений напій
hideous climber — страшений кар'єрист
easy shot — легко
developer — забудовник
loafers — м'які шкіряні черевики (мокасини)
robber baron — (тут) магнат
"Glass Pieces" — балет нью-йоркського хореографа Джерома Роббінса
to give credit — віддавати належне
Outward Bound trip — програма формування лідерських якостей
take-out — (їжа) на винос

A balding man of around thirty-five comes into the room. He is not conventionally attractive but commands attention. He is compulsively eating crudites.

Gerry: You changed caterers. I hate caviar in baby bliss potatoes. Give me a cocktail frank or Swedish meatball any day. How are you, Spencer?

Spencer: I'm terrific, Gerry. Congratulations on your marriage. I met your wife's dad in Washington the other day.

Gerry: Are you spending a lot of time with the Secretary of Transportation?

Spencer: It was a party at Ben Bradlee's and Sally Quinn's for our September issue.

Gerry: Well you certainly caused a nice little buzz with that.

Spencer: Thank you. I didn't know you read women's magazines.

Gerry: I read everything. But you should do more about emerging Hollywood. No one cares about Michelle Pfeiffer and her babies anymore.

Spencer: Holden, can I get you another spritzer?

Holden: I'm fine. Thanks.

Gerry: Honey, she just wants an excuse to run and tell everyone she can't believe what I just said to her.

Spencer: I'll bring you back a Swedish meatball.

(Spencer leaves the room.)

Gerry: I've never understood your interest in that woman. She's a hideous climber and everyone says she's going to be fired. That September issue was a total embarrassment. And the entire company's up for sale anyway.

Holden: Are you buying it?

Gerry: Boring. It's no fun if it's just about making money. I'd rather stay home with my wife.
 You're looking well.

Holden: Thank you.

Gerry: Kids are good?

Holden: Kids are great. Kip's in Maine and Taylor's at this terrific summer camp in Cambodia.
 She's learning to plant rice and dig her own latrine.

Gerry: So you won't have to tip the doorman at 873 Park Avenue to do it anymore.

Holden: That was an easy shot.

Gerry: You set it up.

Holden: I read you bought that English publishing house.

Gerry: Now this is seriously interesting. You buy the world's largest chain of discount drugstores and nobody notices. You buy Jonathan Swift's bankrupt publishing house and Henry Kissinger's congratulating you. By the way, you should have come to Alan's little thing for him.

Holden: Well I was here. Organizing my own little thing.

Gerry: I'd say it was the classiest event of the summer. The regulars like Mike and Diane Sawyer were there but there were some neat surprises, too.

Holden: Diane Sawyer was there?

Gerry: And Bill Bradley, Steven Spielberg, April Gornick, and Erik Fischl.

Holden: The painters?

Gerry: Alan is considered a major collector now. Rina and I ran into him at the Guggenheim opening in Bilbao. You have got to get there. You know I never thought much of Gehry's work but he has really hit his stride. But if I had to do it all over again I'd be an architect.

Holden: Then you'd have to listen to other people's opinions.

Gerry: I'd hate that.

Holden: I know.

Gerry: a lot of your friends were there and Harry and the sexpert. She should be sued for malpractice for those columns. I've tried those positions and they're only possible for a spastic giraffe or a lesbian hydra.

Holden: Gerry, shh. They're here.

Gerry: Why do you let these kinds of people into your house?

Holden: He's a friend of mine.

Gerry: She's an ex-lover of mine. That doesn't mean I have to feed her. I have to say I was very lucky. After my first marriage there was basically you and Rina. You two were the standouts.

Holden: Well, at least we had the most quotable fathers. So you liked Bilbao?

Gerry: You really don't want to talk about us. Or why until tonight you've avoided meeting my new wife.

Holden: I'm just waiting for Philip Glass.

Gerry: Why don't you tell your guests if they write a check they can all go home now. All they want is to be excused. We all just saw each other with Henry Kissinger anyhow.

Holden: You don't have to stay, Gerry...

Gerry: I have to stay, I'm only here for you. *(Kisses her.)* Where's that guy you've been dating?

Holden: He's inside.

Gerry: I heard he's a something.

Holden: Developer.

Gerry: Sounds promising. What does he develop?

Holden: Pennsylvania.

Gerry: You can do better.

Holden: What's the matter with Pennsylvania?

Gerry: Nothing. Except Liberty Bell condos.

Holden: How do you know the name of his condos?

Gerry: I pay attention. That's my business. Holden, you don't need to throw it all away on some dolt who drives a Lexus. Does he wear Gucci loafers? Cause it would kill me to see you with a guy in Gucci loafers. At least wait you're forty.

Holden: He wears Hermes loafers.

Gerry: Are you doing this deliberately?

(Rina, a beautiful young woman of around twenty-two comes into the room. She is dressed in something resembling a slip.)

Gerry: There you are. We were just talking about you. *(He kisses her.)*

Rina: This is such a beautiful house.

Gerry: I think it's one of Bobby Stern's better ones. Delightful play of air and light. Holden's father had it built.

Holden: It was kind of a first wedding present.

Gerry: Holden's father was a philosophy professor at Princeton. Wonderful man. Sort of my idol.

Holden: He was alcoholic and married five times before his suicide.

Gerry: But he spent his life paying attention to what truly interested him. Of course, I have no robber barons in my family so that was never an option for me.

Rina: These are beautiful lilies. Where are they from?

Holden: Ecuador. They're much heartier than the ones from Holland.

Gerry: Holden does her own flowers.

Holden: It's a hobby of mine. My daughter asked me once why I hired a man to put flowers into a vase.

(They all laugh uncomfortably. A burly man in a Gucci belt and loafers comes into the room.)

Joe: So where's the guest of honor?

Holden: He's on his way. Joe, I don't think you know my friend Gerry Gavshon.

Joe: No, but of course I'm always reading about you. Congratulations on that Binmart deal. You're killing every discount store in my part of the country.

Gerry: We're opening next month in Moscow and Beijing. Who knew that in our lifetime we could say we made the world safe for Alka-Seltzer. This is my wife, Rina. Are you a big fan of Philip Glass?

Joe: Holden took me to see something of his.

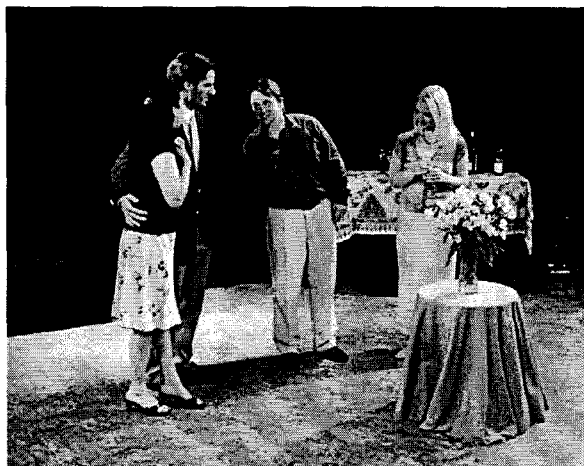
Holden: "Glass Pieces". The Jerome Robbins ballet.

Joe: The one with those gorgeous young people going across the stage.

Gerry: That could be a lot of things.

Holden: No, Joe, you're right. I know the one you mean.

Joe: Personally, I like a song that goes somewhere. But you've got to give them both credit.



It was a lively show and most of the time ballet except for the jumpers can be really boring.

Holden: Do you go to the ballet, Rina?

Gerry: We prefer the opera. We're going practically every free evening. I used to be intimidated but it's really very easy to pick up.

Joe: That's the way to stay young. Learn something new. Have you ever been on an Outward Bound trip?

Gerry: Spending the night alone, on a mountain in Colorado. I'm from the suburb of Pittsburgh, Joe. I know the answer. I'd never survive without take-out Chinese.

Joe: You eat a few roots and you're fine. Listen, I've been with them on Hurricane Island, I've sailed a Viking ship down a fjord, but last week I did something extraordinary. I went solo to the South Bronx for a night. Terrible neighborhood. Crack vials on the street. People you think if you look them in the face you'll never see your kids again. And I made it through. First time I've been really scared in years.

Rina: Once the baby's born I want to teach cooking at a Phoenix House in the South Bronx.

Gerry: Sweetie, they don't need to learn fat-free cooking at a Phoenix House in the South Bronx.

Holden: When is your baby due?

Rina: Next March. Gerry wants a large family. I told him now that we've got the ranch even six kids is okay with me.

Holden: What ranch?

Gerry: We got a little place in Jackson Hole. Around one thousand acres. And it's easy to get to if you don't rely on commercial airlines. We just pop over to Teterboro and we're there. Believe me it makes a lot more sense than driving to the Berkshires.

(Spencer comes back into the room.)

Spencer: Honey, people are beginning to start leaving. Nora told me to give you a big kiss but she had to meet Diane Sawyer, and Kathleen Turner says she had to rush out before her babysitter turned psycho.

(Harry and Laura come out.)

B. Role play the polylogue on p. 108.

7. Comprehension check.

1. How many contemporary celebrities are mentioned in the play (e.g., Steven Spielberg, Michelle Pfeiffer)?
2. Irony is the use of words that are the opposite of what you mean, as a way of being funny. Find several examples of irony in this episode.
3. Describe new characters in this scene. How are they treated by the hostess?
4. The postmodern play of Wendy Wasserstein mentions a number of different locations all over the world just like many Shakespearean plays. Enumerate some of them.
5. What other textual parallels can be drawn between the work of the US woman dramatist and plays of the British Bard?

8. Study the following words and word combinations, find them in the text and translate them into Ukrainian.

- *to hit one's stride* — to start to do sth confidently and well
- *terrific* — very good or fine; splendid
- *embarrassment* — feelings of anxiety or shame
- *malpractice* — the failure of a professional to do his / her job with a reasonable degree of skill
- *to feed* — to supply sth, esp. regularly or continuously
- *standout* — someone or sth that is easily noticed, because of being much better than others
- *dolt* — a stupid person
- *slip* — woman's undergarment of dress length with shoulder straps
- *vial* — a small glass bottle, especially one containing liquid medicine

9. Translate into English.

ФІЛІП ГЛАСС

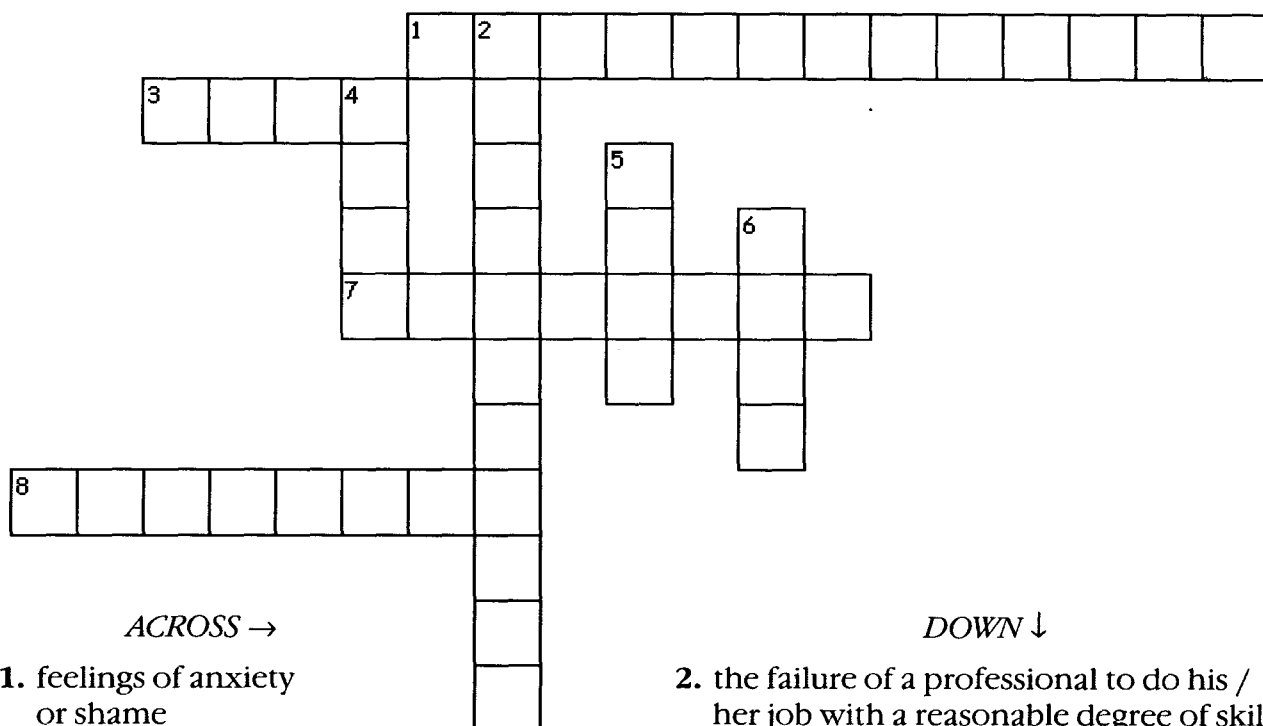
Філіп Гласс — американський композитор, творчість якого часто відносять до мінімалізму. Філіп народився в єврейській родині литовських іммігрантів у м. Балтіморі у 1937 році. У 1975 році композитор написав свою першу оперу «Ейнштейн на пляжі». А всесвітньо популярним він став у 1983 році після написання музики до документального фільму Годфрі Реджіо «Койяніскаці: Життя, позбавлене рівноваги» про взаємодію людини та технологій. У фільмі немає дикторського тексту та акторського мовлення, втім, музичне оформлення, на яке спирається сюжетна лінія, має велике значення та фактично відтворює атмосферу фільму. Також Філіп Гласс відомий як автор звукорядів до фільмів «Кундун», «Шоу Трумана», «Години», «Кендімен» та «Ілюзіоніст». Крім того, композитор написав музику до церемонії відкриття Олімпійських ігор у 1984 році у Лос-Анджелесі. Філіп Гласс переконаний, що кожна людина має прислухатися до музики власного серця.

11. Study more about Wendy Wasserstein and Phillip Glass and try to explain the title of the play.

http://en.wikipedia.org/wiki/Wendy_Wasserstein

<http://www.philipglass.com>

12. Solve the criss cross puzzle below.



ACROSS →

1. feelings of anxiety or shame
3. to supply sth, esp. regularly or continuously
7. very good or fine; splendid
8. someone or sth that is easily noticed, because of being much better than others

DOWN ↓

2. the failure of a professional to do his / her job with a reasonable degree of skill
4. a stupid person
5. a woman's undergarment of dress length with shoulder straps
6. a small glass bottle, especially one containing liquid medicine

WAITING FOR PHILIP GLASS

(Part II)

After this lesson you will be able to:

- ♦ explain the title and meaning of Wendy Wasserstein's play;
- ♦ analyze sonnet 94 written by William Shakespeare;
- ♦ trace the inspiration of the Bard's genius on the contemporary writing.

1. Read the final scene of the playlet.

Words to know

second-rate — другосортний, другорядний, посередній

schmoozing — дружні плітки

indicted [in' daitid] — звинувачений

to take guts — насмілитися

to go ahead — продовжувати, рухати вперед

Phi Beta Kappa — привілейоване товариство студентів та випускників коледжів

to drop somebody off — довести, підкинути, висаджувати

to drop by — завітати, заскочити

to make sense — мати сенс, досить розумно

crude — грубий, сирий, неотесаний

to retrieve — відновлювати, повернути собі

to pull oneself up straight — випростатися

adjoining room — сусідня кімната

to throw oneself away on — вийти заміж за недостойну особу

Harry: We heard he wasn't coming.

Holden: He's on his way.

Harry: Honey, we're expected for dinner.

Gerry: Whose dinner?

Harry: Just Joe and Patty. Are you going?

Gerry: He's a second-rate talent. With a gift for schmoozing. And she's lucky she hasn't been indicted.

Laura: I thought they were friends of yours.

Harry: You two know each other?

Gerry: We're acquainted. Nice seeing you again.

Laura: Nice seeing you again. It was a great party, Holden. Please tell Mr. Glass I'm one of his greatest fans.

Gerry: Laura...

Laura: Yes.

Gerry: I really enjoyed your last column.

Laura: Thank you. Good night.

(*They exit.*)

Joe: What does she write about? [...]

Joe: That takes guts.

Spencer: She can't help herself.

Holden: I better go in there and tell them he's on his way.

Joe: Maybe we should invite everyone out for dinner. Nothing wrong with having lobster and white wine overlooking the ocean.

Spencer: And we could all reenact *Einstein on the Beach*.

Holden: You go ahead.

Joe: What?

Holden: You go ahead. I can't leave my guests.

Joe: I wouldn't leave you at your party.

Holden: No, please, take Spencer and get a lobster on the beach.

Spencer: What are you talking about?

Holden: I prefer that you go.

Spencer: Gerry, this is your fault.

Gerry: I didn't say a word.

Spencer: Why did you come here?

Gerry: I was invited. I wanted my old friend to meet my wife.

Holden: Rina and Gerry bought a ranch where they're hoping to raise a family.

Gerry: You're not giving Rina the credit she's due. Rina graduated Phi Beta Kappa from Bowdoin. She got into Harvard Medical School.

Rina: Gerry, you don't have to tell everyone that.

Gerry: Why not? It happens to be true. And Rina's setting up the Rina and Gerry Gavshon Pediatrics Foundation.

Rina: I think I would like to go home now. I'm feeling a little tired.

Gerry: We can't leave now.

Rina: Would you drop me at home?

Joe: Of course.

Gerry: What are you doing?

Rina: My feet are hurting. I need to lie down.

Gerry: You can lie down here until the guest of honor comes.

Rina: Spencer and I will take you home.

Holden: You're a gentleman, Joe.

Joe: I'll just drop her off and be right back.

Holden: You don't have to.

Spencer: Are you insane?

Holden: No. I'm waiting for Philip Glass. (*She kisses Spencer on the cheek.*) Good night.

Gerry: You just sent a perfectly nice man away.

Holden: I thought I shouldn't throw myself away on a dolt who drives a Lexus.

Gerry: You shouldn't listen so carefully to everything I say.

Holden: Your wife is charming. I liked her a lot.

Gerry: She gets tired. But when you total it all up she makes the most sense.

Holden: a good long-term investment.

Gerry: Don't be crude.

Holden: I didn't get to Bilbao. I am crude. Would you excuse me while I retrieve my party?

(*He grabs her by the arm.*)

Gerry: What the hell is wrong with you?

Holden: Nothing. I just want to tell them to wait. That's all.

Gerry: It makes no difference if they wait.

Holden: But our guest will come and tell us all what it's like to be an artist. What it's like to think you can make up a life that's different from your own.

Gerry: There's nothing wrong with your life.

Holden: You're absolutely right there's nothing wrong with it at all.

Gerry: Let me take you to dinner tonight? After he leaves.

Holden: I can't. I have a date.

Gerry: Your date just left.

Holden: He's not my only date.

Gerry: So you're leaving me here alone.

Holden: Good for me. Bad for you. Isn't that what you once told me in business had to be true.

Gerry: This isn't business. This is friendship.

Holden: I'm tired of friendship. Good night,

Gerry. *(She kisses Gerry.)*

Thank you so much for dropping by.

Gerry: You have no idea how much I respect you.

Holden: It's great news about Binmart in Moscow!

Gerry: *(Suddenly yells.)* Talk to me, Holden!

(She takes the lilies out of the vase.)

Holden: These are for Rina.

Gerry: Please, you don't have to.

Holden: Most likely I won't be here in the morning. And lilies that fester smell far worse than weeds. Good night.

(She watches as Gerry leaves the room.

Holden stands up, pulls herself up straight, and walks into the adjoining room.)

Holden: Everyone. He's on his way.

The End



2. Comprehension check.

1. Comment on the relationship between Holden and Gerry.
2. Give a general overview of the characters in the playlet: for example, are they sincere, creative individuals or selfish, hypocritical personalities? What is their class belonging?
3. Prove that the play's pattern is cyclic. Follow the development of the subject line. Is there any culmination? Compare the exposition and denouement: has anything really changed?
4. In S. Beckett's absurdist play "Waiting for Godot" (1949) Godot never comes. Neither does Philip Glass in Wasserstein's piece. What may it signify?

3. Study the following vocabulary. Compose dialogues of your own with it.

- *to be acquainted* — knowing or being familiar with a person
- *fan* — someone who admires and supports a person, sport, sports team, etc
- *to overlook* — to provide a view of, especially from above
- *to reenact* — try to make event happen again in exactly the same way that it happened the first time
- *due* — owed as a debt or as a right
- *long-term* — continuing a long time into the future

- *date* — a person you have a romantic meeting with
- *to be on one's way* — to be close to doing sth

4. Translate into Ukrainian.

1. I've read the letter twice, but I can't make any sense of it.
2. I'm well on the way to completing the report.
3. We asked for adjoining rooms.
4. Who's your date for the prom?
5. We taught our dog to retrieve a ball.
6. Police officers reenacted the crime in an attempt to get witnesses to come forward.
7. You go on ahead of me, and I'll meet you there.
8. I'm pleased to meet you — I'm a great fan of your work.
9. It takes a lot of guts to admit to so many people that you've made a mistake.
10. I am not personally acquainted with the gentleman in question.
11. Five people were indicted for making and selling counterfeit currency.
12. Our hotel room overlooked the harbor.
13. He spent the entire evening schmoozing with the senator.
14. He was found to have been driving without due care and attention.

5. Match the vocabulary from the *Sonnet 94* with the synonyms.

- | | |
|-------------------|------------------------|
| 1. temptation | A. bitter, acidic |
| 2. to inherit | B. to become inflamed |
| 3. expense | C. achievement, feat |
| 4. steward | D. grace, honor |
| 5. excellence | E. to smell bad |
| 6. to be infected | F. to be left, receive |
| 7. base | G. superiority, merit |
| 8. weed | H. cost, payment |
| 9. dignity | I. lure, attraction |
| 10. sour | J. vulgar, low |
| 11. to fester | K. grass, creeper |
| 12. deed | L. custodian |

6. Complete the sentences below using the words from the previous task.

1. All her children will _____ equally.
2. These plums are a bit _____.
3. As a young actress, she managed to resist the _____ to move to Hollywood.
4. She's always helping people and doing good _____.
5. It's better to express your anger than let it _____ inside you.
6. Bandage the wound to reduce the risk of _____.
7. The school is noted for its academic _____.
8. If you need help at any time during the conference, one of the _____ will be pleased to help you.
9. He is a man of _____ and calm determination.

10. I accused him of having _____ motives.
11. Buying a bigger car has proved to be well worth the _____.

7. Read Shakespearean masterpiece once again, and memorize it.

SONNET 94

They that have pow'r to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow—
They rightly do inherit heaven's graces,
And husband Nature's riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flow'r is to the summer sweet,
Though to itself it only live and die;
But if that flow'r with base infection meet,
The basest weed outbraves his dignity:

For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

8. Answer the questions.

1. Who are the individuals described in lines 1–8?
2. Are they the privileged class of people?
3. What kind of metaphor is represented in line 9?
4. Do you suppose the poet criticizes the flower? If yes, why?
5. How are the ideas of the Bard's sonnet 94 implemented in Wendy Wasserstein's play "Waiting for Philip Glass"?

9. Translate into English.

Твір В. Вассерстайн «Очікуючи на Філіпа Гласса» з усією очевидністю демонструє, що тих, хто зібрався на учту, звели разом не повага до господині, не прагнення спілкуватися, а суєтне бажання не відстати від моди, не пропустити події, яку мають відвідати всі члени замкненого елітарного «клубу». Один з персонажів у відповідь на хвилювання Холден справедливо завважує: «Чому б тобі не сказати гостям, що щойно вони випишуть чеки, то зможуть піти додому. Все, чого вони хочуть, — щоб їм дозволили піти». Всі вони на початку вечора вже відвідали прийняття на честь Генрі Кіссінджера, тепер всі разом перемістилися сюди... Вони не знають достатньо, хто такий Гласс, плутають його з режисером його опери, але це не важливо. Головне те, що його ім'я на слуху, а отже, щоб не випасти з обійми, треба «відмітитися» й тут.

Текст рясніє іменами популярних американських режисерів, художників, акторів, телеведучих, якими жонглюють присутні сноби, їхні особисті стосунки визначає

гранична нещирість, постійна зміна партнерів, продиктована насамперед вигодою. Досить комусь з них вийти за двері, щоб ті, хто залишився, негайно облили відсутнього брудом (ця деталь свідчить про наступність міні-сатири Вассерстайн щодо традиційної комедії манер, скажімо, шеріданівської «Школи лихослів'я» або романів Джейн Остін). Порожнеча «великосвітського» життя особливо болісно переживається жінками, які, згідно з модою, мають чоловічі імена — Холден, Спенсер, Тейлор... Цілком благополучна, але позбавлена душевного тепла і сенсу існування господиня сподівається на прихід Гласса (відчутний перегук з Беккетом), щоб він розповів усім, «як це — бути митцем, Як це — вірити, що можеш створити життя, відмінне від свого власного». Але у тій грі, в яку всі вони грають, слабкість неприпустима, шоу має продовжуватися, і у фіналі п'єси Холден виходить до гостей, щоб виголосити: «Незабаром він прийде».

(Н. Висоцька, *Драматургічні варіації*, 2011)

10. Writing.

- A.** Return to p. 101, reread Ukrainian translations of the poetry and try to compose your own interpretation of the Bard's poem in your native language.
- B.** In case you prefer prose to verse, write your own short story or playlet inspired by the Sonnet 94.

UNIT 7

FASHION; OR, LIFE IN NEW YORK

(Part I)

After this lesson you will be able to:

- ♦ retell the biography of Anna Cora Mowatt;
- ♦ discuss the peculiarities of melodrama;
- ♦ analyze the characters from the first act in the comedy "Fashion".

1. Read and retell the biography of Anna Cora Mowatt.

Words to know

respectable — поважний, шановний

disrespected — принизливий

respectability — респектабельність, поважність

representative — типовий, характерний

comedy of manners — комедія звичаїв

to reign — царювати, панувати

Victorian — вікторіанська епоха (1837–1901), вважається найкращим прикладом розвитку капіталізму та грошових відносин, розвитку та гегемонії класу буржуазії

legacy — спадщина, доробок

tenaciously — чітко, міцно, хватко

while arm-deep — (тут) присвячувати час

depraved — розпусна, розбещена, порочна

stuffy — (тут) нудний

moneyed — багатий, грошовий

rank and file — рядовий склад, маса, звичайні ряди

income bracket — група (населення) за розмірами доходу

Anna Cora Mowatt Ritchie (1819–1870) was a mid-nineteenth century American author, public reader, playwright and actress, a well-known and respected figure among her contemporaries in American literary and dramatic circles. She was the first female to enter the career of public reader without a previous career on the stage. Along with famed actresses Fanny Kemble and Charlotte Cushman as respectable women in a traditionally disrespected career, she brought respectability and an acceptance that allowed women of a later age to enjoy professional platform careers.

Mowatt was also one of the first American women to achieve popular success as a playwright. Her best remembered play "Fashion" was acclaimed by audiences



and critics alike. The comedy (melodrama) frequently appears in contemporary anthologies of representative American dramas. Theatre historians mark “*Fashion*” as one of the first successful efforts to create a distinctively American comedy of manners. Following the success of “*Fashion*”, Mowatt reigned as one of the queens of American drama during her eight year acting career.

Kelly S. Taylor published a book about the life and times of Anna Cora Mowatt “*The Lady Actress: Recovering the Lost Legacy of a Victorian American Superstar*” in 2008. She writes: “She was the first woman to author a hit comedy on Broadway. Mowatt, the daughter of wealthy New York family, skillfully and tenaciously held on to her status as a person respectable enough to be received in high society while arm-deep in what was considered a to be a very depraved profession. In those days, actresses were generally assumed to double as prostitutes. Although there were accomplished theatrical professionals like Fanny Kemble and Charlotte Cushman who were greatly admired by even the most stuffy, moneyed, Victorian Americans, rank and file female performers were considered vulgar, possibly criminal personages. a proper pre-Civil War parent of any income bracket would look on the announcement that their daughter had decided to become an actress much the same way a contemporary parent react to their child saying, “Mom, Dad, I’m dropping out of college and becoming a stripper!””

2. Comprehension check.

1. Enumerate the major landmarks in the life of Anna Cora Mowatt.
2. How old was the woman when she died?
3. What were other occupations of the female playwright?
4. Describe the social environment of Anna Cora Mowatt.
5. Who are the other 19th-century celebrities mentioned in the text?

3. Study the following words and word combinations.

- *public reader* — a person who performs a public recital or rendering of a literary work
- *contemporaries* — people living during the same period as another
- *dramatic circle* — a group of people who are connected by theatrical interests
- *previous* — happening or existing before the one mentioned
- *platform* — stage
- *to acclaim* — to elect someone without opposition
- *alike* — similar; like each other
- *distinctively* — it is easy to recognize because it is different from other things
- *to recover* — to get back sth lost, esp. health, ability, possessions, etc
- *superstar* — an extremely famous person, esp. someone who performs or plays a sport
- *hit* (comedy) — very popular and successful
- *to hold on to* — to keep sth you have

4. Translate the following sentences into Ukrainian.

1. The orchestra was widely acclaimed as one of the best in the nation.
2. The previous owner of the house added a back porch.
3. The police recovered her handbag, but her wallet was gone.
4. You and your father don’t look very much alike.
5. Someone who can kill a child like that must be totally depraved.

6. He is trying to promote a less stuffy image of the Conservatives.
7. The Greeks have a rich legacy of literature.
8. Charles Dickens is one of the best-known Victorian novelists.
9. Love reigned supreme in her heart.
10. The company operates out of modern offices to create an air of respectability.
11. Are your views representative of all the workers here?
12. His latest film is described as a comedy of manners.
13. The baby took my finger tenaciously.
14. Hold on to your ticket — you'll need it later.

5. Translate into English.

ЖАНР МЕЛОДРАМИ

Наприкінці XVIII ст. мелодрама виникає у Франції та поширюється в Англії та США, Росії, меншою мірою у Німеччині та Італії). Батьком жанру вважають французького автора 120 п'єс Гільбера де Пікгрекура, а родоначальником «гарно зробленої п'єси», його співвітчизника, не менш плідного драматурга Ежена Скріба. Прийнято визначати цей жанр як драму раптових гострих сценічних положень, позбавлену побутової і психологічної деталізації. Також мелодрамі притаманні моралізаторство та дидактика, які пропагують певні класові ідеали та життєві норми за допомогою емоційно загостреної й зворушливої дії.

Однак автори п'єс цього жанру уникають тем про нерівномірний розподіл багатства, про класові суперечності, універсалізуючи зміст текстів для сцени. Мелодрама виявилася реакцією на літературний класицизм, орієнтований на нормативність, раціоналізм та ієрархічність жанрів у мистецтві. Модне, сентиментальне, примітивно-побутове, а інколи навіть й бунтарське начало мелодрами стало своєрідним ковтком свіжого повітря, яке заперечувало історико-культурну та морально-психологічну проблематику аристократичного класицизму, відлуння якого в деяких європейських країнах ще відчувалося на початку XIX ст.



6. A. Read the preface and the excerpts from the first act of the comedy "Fashion".

Words to know

- dross* — шлаки, згар, покидьки
- coinage* — створення
- gentility* — родовитість, аристократичні манери, претензія на елегантність
- bewitching* — чарівний
- height of fashion* — пік моди, остання мода
- woman of refinement* — витончена дама
- valet* — камердинер, служник
- to compromise* — ставити під загрозу, компрометувати
- appellation* — ім'я

dolt — болван, дурень
spruce — чепурний
to linger to — баритися, гаяти час
bonnet — жіночий капелюшок
milliner — модистка, капелюшниця
all the rage — останній крик моди
eligible — бажаний
by the by — між іншим, до речі
dashingly — лихо, відважно, хоробро, стильно
condescension — поблажливість, милість
antideluvian — допотопний; старомодний

PREFACE

The Comedy of *Fashion* was intended as a good-natured satire upon some of the follies incident to a new country, where foreign dross sometimes passes for gold, while native gold is cast aside as dross; where the vanities rather than the virtues of other lands are too often imitated, and where the stamp of *fashion* gives currency even to the coinage of vice.

The reception with which the Comedy was favoured proves that the picture represented was not a highly exaggerated one.

It was first produced at the Park Theatre, New York, in March, 1845.

The splendid manner in which the play was put upon the stage, and the combined efforts of an extremely talented company, ensured it a long continued success. It was afterwards received with the same indulgence in all the principal cities of the United States, for which the authoress is doubtless indebted to the proverbial gallantry of Americans to a country-woman.

A. C. M.
London, January, 1850.

DRAMATIS PERSONAE

As produced at the Royal Olympic Theatre, January 9, 1850, under the direction of Mr. George Ellis, Stage Manager.

Adam Trueman — a farmer from Catteraugus
Count Jolimaitre — a fashionable European Importation
Colonel Howard — an Officer in the U. S. Army
Mr. Tiffany — a New York Merchant
Snobson — a rare species of Confidential Clerk
Zeke [zɪ:k] — a colored Servant
Mrs. Tiffany — a lady who imagines herself fashionable
Prudence — a Maiden Lady of a certain age
Millinette — a French Lady's Maid
Gertrude — a Governess
Seraphina Tiffany — a Belle



R. — Right
 R. 1 E. — Right First Entrance

L. — Left
 2 H. — Second Entrance

D. F. — Door in the Flat

ACT 1

Scene 1

A splendid Drawing Room in the House of Mrs. Tiffany. [...] Enter Mrs. Tiffany R., dressed in the most extravagant height of fashion.

Mrs. Tiffany: Is everything in order, Millinette? Ah! Very elegant, very elegant indeed! There is a *jenny-says-quoi* look about this furniture,— an air of fashion and gentility perfectly bewitching. Is there not, Millinette?

Millinette: Oh, oui, Madame!

Mrs. Tiffany: But where is Miss Seraphina? It is twelve o'clock; our visitors will be pouring in, and she has not made her appearance. But I hear that nothing is more fashionable than to keep people waiting. — None but vulgar persons pay any attention to punctuality. Is it not so, Millinette?

Millinette: Quite *comme il faut*. — Great personnes always do make little personnes wait, Madame.

Mrs. Tiffany: This mode of receiving visitors only upon one specified day of the week is a most convenient custom! It saves the trouble of keeping the house continually in order and of being always dressed. I flatter myself that I was the first to introduce it amongst the New York *ee-light*. You are quite sure that it is strictly a Parisian mode, Millinette?

Millinette: Oh, oui, Madame; entirely *mode de Paris*.

Mrs. Tiffany: This girl is worth her weight in gold (*aside*). Millinette, how do you say *arm-chair* in French?

Millinette: *Fauteuil*, Madame.

Mrs. Tiffany: *Fo-tool!* That has a foreign — an out-of-the-wayish sound that is perfectly charming — and so genteel! There is something about our American words decidedly vulgar. *Fowtool!* How refined. *Fowtool!* *Arm-chair!* What a difference!

Millinette: Madame have one charmante pronunciation. *Fow-tool!* (*mimicking aside*) charmante, Madame.

Mrs. Tiffany: Do, you think so, Millinette? Well, I believe I have. But a woman of refinement and of fashion can always accommodate herself to everything foreign! And a week's study of that invaluable work — "*French without a Master*", has made me quite at home in the court language of Europe! But where is the new valet? I'm rather sorry that he is black, but to obtain a white American for a domestic is almost impossible; and they call this a free country! What did you say was the name of this new servant, Millinette?

Millinette: He do say his name is Monsieur Zeke.

Mrs. Tiffany: Ezekiel, I suppose. Zeke! Dear me, such a vulgar name will compromise the dignity of the whole family. Can you not suggest something more aristocratic, Millinette? Something French!

Millinette: Oh, oui, Madame; Adolph is one very fine name.

Mrs. Tiffany: A-dolph! Charming! Ring the bell, Millinette! (*Millinette rings the bell*). I will change his name immediately, besides giving him a few directions. (*Enter Zeke, L. U. H. Mrs. Tiffany: addresses him with great dignity.*) Your name, I hear, is Ezekiel. — I consider it too plebeian an appellation to be uttered in my presence. In future you are called A-dolph. Don't reply, — never interrupt me when I am speaking. A-dolph, as my guests arrive, I desire that you will inquire the name of every person, and then announce it in a loud, clear tone. That is the fashion in Paris.

(*Millinette retires up the stage.*)

Zeke: Consider de office discharged, Missus. (*speaking very loudly*)

Mrs. Tiffany: Silence! Your business is to obey and not to talk.

Zeke: I'm dumb, Missus!

Mrs. Tiffany: (*pointing up stage*) A-dolph, place that *fowtool* behind me.

Zeke: (*looking about him*) I hab'nt got dat far in de dictionary yet. No matter, a genus gets his learning by nature.

(*Takes up the table and places it behind Mrs. Tiffany, then expresses in dumb show great satisfaction. Mrs. Tiffany, as she goes to sit, discovers the mistake.*)

Mrs. Tiffany: You dolt! Where have you lived not to know that *fow-tool* is the French for arm-chair? What ignorance! Leave the room this instant.

(*Mrs. Tiffany draws forward an arm-chair and sits. Millinette comes forward suppressing her merriment at Zeke's mistake and removes the table.*)

Zeke: Dem's de defects ob not having a libery education.

(*Exit L. U. H. Prudence peeps in, R. U. E.*)

Prudence: I wonder if any of the fine folks have come yet. Not a soul, — I knew they hadn't. There's Betsy all alone. (*Walks in.*) Sister Betsy!

Mrs. Tiffany: C. Prudence! How many times have I desired you to call me Elizabeth? Betsy is the height of vulgarity.

Prudence: L. Oh! I forgot. Dear me, how spruce we do look here, to be sure, — everything in first rate style now, Betsy.

(*Mrs. Tiffany looks at her angrily.*)

Elizabeth: I mean. Who would have thought, when you and I were sitting behind that little mahogany-colored counter, in Canal Street, making up flashy hats and caps —

Mrs. Tiffany: Prudence, what do you mean? Millinette, leave the room.

Millinette: R. Oui, Madame.

(*Millinette pretends to arrange the books upon a side table, but lingers to listen.*)

Prudence: But I always predicted it, — I always told you so, Betsy, — I always said you were destined to rise above your station!

Mrs. Tiffany: Prudence! Prudence! Have I not told you that —

Prudence: No, Betsy, it was I that told you, when we used to buy our silks and ribbons of Mr. Antony Tiffany — "*talking-Tony*", you know we used to call him, and when you always put on the finest bonnet in our shop to go to his, — and when you staid so long smiling and chattering with him, I always told you that something would grow out of it — and didn't it?

Mrs. Tiffany: Millinette, send Seraphina here instantly. Leave the room.

Millinette: Oui, Madame. So dis Americaine lady of fashion vas one *milliner*? Oh, vat a fine country for *les merchandes des modes*! I shall send for all my relation by de next packet! (*aside*).

(*Exit Millinette R. W. U. E.*)

Mrs. Tiffany: Prudence! Never let me hear you mention this subject again. Forget what we have been, it is enough to remember that we *are* of the *upper ten thousand*! [...]

(*Enter Seraphina R. U. E., very extravagantly dressed.*)

Mrs. Tiffany: How bewitchingly you look, my dear! Does Millinette say that that head dress is strictly Parisian?

Seraphina: R. Oh, yes, Mamma, all the rage! [...] it is the exact pattern of one worn by the Princess Clementina at the last court ball.

Mrs. Tiffany: L. Now, Seraphina my dear, don't be too particular in your attentions to gentlemen not eligible. There is Count Jolimaitre, decidedly the most fashionable foreigner in town, — and so refined, — so much accustomed to associate with the first nobility in his own country that he can hardly tolerate the vulgarity of Americans in general. You may devote yourself to him. Mrs. Proudacre is dying to become acquainted with him. By the by, if she or her

daughters should happen to drop in, be sure you don't introduce them to the Count. It is not the fashion in Paris to introduce — Millinette told me so.

(Enter Zeke, L. U. E. ... Mrs. Tiffany seats herself in an arm-chair and opens the book.)

Prudence: (returning L.) There's Betsy trying to make out that reading without her spectacles.

(Takes a pair of spectacles out of her pocket and hands them to Mrs. Tiffany.) There, Betsy, I know, you were going to ask for them. Ah! They're a blessing when one is growing old!

Mrs. Tiffany: What do you mean, Prudence? a woman of fashion *never* grows old! Age is always out of fashion.

Prudence: Oh, dear! What a delightful thing it is to be fashionable. [...]

(Enter Count Jolimaitre, L., very dashingly dressed, wears a moustache.)

Mrs. Tiffany: Oh, Count, this unexpected honor —

Sera. Count, this inexpressible pleasure —

Count: Beg you won't mention it, Madam! Miss Seraphina, your most devoted! *(crosses to C.)*

Mrs. Tiffany: What condescension! *(aside)* Count, may I take the liberty to introduce — Good gracious! I forgot. *(aside)* Count, I was about to remark that we never introduce in America. All our fashions are foreign, Count. [...]

Count: C. Excuse me, Madam, our fashions have grown antideluvian before you Americans discover their existence. You are lamentably behind the age — lamentably! 'Pon my honor, a foreigner of refinement finds great difficulty in existing in this provincial atmosphere.

Mrs. Tiffany: How dreadful, Count! I am very much concerned. If there is anything which I can do, Count —

Seraphina: R. Or I, Count, to render your situation less deplorable —

Count: Ah! I find but one redeeming charm in America — the superlative loveliness of the feminine portion of creation, — and the wealth of their obliging papas. *(aside)*

Mrs. Tiffany: How flattering! Ah! Count, I am afraid you will turn the head of my simple girl here. She is a perfect child of nature, Count.

Count: Very possibly, for though you American women are quite charming, yet, demme, there's a deal of native rust to rub off!

Mrs. Tiffany: *Rust?* Good gracious, Count! Where do you find any rust? *(looking about the room)*

Count: How very unsophisticated!

Mrs. Tiffany: Count, I am so much ashamed, — pray excuse me! Although a lady of large fortune, and one, Count, who can boast of the highest connections, I blush to confess that I have never travelled, — while you, Count, I presume are at home in all the courts of Europe.

Count: *Courts?* Eh? Oh, yes, Madam, very true. I believe I am pretty well known in some of the courts of Europe — police courts. *(aside, crossing, L.)* In a word, Madam, I had seen enough of civilized life — wanted to refresh myself by a sight of barbarous countries and customs — had my choice between the Sandwich Islands and New York — chose New York!

Mrs. Tiffany: How complimentary to our country! And, Count, I have no doubt you speak every conceivable language? You talk English like a native.

Count: Eh, what? Like a native? Oh, ah, demme, yes, I am something of an Englishman. Passed one year and eight months with the Duke of Wellington, six months with Lord Brougham, two and a half with Count d'Orsay — knew them all more intimately than



their best friends — no heroes to me — hadn't a secret from me, I assure you, *especially of the toilet. (aside).*

Mrs. Tiffany: Think of that, my dear! Lord Wellington and Duke Broom! *(Aside to Seraphina.)*

Seraphina: And only think of Count d'Orsay, Mamma! *(Aside to Mrs. Tiffany.)* I am so wild to see Count d'Orsay!

Count: L. Oh ! a mere man milliner. Very little refinement out of Paris? Why at the very last dinner given at Lord — Lord Knows who, would you believe it, Madam, there was an individual present who wore a *black cravat* and took *soup twice!*

Mrs. Tiffany: C. How shocking! The sight of him would have spoilt my appetite! Think what a great man he must be, my dear, to despise lords and counts in that way. *(Aside to Seraphina.)* I must leave them together. [...]

Mrs. Tiffany: Whom do you come to announce, A-dolph?

Zeke: He said he wouldn't trust me — no, not eben wid so much as his name; so I wouldn't trust him up stairs, den he ups wid *his stick* and I *cuts mine*.

Mrs. Tiffany: Some of Mr. Tiffany's vulgar acquaintances. I shall die with shame. *(aside)* A-dolph, inform him that I am *not at home*. [...]

Trueman: *(outside)* Not at home!

Zeke: No, Sar — Missus say she's not at home.

Trueman: Out of the way you grinning nigger!

(Enter Adam Trueman, L. U. E., dressed as a farmer, a stout cane in his hand, his boots covered with dust. Zeke jumps out of his way as he enters.)

(Exit Zeke, L.)

Trueman: Where's this woman that's not at home in her own house? May I be shot! If I wonder at it! I shouldn't think she'd ever feel at home in such a show-box as this! *(looking round)*

Mrs. Tiffany: What a plebeian looking old farmer! I wonder who he is? *(aside.)* Sir — *(advancing very agitatedly)* what do you mean, Sir, by this owdacious conduct? How dare you intrude yourself into my parlor? Do you know who I am, Sir? *(with great dignity)* You are in the presence of Mrs. Tiffany, Sir!

Trueman: Antony's wife, eh? Well now, I might have guessed that — ha! ha! ha! for I see you make it a point to carry half your husband's shop upon your back! No matter; that's being a good helpmate — for he carried the whole of it once in a pack on his own shoulders — now you bear a share!

Mrs. Tiffany: How dare you, you impertinent, owdacious, ignorant old man! It's all an invention. You're talking of somebody else. What will the Count think! *(aside)*

Trueman: Why, I thought folks had better manners in the city! This is a civil welcome for your husband's old friend, and after my coming all the way from Catterangus to see you and yours! First a grinning nigger tricked out in scarlet regimentals —

Mrs. Tiffany: Let me tell you, Sir, that liveries are all the fashion!

Trueman: The fashion, are they? To make men wear the *badge of servitude* in a free land — that's the fashion, is it? Hurrah, for republican simplicity! I will venture to say now, that you have your coat of arms, too!

Mrs. Tiffany: Certainly, Sir; you can see it on the panels of my *voyture*. [...] How shall I get rid of him? *(aside)*

Trueman: *(looking at Seraphina)* I hope that is not Gertrude! *(aside)*

Mrs. Tiffany: Sir, I'd have you know that — Seraphina, my child, walk with the gentlemen into the conservatory. *(Exit Seraphina, into conservatory.)* Count Jolimaitre, pray make due allowances for the errors of this rustic! I do assure you, Count — *(Whispers to him.)*

Trueman: Count! She calls that critter with a shoe brush over his mouth, Count! To look at him, I should have thought he was a tailor's walking advertisement! *(aside)*

Count: *(Addressing Trueman whom he has been inspecting through his eye-glass.)* Where did you say you belonged, my friend? Dug out of the ruins of Pompeii, eh?

Trueman: I belong to a land in which I rejoice to find that you are a foreigner.

Count: What a barbarian! He doesn't see the honor I'm doing his country! Pray, Madam, is it one of the aboriginal inhabitants of the soil? To what tribe of Indians does he belong — the Pawnee or Choctaw? Does he carry a tomahawk?

Trueman: Something quite as useful, — do you see that?

(Shaking his stick Count runs to R. H. behind Mrs. Tiffany.)

Mrs. Tiffany: Oh, dear! I shall faint! Millinette! *(approaching R. D.)* Millinette!

(Enter Millinette, R. D., without advancing into the room.)

Millinette: Oui, Madame.

Mrs. Tiffany: a glass of water!

(Exit Millinette, R.)

Sir, *(Crossing L. to Trueman)* I am shocked at your plebeian conduct! This is a gentleman of the highest standing, Sir! He is a *Count*, Sir!

Enter Millinette, R., bearing a salver with a glass of water. In advancing towards Mrs. Tiffany she passes in front of the Count, starts and screams. The Count, after a start of surprise, regains his composure, plays with his eye glass, and looks perfectly unconcerned.

Mrs. Tiffany: What is the matter? What is the matter?

Millinette: Noting, noting, — only — *(Looks at Count and turns away her eyes again.)* only — noting at all!

Trueman: Don't be afraid, girl! Why, did you never see a live Count before? He's tame, — I dare say your mistress there leads him about by the ears.

Mrs. Tiffany: This is too much! Millinette, send for Mr. Tiffany instantly!

(Crosses to Millinette, who is going, 3 E. L.)

Millinette: He just come in, Madame!

Trueman: My old friend! Where is he? Take me to him, — I long to have one more hearty shake of the hand!

Mrs. Tiffany: Shake of the fist, you mean. *(Crosses to him.)* If I don't make him shake his in your face, you low, owdacious — no matter, we'll see! Count, honor me by joining my daughter in the conservatory, I will return immediately.

(Count bows and walks towards conservatory.

Mrs. Tiffany following part of the way and then returning to Trueman.)

Trueman: What a Jezebel! These women always play the very devil with a man, and yet I don't believe such a damaged bale of goods as *that* *(looking at Mrs. Tiffany)* has smothered the heart of little Antony!

Mrs. Tiffany: This way, Sir, *sal vous plait*.

(Exit L. With great dignity.)

Trueman: *Sal vous plait*. Ha, ha, ha! We'll see what Fashion has done for him.

End of ACT I

B. Role play the mother daughter dialogue on p. 122–123.

8. Comprehension check.

1. When and where does the action take place?
2. How many characters appear in the first act?
3. Describe the protagonist.
4. Look for the examples of humor, irony or satire in this act.
5. Find the vocabulary referring to the category of fashion.

9. Study the following words and word combinations in English and translate them into Ukrainian.

- *indulgence* — an occasion when you allow someone or yourself to have sth enjoyable, especially more than is good for you
- *Count* — a European man of the same social rank as an English earl
- *deplorable* — very bad
- *conceivable* (language) — possible to imagine or to believe
- *milliner* — a person who makes or sells women's hats
- *owdacious* (correct spelling: *audacious*) — showing a willingness to take risks or offend people
- *impertinent* — rude and not showing respect, especially towards someone older or in a higher position than you
- *coat of arms* — a special shield or shield-shaped pattern that is the sign of a family, university, or city
- *critter* — a creature
- *rustic* — simple and often rough in appearance; typical of the countryside
- *to rejoice* — to feel or show great happiness about something
- *barbarian* — a person with little education who has no interest in art and culture
- *salver* — a large metal plate used to bring food, drinks, or letters to people, especially in a formal situation
- *to regain one's composure* — to start to control oneself again
- *tame* — not wild or dangerous, either naturally or because of training or long involvement with humans
- *conservatory* — a room with glass walls and a glass roof, usually connected to a house, used for growing plants or for relaxing in
- *a Jezebel* — an immoral woman who deceives people in order to get what she wants
- *to smother* — to kill someone by covering their face so that they cannot breathe.

10. Translate into English.

- | | |
|--------------------------------------|---------------------------|
| • розпусна жінка | • таця |
| • дійові особи | • модистка, капелюшниця |
| • баритися, гаяти час | • герб |
| • гувернантка | • допотопний, старомодний |
| • запопадливий, улесливий | • неук, чужинець |
| • витончена дама | • жіночий капелюшок |
| • прикрий, жалюгідний | • душити; бажаний |
| • зрозуміла мова | • останній крик моди |
| • пік моди, остання мода | • чепурний |
| • зухвалий, нахабний | • чарівний |
| • камердинер | • відновити самовладання |
| • родовитість, аристократичні манери | |

11. Summarize the events of the first act in the written form (300 words) and peer review it in class.

12. Work in pairs. Situations for improvisation.



















- ◆ Your friend asks you to return a book that you borrowed from him several months ago. At first you cannot remember what you did with it. Then you explain why you kept the book for such a long time.
- ◆ You are so busy that you cannot get all of your work done. Your boss calls you into his office and asks you why you have not finished a certain project.

13. Writing.

Find more information about Anna Cora Mowatt (childhood, marriage, career) and her melodrama "Fashion". Write a report on your findings.

<http://www.csustan.edu/english/reuben/pal/chap8/mowatt.html>,
http://en.wikipedia.org/wiki/Anna_Cora_Mowatt,
<http://metropolitanplayhouse.org/FashionReview>.

14. Unscramble each of the clue words. Take the letters that appear in boxes and unscramble them for the final message.

RINLEMLI	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
											
TONCU	<table><tr><td></td><td></td><td></td><td></td><td></td></tr></table>										
TITGYLNIE	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
TLVEA	<table><tr><td></td><td></td><td></td><td></td><td></td></tr></table>										
TODL	<table><tr><td></td><td></td><td></td><td></td></tr></table>										
EBNTON	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
											
GELIELIB	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
ESSRPURAT	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
											
FFSYTU	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
											
NRGEI	<table><tr><td></td><td></td><td></td><td></td><td></td></tr></table>										
BEEALETPSRC	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
											
TICIAROVN	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										
											
GECLAY	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr></table>										

			H		
--	--	--	---	--	--

FASHION; OR, LIFE IN NEW YORK

(Part II)

After this lesson you will be able to:

- ♦ summarize the subject line of the second act;
- ♦ trace the development of action in the third act of melodrama.

1. A. Read the episodes from the second act of the comedy.

Words to know

insolent rascal — нахабний шахрай

facetious — жартівливий

For the life of me! — (ідіоматичний вираз) Хоч вбий!

the tables are turned — становище значно змінилося; суперники помінялися ролями

hang-dog — підлий, мерзенний, підступний

trump — гарний хлопець

totally destitute of taste — повністю позбавлений смаку

out of ear-shot — коли не чути; поза межами чутності

Old matter-of-fact! — (тут) Старий хрич!

counting house — контора, бухгалтерія

to fret — роздратовуватися

to fret and fume — рвати й метати, шаленіти, скаженіти

thistle — чортополох, будяк

reed — очерет, комиш

All sound, I hope? — Все спокійно, сподіваюся?

ACT 2

Scene 1

Inner apartment of Mr. Tiffany's Counting House. Mr. Tiffany, R. C., seated at a desk looking over papers. Mr. Snobson, L. C., on a high stool at another desk, with a pen behind his ear.

Snobson: (rising L., advances L. to the front of the stage, regards Tiffany and shrugs his shoulders)

How the old boy frets and fumes over those papers, to be sure! He's working himself into a perfect fever — exactly, therefore bleeding's the prescription! So here goes! *(aside)*

Mr. Tiffany, a word with you, if you please, Sir?

Tiffany: (sitting still) Speak on, Mr. Snobson, I attend.

Snobson: What I have to say, Sir, is a matter of the first importance to the credit of the concern — the *credit* of the concern, Mr. Tiffany!

Tiffany: Proceed, Mr. Snobson.

Snobson: Sir, you've a handsome house — fine carriage — nigger in livery — feed on the fat of the land. Ye shall eat the fat of the land. — Everything first rate —

Tiffany: Well, Sir?

Snobson: My salary, Mr. Tiffany!

Tiffany: It has been raised three times within the last year.

Snobson: Still it is insufficient for the necessities of an honest man, — mark me, an *honest* man, Mr. Tiffany.

Tiffany: (*crossing L.*) What a weapon he has made of that word! (*aside*) Enough — another hundred shall be added. Does that content you?

Snobson: There is one other subject which I have before mentioned, Mr. Tiffany,—your daughter, — what's the reason you can't let the folks at home know at once that I'm to be *the man*?

Tiffany: Villain! And must the only seal upon this scoundrel's lips be placed there by the hand of my daughter? (*aside*) Well, Sir, it shall be as you desire.

Snobson: And Mrs. Tiffany shall be informed of your resolution?

Tiffany: Yes.

Snobson: Enough said! That's the ticket! The CREDIT of *the concern's safe*, Sir!

(*Returns to his seat.*)

Tiffany: How low have I bowed to this insolent rascal! To rise himself he mounts upon my shoulders, and unless I can shake him off he must crush me! (*aside*)

(*Enter Trueman, C., down on L. H.*)

Trueman: Here I am, Antony, man! I told you I'd pay you a visit in your money making quarters. (*Looks around.*) But it looks as dismal here as a cell in the States' Prison!

Tiffany: (*forcing a laugh*) Ha, ha, ha! States' Prison! You are so facetious! Ha, ha, ha!

Trueman: Well, for the life of me I can't see anything so amusing in that! I should think the States' Prison plaguy uncomfortable lodgings. And you laugh, man, as though you fancied yourself there already.

Tiffany: Ha, ha, ha!

Trueman: (*imitating him*) Ha, ha, ha! What on earth do you mean by that ill-sounding laugh, that has nothing of a laugh about it! This *fashion*-worship has made heathens and hypocrites of you all! *Deception* is your household God! a man laughs as if he were crying, and cries as if he were laughing in his sleeve. Everything is something else from what it seems to be. I have lived in your house only three days, and I've heard more lies than were ever invented during a Presidential election! First your fine lady of a wife sends me word that she's not at home—I walk up stairs, and she takes good care that *I* shall not be *at home*—wants to turn me out of doors. Then *you* come in — take your old friend by the hand — whisper, the deuce knows what, in your wife's ear, and the tables are turned in a tangent! Madam curtsies — says she's enchanted to see me — and orders her grinning nigger to show me a room.

Tiffany: We were exceedingly happy to welcome you as our guest!

Trueman: Happy? *You* happy? Ah! Antony! Antony! That hatchet face of yours, and those criss-cross furrows tell quite another story! It's many a long day since you were happy at anything! You look as if you'd melted down your flesh into dollars, and mortgaged your soul in the bargain! Your warm heart has grown cold over your ledger — your light spirits heavy with calculation! You have traded away your youth — your hopes — your tastes for wealth! And now you *have* the wealth you coveted, what does it profit you? Pleasure it cannot buy; for you have lost your capacity for enjoyment — Ease it will not bring; for the love of gain is never satisfied! It has made your counting-house a penitentiary, and your home a fashionable *museum* where there is no niche for you! You

have spent so much time *ciphering* in the one, that you find yourself at last a very *cipher* in the other! See me, man! Seventy-two last August! — Strong as a hickory and every whit as sound!

Tiffany: I take the greatest pleasure in remarking your superiority, Sir.

Trueman: Bah! No man takes pleasure in remarking the superiority of another! Why the deuce can't you speak the truth, man? But it's not the *fashion* I suppose! I have not seen one frank, open face since — no, no, I can't say that either, though lying is catching! There's that girl, Gertrude, who is trying to teach your daughter music — but Gertrude was bred in the country!

Tiffany: a good girl; my wife and daughter find her very useful.

Trueman: Useful? Well I must say you have queer notions of *use*! — But come, cheer up, man! I'd rather see one of your old smiles, than know you'd realized another thousand! I hear you are making money on the true, American, high pressure system — better go slow and sure — the more steam, the greater danger of the boiler's bursting! All sound, I hope? Nothing rotten at the core?

Tiffany: Oh, sound — quite sound!

Trueman: Well that's pleasant — though I must say you don't look very pleasant about it!

Tiffany: My good friend, although I am solvent, I may say, perfectly solvent — yet you — the fact is, you can be of some assistance to me!

Trueman: That's the *fact* is it? I'm glad we've hit upon one *fact* at last! Well —

(Snobson, who during this conversation has been employed in writing, but stops occasionally to listen, now gives vent to a dry chuckling laugh.)

Trueman: Hey? What's that? Another of those deuced ill-sounding, city laughs! *(Sees Snobson.)* Who's that perched upon the stool of repentance — eh, Antony?

Snobson: The old boy has missed his text there — that's the stool of repentance!

(Aside and looking at Tiffany's seat.)

Tiffany: One of my clerks — my confidential clerk!

Trueman: Confidential? Why he looks for all the world like a spy — the most inquisitorial, hang-dog face — ugh! The sight of it makes my blood run cold! Come, *(Crosses, R.)* let us talk over matters where this critter can't give us the benefit of his opinion! Antony, the next time you choose a confidential clerk, take one that carries his credentials in his face—those in his pocket are not worth much without!

(Exeunt Trueman and Tiffany, R. 1 E.)

Snobson: *(jumping from his stool and advancing, C.)* The old prig has got the tin, or Tiff would never be so civil! All right — Tiff will work every shiner into the concern — all the better for me! Now I'll go and make love to Seraphina. The old woman needn't try to knock me down with any of her French lingo! Six months from today if I ain't driving my two footmen tandem, down Broadway — and as fashionable as Mrs. Tiffany herself, then I ain't the trump I thought I was! That's all. *(Looks at his watch.)* Bless me! Eleven o'clock and I haven't had my julep yet? Snobson, I'm ashamed of you! *(Exit.)*

Scene 2

The interior of a beautiful conservatory; walk through the centre; stands of flower pots in bloom; a couple of rustic seats. Gertrude, R. C., attired in white, with a white rose in her hair; watering the flowers. Colonel Howard, L., regarding her.

Howard: L. C. I am afraid you lead a sad life here, Miss Gertrude?

Gertrude: R.C. *(turning round gaily)* What! Amongst the flowers? *(Continues her occupation.)*

Howard: No, amongst the thistles, with which Mrs. Tiffany surrounds you; the tempests, which her temper raises!

Gertrude: They never harm me. Flowers and herbs are excellent tutors. I learn prudence from the reed, and bend until the storm has swept over me!

Howard: Admirable philosophy! But still this frigid atmosphere of fashion must be uncongenial to you? Accustomed to the pleasant companionship of your kind friends in Geneva, surely you must regret this cold exchange?

Gertrude: Do you think so? Can you suppose that I could possibly prefer a ramble in the woods to a promenade in Broadway? a wreath of scented wild flowers to a bouquet of these sickly exotics? The odour of new-mown hay to the heated air of this crowded conservatory? Or can you imagine that I could enjoy the quiet conversation of my Geneva friends, more than the edifying chit-chat of a fashionable drawing room? But I see you think me totally destitute of taste?

Howard: You have a merry spirit to jest thus at your grievances!

Gertrude: I have my *mania*, — as some wise person declares that all mankind have, — and mine is a love of independence! In Geneva, my wants were supplied by two kind, old maiden ladies, upon whom I know not that I have any claim. I had abilities, and desired to use them. I came here at my own request; for here I am no longer *dependent!* *Voila tout*, as Mrs. Tiffany would say.

Howard: Believe me, I appreciate the confidence you repose in me!

Gertrude: Confidence! Truly, Colonel Howard, the *confidence* is entirely on your part, in supposing that I confide that which I have no reason to conceal! I think I informed you that Mrs. Tiffany only received visitors on her reception day — she is therefore not prepared to see you. Zeke — Oh! I beg his pardon — Adolph, made some mistake in admitting you.

Howard: Nay, Gertrude, it was not Mrs. Tiffany, nor Miss Tiffany, whom I came to see; it — it was —

Gertrude: The conservatory perhaps? I will leave you to examine the flowers at leisure! (*Crosses, L.*)

Howard: Gertrude — listen to me. If I only dared to give utterance to what is hovering upon my lips! (*aside*) Gertrude!

Gertrude: Colonel Howard!

Howard: Gertrude, I must — must —

Gertrude: Yes, indeed you must, must leave me! I think I hear somebody coming — Mrs. Tiffany would not be well pleased to find you here — pray, pray leave me — that door will lead you into the street. (*Hurries him out through door, C. F.; takes up her watering pot, and commences watering flowers, tying up branches, etc.*) What a strange being is man! Why should he hesitate to say — nay, why should I prevent his saying, what I would most delight to hear? Truly man is strange — but woman is quite as incomprehensible! (*Walks about gathering flowers.*)

(*Enter Count Jolimaitre, L.*)

Count: There she is — the bewitching little creature! Mrs. Tiffany and her daughter are out of ear-shot. I caught a glimpse of their feathers floating down Broadway, not ten minutes ago. Just the opportunity I have been looking for! Now for an engagement with this captivating little piece of prudery! 'Pon honor, I am almost afraid she will not resist a Count long enough to give value to the conquest. (*Approaches her.*) Ma belle petite, were you gathering roses for me?

Gertrude: (*Starts on first perceiving him, but instantly regains her self-possession.*) The roses here, Sir, are carefully guarded with thorns — if you have the right to gather, pluck for yourself!

Count: Sharp as ever, little Gertrude! But now that we are alone, throw off this frigidity, and be at your ease.

Gertrude: Permit me to be alone, Sir, that I may be at my ease!



Count: Very good, *ma belle*, *well* said! (*applauding her with his hands*) Never yield too soon, even to a title! But, as the old girl may find her way back before long, we may as well come to particulars at once. I love you; but that you know already. (*rubbing his eye-glass unconcernedly with his handkerchief*) Before long I shall make Mademoiselle Seraphina my wife, and, of course, you shall remain in the family!

Gertrude: (*indignantly*) Sir —

Count: 'Pon my honor you shall! In France we arrange these little matters without difficulty!

Gertrude: But I am an *American*! Your conduct proves that you are not one!

(*Going, crosses, R. H.*)

Count: (*preventing her*) Don't run away, my immaculate *petite Americaine*! Demme, you've quite overlooked my condescension — the difference of our stations — you a species of upper servant — an orphan — no friends.

(*Enter Trueman unperceived, R. U. E.*)

Gertrude: And therefore more entitled to the respect and protection of every true gentleman! Had you been one, you would not have insulted me!

Count: My charming little orator, patriotism and declamation become you particularly! (*Approaches her.*) I feel quite tempted to taste —

Trueman: (*thrusting him aside*) An American hickory switch! (*Strikes him.*) Well, how do you like it?

Count: Old matter-of-fact! (*aside*) Sir, how dare you?

Trueman: My stick has answered that question!

Gertrude: Oh! Now I am quite safe!

Trueman: Safe! Not a bit safer than before! All women would be safe, if they knew how virtue became them! As for you, Mr. Count, what have you to say for yourself? Come, speak out!

Count: Sir, — aw — aw — you don't understand these matters.

Trueman: That's a fact! Not having had your experience, I don't believe I *do* understand them!

Count: a piece of pleasantry — a mere joke —

Trueman: a joke was it? I'll show you a joke worth two of that! I'll teach you the way we natives joke with a puppy who don't respect an honest woman! (*seizing him*)

Count: Oh! Oh! Demme — you old ruffian! Let me go. What do you mean?

Trueman: Oh! a piece of pleasantry — a mere joke — very — pleasant isn't it?

(*Attempts to strike him again; Count struggles with him.*)

Enter Mrs. Tiffany hastily, L. 2 E., in her bonnet and shawl.)

Mrs. Tiffany: What is the matter? I am perfectly *abimi* with terror. Mr. Trueman, what has happened?

Trueman: Oh! We have been *joking*!

Mrs. Tiffany: (*to Count, who is re-arranging his dress*) My *dear* Count, I did not except to find you here — how kind of you!

Trueman: Your *dear* Count, has been showing his *kindness* in a very *foreign* manner. Too *foreign* I think, he found it to be relished by an *unfashionable native*! What do you think of a puppy, who insults an innocent girl all in the way of kindness? This Count of yours — this importation of —

Count: My dear Madam, demme, permit me to explain. It would be unbecoming — demme — particularly unbecoming of you — aw — aw — to pay any attention to this ignorant person.

(Crosses to Trueman.) Anything that he says concerning a man of my standing—aw—the truth is, Madam

Trueman: Let us have the truth by all means,—if it is only for the novelty's sake!

Count: (turning his back to Trueman) You see, madam, hoping to obtain a few moments' private conversation with Miss Seraphina — with *Miss Seraphina* I say — and — aw — and knowing her passion for flowers, I found my way to your very tasteful and *recherchi* conservatory. (Looks about him approvingly.) Very beautifully arranged — does you great credit, madam! Here I encountered this young person. She was inclined to be talkative; and I indulged her with — with a—aw — demme — a few *common places*! What passed between us was mere *harmless badinage* — on my part. You, madam, you — so conversant with our European manners — you are aware that when a man of fashion — that is, when a woman — a man is bound — amongst noblemen, you know —

Mrs. Tiffany: I comprehend you perfectly — *parfitemment*, my dear Count.

Count: 'Pon my honor, that's very obliging of her. (aside)

Mrs. Tiffany: I am shocked at the plebeian forwardness of this conceited girl!

Trueman: (walking up to Count) Did you ever keep a reckoning of the lies you tell in an hour?

Mrs. Tiffany: Mr. Trueman, I blush for you!

(Crosses C., to Trueman.)

Trueman: Don't do that — you have no blushes to spare!

Mrs. Tiffany: It is a man of rank whom you are addressing, Sir!

Trueman: a rank villain, Mrs. Antony Tiffany! a rich one he would be, had he as much gold as brass!

Mrs. Tiffany: Pray pardon him, Count; he knows nothing of *how ton*!

Count: Demme, he's beneath my notice. I tell you what, old fellow—(Trueman raises his stick as Count approaches, the latter starts back) the sight of him discomposes me — aw — I feel quite uncomfortable — aw — let us join your charming daughter? I can't do you the honor to shoot you, Sir — (to Trueman) you are beneath me — a nobleman can't fight a commoner! Good bye, old Truepenny! I — aw — I'm insensible to your insolence!

(Exeunt Count and Mrs. Tiffany, R. H. U. E.) .

Trueman: You won't be insensible to a cow hide in spite of your nobility! The next time he practises any of his foreign fashions on you, Gertrude, you'll see how I'll wake up his sensibilities!

Gertrude: I do not know what I should have done without you, sir.

Trueman: Yes, you do — you know that you would have done well enough! Never tell a lie, girl! Not even for the sake of pleasing an old man! When you open your lips let your heart speak. Never tell a lie! Let your face be the looking-glass of your soul — your heart its clock — while your tongue rings the hours! But the glass must be clear, the clock true, and then there's no fear but the tongue will do its duty in a woman's head!

Gertrude: You are very good, Sir!

Trueman: That's as it may be! — How my heart warms towards her! (aside) Gertrude, I hear that you have no mother?

Gertrude: Ah! No, Sir; I wish I had.

Trueman: So do I! Heaven knows, so do I! (Aside, and with emotion.) And you have no father, Gertrude?

Gertrude: No, Sir — I often wish I had!

Trueman: (hurriedly) Don't do that, girl! Don't do that! Wish you had a mother — but never wish that you had a father again! Perhaps the one you had did not deserve such a child!

(Enter Prudence, R. U. E., down L. H.)

Prudence: Seraphina is looking for you, Gertrude.

Gertrude: I will go to her. (*Crosses to R. H.*) Mr. Trueman, you will not permit me to thank you, but you cannot prevent my gratitude! (*Exit, R. U. E.*)

Trueman: (*looking after her*) If falsehood harbours there, I'll give up searching after truth! (*Crosses R., retires up the stage musingly, and commences examining the flowers.*)

Prudence: What a nice old man he is to be sure! I wish he would say something! (*aside*) (*Crosses, R., walks after him, turning when he turns — after a pause*) Don't mind me, Mr. Trueman!

Trueman: Mind you? Oh! No, don't be afraid (*Crosses, L.*) — I wasn't minding you. Nobody seems to mind you much!

(*Continues walking and examining the flowers — Prudence follows.*)

Prudence: Very pretty flowers, ain't they? Gertrude takes care of them.

Trueman: Gertrude? So I hear — (*advancing, L. C.*) I suppose you can tell me now who this Gertrude —

Prudence: Who she's in love with? I knew you were going to say that! I'll tell you all about it! Gertrude, she's in love with — Mr. Twinkle! And he's in love with her. And Seraphina she's in love with Count Jolly — what-d'ye-call-it: but Count Jolly don't take to her at all — but Colonel Howard — he's the man — he's desperate about her!

Trueman: Why you feminine newspaper! Howard in love with that quintessence of affectation! Howard — the only, frank, straightforward fellow that I've met since — I'll tell him my mind on the subject! And Gertrude hunting for happiness in a rhyming dictionary! The girl's a greater fool than I took her for! (*Crosses, R.*)

Prudence: So she is — you see I know all about them!

Trueman: I see you do! You've a wonderful knowledge — wonderful — of *other people's concerns*! It may do here, but take my word for it, in the county of Catteraugus you'd get the name of a great *busy-body*. But perhaps you know that too?

Prudence: Oh! I always know what's coming. I feel it beforehand all over me. I knew something was going to happen the day you came here—and what's more I can always tell a married man from a single—I felt right off that you were a bachelor?

Trueman: Felt right off I was a bachelor did you? You were sure of it — sure? — quite sure? (*Prudence assents delightedly.*) Then you felt wrong! — a bachelor and a widower are not the same thing!

Prudence: Oh! But it all comes to the same thing — a widower's as good as a bachelor any day! And besides I knew that you were a farmer right off.

Trueman: On the spot, eh? I suppose you saw cabbages and green peas growing out of my hat?

Prudence: No, I didn't — but I knew all about you. And I knew — (*looking down and fidgetting with her apron*) I knew you were for getting married soon! for last night I dream't I saw your funeral going along the streets, and the mourners all dressed in white. And a funeral is a sure sign of a wedding you know! (*nudging him with her elbow*)

Trueman: (*imitating her voice*). Well I can't say that I know any such thing! you know! (*nudging her back*)

Prudence: Oh! It does, and there's no getting over it! for my part, I like farmers — and I know all about setting hens and turkeys, and feeding chickens, and laying eggs, and all that sort of thing!

Trueman: May I be shot! If mistress newspaper is not putting in an advertisement for herself! This is your city mode of courting I suppose, ha, ha, ha! (*aside*)

Prudence: I've been west, a little; but I never was in the county of Catteraugus, myself.

Trueman: Oh. You were not? And you have taken a particular fancy to go there, eh?

Prudence: Perhaps I shouldn't object —

Trueman: Oh! — Ah! — So I suppose. Now pay attention to what I am going to say, for it is a matter of great importance to yourself.

Prudence: Now it's coming — I know what he's going to say! (*aside*).

Trueman: The next time you want to tie a man for life to your apron-strings, pick out one that don't come from the county of Catteraugus — for green horns are scarce in those parts, and modest women plenty! (*Exit, R.*)

Prudence: Now who'd have thought he was going to say that! But I won't give him up yet — I won't give him up.

End of ACT II

B. Memorize the monologue uttered by Adam Trueman on page 129–130.

2. Comprehension check.

1. Describe the settings of Act II.
2. How many characters appear in Act II? Who are they?
3. How many scenes are there in Act II? What are subject lines in both scenes?
4. Depict Mr. Tiffany and Adam Trueman: what do they have in common or how do they differ?
5. What is attitude of Colonel toward Gertrude?
6. What happens between Prudence and Adam Trueman?

3. Study the following words and word combinations.

- *the fat of the land* — stored-up resources or abundant resources
- *That's the ticket!* ≠ That is what is required!
- *prudence* — showing good judgment in avoiding risks and uncertainties; careful
- *to ramble* — to walk for pleasure, esp. in the countryside
- *wreath* — a ring made of flowers and leaves or evergreens (plants that are green all year)
- *to jest* — to joke
- *to fidget* — to make continuous small movements because you are uncomfortable or bored
- *to nudge somebody* — to push someone or sth gently, sometimes to get someone's attention

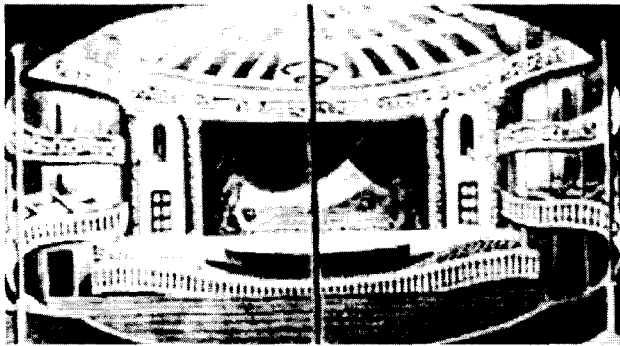
4. Match the words with the synonyms.

- | | |
|-------------------|--------------------------|
| 1. counting house | A. care, concern |
| 2. trump | B. playful |
| 3. hang-dog | C. mischief-maker |
| 4. facetious | D. punch |
| 5. rascal | E. accountant's office |
| 6. clerk | F. great chap |
| 7. ramble | G. assistant, bookkeeper |
| 8. fidget | H. aimless walk |
| 9. prudence | I. sheepish |
| 10. nudge | J. move restlessly |

5. Translate and discuss the following lines from the Act II into Ukrainian. Who do these lines belong to?

1. This *fashion*-worship has made heathens and hypocrites of you all! *Deception* is your household God! a man laughs as if he were crying, and cries as if he were laughing in his sleeve.
2. The old prig has got the tin, or Tiff would never be so civil!
3. All right — Tiff will work every shiner into the concern — all the better for me!
4. Frigid atmosphere of fashion must be uncongenial to you.
5. Truly man is strange — but woman is quite as incomprehensible!

6. Translate into English.



П'єса Анни Кори Моуетт «Мода, або життя у Нью Йорку» вперше побачила світ рампи у нью-йоркському «Парк Тієтр» у 1845 році. Вистава зазнала шаленого успіху, її показували щовечора впродовж трьох тижнів. Подібна тривалість показу для середини XIX ст. була рекордною, адже в той час театральні вистави ледве витримували прем'єрний показ або у кращому разі один тур гастролей по головних аме-

риканських містах. Варто зазначити, що постановку моуетівської комедії відновлювали досить часто, останній раз у 2003 році. Найгучнішим відновленням мелодрами і досі залишається інтерпретація твору театром «Provincetown Playhouse» за участю Ю. О'Ніла у 1924 році, коли відбулося 235 вистав.

Едгар Алан По, тоді репортер видання «Бродвей джорнал», відзначив, що «у порівнянні з більшістю сучасних йому драм «Мода» була гарною п'єсою, а у порівнянні з більшістю американських драм — дуже гарною». Секрет успіху мелодрами А. Моуетт у тому, що «Мода» стала ідеальною драмою виховання для глядача-пуританина, і національним гімном для патріотичних громадян, і просто блискучою комедією для театралів.



7. Learn by heart the vocabulary from the Act III.

paltry — нікчемний, мізерний
on the very brink of bankruptcy — на останній межі банкрутства
civility — ввічливість, люб'язність, чемність
self-constituted — самозваний
to be resolved on — рішучий, стійкий
to marry a fortune — вдало одружитися, вийти заміж за заможного чоловіка
snob — сноб, вискочка, простолюдин
to cut figure — справити враження
to drive at — (тут) схилити до думки, наводити на думку
bumbug — омана, обдурювання
foppish — франтівський, вишуканий

out of one's bearings (to lose one's bearings) — заблукати, збити з пантелику
nuptials — весілля
to be jobbed — бути ошуканим, обдуреним
hornet's nest — осине гніздо, кубло шершнів
stinginess — жадібність

8. Read and retell the summary of the Act III.

Act III consists traditionally of two scenes. In the first scene Mr. Tiffany convinces his wife to cut down expenses. They argue passionately and we are sorry for Mr. Tiffany: he has sacrificed his well being and his spirit to continue his pursuit as a provider for his family. He is practically man no more, more machine, whose only use is to produce money for his family to let them squabble away or to let pile up while he chases more. Mr. Tiffany asks Mrs. Tiffany to be nice with Snobson who blackmails Mr. Tiffany, because Snobson intends to marry their daughter Seraphina. At the same time Mrs. Tiffany wants Seraphina to be married with the Count.

Snobson is invited to talk with Mrs. Tiffany and Seraphina and they are interrupted by the appearance of the Count. The Count proposes to Seraphina secretly and persuades her to have a private wedding. The girl says "yes" and the scene is over.

In the following scene it is revealed that the Count is fake. The action takes place in the housekeeper's room where Millinette accuses Count Jolimaitre of his deception. We find out that in Paris they were lovers and while Millinette was sick, almost dying, the Count left her taking all her money with him. Jolimaitre promises to manage everything. By accident Gertrude has heard a part of their conversation. These are the final lines of the Act III:

Gertrude: (musingly) Friday night, while supper is serving, he is to meet Millinette here and explain — what? This man is an impostor? His insulting me — his familiarity with Millinette — his whole conduct — prove it. If I tell Mrs. Tiffany this she will disbelieve me, and one word may place this so-called Count on his guard. To convince Seraphina would be equally difficult, and her rashness and infatuation may render her miserable for life. No — she shall be saved! I must devise some plan for opening their eyes. Truly, if I *cannot* invent one, I shall be the first woman who was ever at a loss for a stratagem — especially to punish a villain or to shield a friend.

9. Study the following words and word combinations. Compose sentences of your own with the given vocabulary.

- *to cut down expenses* — to save, to economize
- *well being* — the state of feeling healthy and happy
- *pursuit* — the act of following or searching for someone or sth
- *to squabble* — to argue over sth that is not important
- *to pile up* — to accumulate
- *to blackmail* — to get money from people or forcing them to do sth by threatening to tell a secret of theirs or to harm them
- *fake* — someone who is not what or who they say they are
- *deception* — the act of hiding the truth, especially to get an advantage
- *impostor* — a person who pretends to be someone else in order to deceive others
- *stratagem* — a carefully planned way of achieving or dealing with sth, often involving a trick

- *rashness* — being careless or unwise, without thought for what might happen or result
- *infatuation* — strong but not usually lasting feelings of love or attraction

10. Match the words with their antonyms.

- | | |
|-----------------|-----------------------|
| 1. stinginess | A. genuine |
| 2. nuptials | B. rudeness |
| 3. civility | C. disinterest |
| 4. paltry | D. care |
| 5. to squabble | E. to lessen |
| 6. fake | F. important, wealthy |
| 7. rashness | G. divorce |
| 8. infatuation | H. generosity |
| 9. to pile up | I. to increase |
| 10. to cut down | J. to agree |

11. Look at the cues from the Act III. Explain in English the expressions in bold. Translate the cues into Ukrainian.

1. *Mrs. Tiffany*: [...] the necessity of keeping up appearances.
2. *Tiffany*: *Fashion* is the cloak for more sins than charity ever covered! It was for *fashion's* sake that you insisted upon my purchasing this expensive house — it was for *fashion's* sake that you **ran me in debt** at every exorbitant upholsterer's and extravagant furniture warehouse in the city — it was for *fashion's* sake that you built that ruinous conservatory — hired more servants than they have persons to wait upon — and **dressed your footman like a barlequin!**
3. *Tiffany*: **Vary my sentiments with my locality**, as you change your *manners* with your *dress*!
4. *Tiffany*: **Confound your balls**, Madam; they make of my money, while you dance away all that I am worth! a pretty time to give a ball when you know that I am on **the very brink of bankruptcy!**
5. *Mrs. Tiffany*: And will be, no doubt! The **condescension of a woman** of fashion should command any price.

12. Consider the meanings of proper names of the characters (e.g. Zeke, Tiffany, Prudence, Seraphina, Adam Trueman, Count Jolimaitre) in the play "Fashion". Are they telling names? Do they implicitly state the qualities of the characters?

13. Translate into English.

У п'єсі «Мода» на прикладі однієї миттєво збагатілої нью-йоркської сім'ї зображена загальна тенденція верхівки американського суспільства до європеїзації життя. Зовнішній конфлікт викриває нехтування культурними традиціями й рідною мовою; у внутрішньому конфлікті розгортаються такі опозиційні ряди, як жінка — чоловік, шахрай — телепень, аристократ — простолюдин, Америка — Франція, столиця — провінція. Елізабет Тіффані — господиня будинку, де відбувається дія, протиставлена Адаму Трумену, образ якого несе в собі стійкі моральні засади, не підвладні модним віянням.

Елізабет, в минулому просто Бетсі, колись працювала в крамниці дамських капелюшків, а побравшись з її власником — паном Тіффані, намагається позбутися свого минулого, перетворюючи оселю, себе та своїх рідних на вишуканий бомонд. Безумовно, тут присутній літературний зв'язок з мольєрівськими комедіями «Міщанин-шляхтич» та «Тартюф», шеріданівською «Школою скандалу» та з однією з перших автентичних комедій Нового Світу «Контраст», написану Ройаллом Тайлером за 58 років до прем'єри «Моди». Важливим є той факт, що в п'єсі Моуетт об'єктом сміху та жертвою примхливих традицій привілейованого класу стає жінка — Елізабет Тіффані, яка в усьому американському вбачає провінційність та відсталість.

The full script of the Act III is available on:
<http://en.wikisource.org/wiki/Fashion>

FASHION; OR, LIFE IN NEW YORK

(Part III)

After this lesson you will be able to:

- ♦ complete reading the melodrama;
- ♦ analyze the dramatist's message in the comedy "Fashion".

1. Read what happens next in the scene two.

Words to know

imprudence — необережність, необачність, нерозсудливість
indecent — непристойний
pray — молитися, прохати
rapture — захоплення, екстаз
disguise — маскування, лицемірство, личина
without — (авторська ремарка) зовні
No admission. — Прийому немає.
May I be smothered! — (ідіома) Побий мене грім! Провалитися мені на цьому місці!
scrape — (тут) халепа
Thunder and lightning! — Грім і блискавка!
ruffian — хуліган, зведенник
to beseech — благати, молити, просити
Hold your tongue! — Притримай язика!
beyond all endurance — нестерпно
to suffice [sə'faɪs] — вислачувати

In the first scene of the Act IV all the characters are in the Ball Room. Adam Trueman utters two meaningful remarks about fashion. In the end of the first scene Prudence — the sister of Mrs. Tiffany — suspects Gertrude of something indecent and follows her.

Ball Room is splendidly illuminated. a curtain hung at the further end. The characters and a number of guests — some seated, some standing. As the curtain rises, a cotillion is danced; Gertrude is dancing with Howard, Seraphina with Count. [...]

Trueman: Fashion! And pray what is *fashion*, madam? An agreement between certain persons to live without using their souls! To substitute etiquette for virtue — decorum for purity — manners for morals! To affect a shame for the works of their Creator! And expend all their rapture upon the works of their tailors and dressmakers! [...]

Trueman: Ha, ha, ha! Here's a new discovery I've made in the fashionable world! Fashion doesn't permit the critters to have *heads* or *hearts*, but it allows them *stomachs*! (*to Tiffany, who advances*) So it's not fashionable to *feel*, but it's fashionable to *feed*, eh, Anthony? ha, ha, ha! [...]

Scene 2

Housekeeper's room: dark stage; table, two chairs. Enter Gertrude, with a lighted candle in her hand.

Gertrude: So far the scheme prospers! And yet this imprudence — if I fail? Fail! To lack courage in a difficulty, or ingenuity in a dilemma, are not woman's failings! (*Enter Zeke, R., with a napkin over his arm, and a bottle of champagne in his hand.*) Well Zeke — Adolph!

Zeke: Dat's right, Missey; I feels just now as if dat was my legitimate title; dis here's de stuff to make a nigger feel like a gemman!

Gertrude: But is he coming?

Zeke: He's coming! (*Sound of a champagne cork heard.*) Do you hear dat, Missey? Don't it put you all in a froth, and make you feel as light as a cork? Dere's nothing like the *union brand*, to wake up de harmonies ob de heart. (*Drinks from bottle.*)

Gertrude: Remember to keep watch, upon the outside — do not stir from the spot; when I call you, come in quickly with a light — now, will you be gone!

Zeke: I'm off, Missey, like a champagne cork wid de strings cut. (*Exit R.*)

Gertrude: I think I hear the Count's step (*Crosses L., stage dark; she blows out candle.*) Now if I can but disguise my voice, and make the best of French.

(*Enter Count, R. H.*)

Count: Millinette, where are you? How am I to see you in the dark?

Gertrude: (*imitating Millinette's voice in a whisper*) Hush! Parle bas.

Count: Come here and give me a kiss.

Gertrude: Non — non — (*Retreating alarmed, Count follows.*) make haste, I must know all.

Count: You did not use to be so deuced particular.

Zeke: (*without*) No admission, gemman! Box office closed, tickets stopped!

Trueman: (*without*) Out of my way; do you want me to try if your head is as hard as my stick?

Gertrude: What shall I do? Ruined, ruined!

(*She stands with her hand clasped in speechless despair.*)

Count: Halloa! they are coming here, Millinette! Millinette, why don't you speak? Where can I hide myself? (*running about stage, feeling for a door*) Where are all your closets? If I could only get out — or get in somewhere; may I be smothered in a clothes' basket, if you ever catch me in such a scrape again! (*His hand accidentally touches the knob of a door opening into a closet, L. F.*) Fortune's favorite yet! I'm safe!

(*Gets into closet and closes door. Enter Prudence, Trueman, Mrs. Tiffany, and Colonel Howard, R., followed by Zeke, bearing a light; lights up.*)

Prudence: Here they are, the Count and Gertrude! I told you so! (*Stops in surprise on seeing only Gertrude.*)

Trueman: And you see what a lie you told!

Mrs. Tiffany: Prudence, how dare you create this disturbance in my house? To suspect the Count too — a nobleman!

Howard: My sweet Gertrude, this foolish old woman would —

Prudence: Oh! You needn't talk — I heard her make the appointment — I know he's here — or he's been here. I wonder if she hasn't hid him away! (*Runs peeping about the room.*)



Trueman: (following her angrily) You're what I call a confounded — troublesome — meddling — old — prying — *(As he says the last word, Prudence opens closet where the Count is concealed.)* Thunder and lightning!

Trueman: I told you so!

(They all stand aghast; Mrs. Tiffany, R., with her hands lifted in surprise and anger; Trueman, R. C., clutching his stick; Howard, L. C., looking with an expression of bewildered horror from the Count to Gertrude.)

Mrs. Tiffany: (shaking her fist at Gertrude) You depraved little minx! This is the meaning of your dancing with the Count!

Count: (stepping from the closet and advancing L. H.) I don't know what to make of it! Millinette not here! Miss Gertrude — oh! I see — a disguise — the girl's desperate about me — the way with them all *(aside)*.

Trueman: I'm choking — I can't speak — Gertrude — no — no — it is some horrid mistake! *(Partly aside, changes his tone suddenly)* The villain! I'll hunt the truth out of him, if there's any in — *(Crosses L., approaches Count threateningly.)* do you see this stick? You made its first acquaintance a few days ago; it is time you were better known to each other.

(As Trueman attempts to seize him, Count escapes, crosses R., and shields himself behind Mrs. Tiffany, Trueman following.)

Count: You ruffian! Would you strike a woman? — Madam — my dear Madam — keep off that barbarous old man, and I will explain! Madam, with — aw — your natural *bon gout* — aw — your fashionable refinement — aw — your — aw — your knowledge of *foreign customs* —

Mrs. Tiffany: Oh! Count, I hope it ain't a foreign custom for the nobility to shut themselves up in the dark with young women? We think such things *dreadful* in America.

Count: Demme — aw — hear what I have to say, Madam — I'll satisfy all sides — I am perfectly innocent in this affair — 'pon my honor I am! That young lady shall inform you that I am so herself! — can't help it, sorry for her. Old matter-of-fact won't be convinced any other way, — that club of his is so particularly unpleasant! *(aside)* Madam, I was summoned here *malgri moi*, and not knowing whom, I was to meet Miss Gertrude, favor this company by saying whether or not you directed — that — aw — aw — that colored individual to conduct me here?

Gertrude: Sir, you well know —

Count: a simple yes or no will suffice.

Mrs. Tiffany: Answer the Count's question instantly, Miss.

Gertrude: I did — but —

Count: You hear, Madam —

Trueman: I won't believe it — I can't! Here you nigger, stop rolling up your eyes, and let us know whether she told you to bring that critter here?

Zeke: I'se refuse to gib ebidence; dat's de device ob de skilfullest counsels ob de day! Can't answer, Boss — neber git a word out ob dis child — Yah! yah! *(Exit.)*



Gertrude: Mrs. Tiffany, — Mr. Trueman, if you will but have patience —

Trueman: Patience! Oh, Gertrude, you've taken from an old man something better and dearer than his patience — the one bright hope of nineteen years of self-denial — of nineteen years of — *(Throws himself upon a chair, his head leaning on table.)*

Mrs. Tiffany: Get out of my house, you owdacious — you ruined — you *abimi* young woman! You will corrupt all my

family. Good gracious! Don't touch me, — don't come near me. Never let me see your face after to-morrow. Pack. (*Goes up.*)

Howard: Gertrude, I have striven to find some excuse for you — to doubt — to disbelieve — but this is beyond all endurance! (*Exit, R. H.*)

(*Enter Millinette in haste, R.*)

Millinette: I could not come before — (*Stops in surprise at seeing the persons assembled.*) Mon Dieu! What does this mean?

Count: Hold your tongue, fool! You will ruin everything, I will explain to-morrow. (*Aside to her.*) Mrs. Tiffany — Madam — my dear Madam, let me conduct you back to the ball-room. (*She takes his arm.*) You see I am quite innocent in this matter; a man of my standing, you know, — aw, aw — you comprehend the whole affair.

(*Exit Count leading Mrs. T., R. H.*)

Millinette: I will say to him von vord, I will! (*Exit, R.*)

Gertrude: Mr. Trueman, I beseech you — I insist upon being heard, — I claim it as a right!

Trueman: Right? How dare you have the face, girl, to talk of rights? (*Comes down.*) You had more rights than you thought for, but you have forfeited them all! All right to love, respect, protection, and to not a little else that you don't dream of. Go, go! I'll start for Catteraugus to-morrow, — I've seen enough of what fashion can do! (*Exit, R. H.*)

Prudence: (*wiping her eyes*) Dear old man, how he takes on! I'll go and console him! (*Exit, R. H.*)

Gertrude: This is too much! How heavy a penalty has my imprudence cost me! — his esteem, and that of one dearer — my home — my — (*Burst of lively music from ball-room.*) They are dancing, and I — I should be weeping, if pride had not sealed up my tears.

(*She sinks into a chair. Band plays the polka behind till curtain falls.*)

2. Comprehension check.

1. Describe the settings of the Act IV. Describe dances performed during the Ball.
2. What is the culmination of the second scene?
3. What does Zeke mean when he says: "No admission, gemman! Box office closed, tickets stopped!"?
4. Explain Gertrude's intentions.

3. Study the following words in English and translate them into your native language.

- *etiquette* — the set of rules or customs that control accepted behavior in particular social groups or social situations
- *virtue* — a good moral quality in a person, or the general quality of goodness in a person
- *decorum* — behavior that is socially correct, calm, and polite
- *purity* — morally good, or relating to someone's inner character
- *fashionable* — stylish, acceptable and popular at a particular time
- *ingenuity* — the skill of thinking, performing, or using things in new ways, esp. to solve problems
- *to meddle* — to try to change or have an influence on things that are not your responsibility
- *to pry* — to try to obtain private facts about a person
- *to confound* — to confuse someone by being difficult to explain or deal with
- *aghast* — shocked or surprised in an unpleasant way

4. Translate the following sentences into Ukrainian.

1. I'm taking — £400 I think that should suffice.
2. Workers and union officials were aghast at the layoffs.
3. The pain was bad beyond endurance.
4. She likes to confound others' expectations about her.
5. Stay a little longer, I beseech you!
6. Reporters were prying into her personal life.
7. She's always getting into silly scrapes.
8. They pried the information out of him.
9. I couldn't disguise my disappointment.
10. I don't want my parents meddling in my affairs by telling me how I should run my life.
11. He listened to the music with an expression of pure rapture on his face.
12. With a little ingenuity, meals can be tasty as well as inexpensive.
13. Let us pray for the victims of this terrible disaster.
14. They are a fashionable couple.
15. She accused him of making indecent suggestions to her.
16. The witness endured the lawyer's badgering with remarkable decorum.
17. The report criticizes the banks for imprudence in their lending.
18. Patience is a virtue.

5. Find equivalents for the following vocabulary into English.

- | | |
|-----------------------------------|------------------------------|
| • етикет, вихованість | • необережність, необачність |
| • етикет, коректність | • прийому немає |
| • уражений жахом, приголомшений | • допитливий |
| • провалитися мені на цьому місці | • доброчесність |
| • осоромлений, зневажений | • непорочність |
| • втручатися не в свої справи | • халепа. |
| • фешенебельний, світський; | • хуліган |
| • маскування, лицемірство | • винахідливість, дотепність |

6. Translate into English.

А. Моуетт розробила досить складну образну систему, в якій неможливо визначити протагоніста. До того ж жінка-драматург уникає традиційного для жанру мелодрами чорно-білого розподілу ролей. Отже, у п'єсі відсутні абсолютно позитивні або негативні персонажі. Наприклад, у списку театральних негідників є прислужниця Міллінет, яка нібито знає закони французького бомонду. Міллінет потай глузує зі своєї господині пані Тіффані, яка найняла дівчину для того, щоб вивчити світські манери та модні тенденції; однак, сама Міллінет є жертвою спокусника Жоліметра, в якого закохана до нестями. В свою чергу, Жоліметр, який фігурує в комедії як граф, не пропускає жодної спідниці та ще й збирається одружитися з дочкою скоробагатків Тіффані. Насправді Жоліметр, цей американізований Тартюф, — англієць за походженням, що переховується від усіх поліцейських відділків Європи, є чудовим кухарем і пропонує свої послуги у фіналі твору. Ще одним злодієм є довірений пана Тіффані — Снобсон, що грає роль мольєрівського графа Доранта. Снобсон викриває фінансові махінації свого боса та шантажує останнього з метою взяти шлюб з його єдиною спадкоємицею та бути представленим світському колу дружини Тіффані (що пояснює символіку імени цієї дійової особи: Snobson — son of snob). Снобсона зневажають геть усі через

його марні намагання піднятися соціальною драбиною, і під час розв'язки фабульної інтриги цей персонаж-невдаха навіть викликає почуття жалю до себе, коли напивається для хоробрості.



7. Read the episodes from the final act of the comedy.

Words to know

still — тиша, безмовність
concealment — приховування, укриття
minx — пустунка, кокетка, зухвале дівчисько
to carry off — витримувати, виносити
barber — перукар
valet — камердинер, служник
mint julep — м'ятний сироп, в який додають ліки
to pluck — зривати
loafer — нероба, бродяга
downright swindle ['swɪn, dəl] — прямий обман, очевидне шахрайство
toddy — пунш
forgery — фальшивомонетник, підроблювач
endorsement — підтвердження, (рос. — передаточная надпись)
foul traffic — брудна торгівля
Where's the fire? — Куди квапишся?
to bit the nail — у самісіньке око
to make no bones of — не соромитися, називати речі своїми іменами
accomplice — співучасник, спільник
rattlesnake — гримуча змія
to make oneself scarce — втікати, тікати
to give somebody the slip — 1) уникати когось; 2) вислизнути від когось
to abate — зменшувати
stipulation — умова
edification — повчання

Mrs. Tiffany's Drawing Room — same Scene as Act 1st. Gertrude seated, R. at a table, with her head leaning on her hand; in the other hand she holds a pen. a sheet of paper and an inkstand before her.

Gertrude: How shall I write to them? What shall I say? Prevaricate I cannot — (*Rises and comes forward.*) and yet if I write the truth — simple souls! How can they comprehend the motives for my conduct? Nay — the truly pure see no imaginary — evil in others! It is only vice, that reflecting its own image, suspects even the innocent. I have no time to lose — I must prepare them for my return. (*Resumes her seat and writes.*) What a true pleasure there is in daring to be frank! (*after writing a few lines more pauses*) Not so frank either, — there is one name that I cannot mention. Ah! That he should suspect — should despise me.

(*Writes. Enter Trueman, L.*)

Trueman: There she is! If this girl's soul had only been as fair as her face, — yet she dared to speak the truth, — I'll not forget that! a woman who refuses to tell a lie has one spark of heaven in her still. (*Approaches her.*) Gertrude, (*Gertrude starts and looks up.*) What are you writing there? Plotting more mischief, eh, girl?

Gertrude: I was writing a few lines to some friends in Geneva.

Trueman: The Wilsons, eh?

Gertrude: (*surprised, rising*) Are you acquainted with them, Sir?

Trueman: I shouldn't wonder if I was. I suppose you have taken good care not to mention the dark room — that foreign puppy in the closet, the pleasant surprise, and all that sort of thing, eh?

Gertrude: I have no reason for concealment, Sir! for I have done nothing of which I am ashamed!

Trueman: Then I can't say much for your modesty.

Gertrude: I shouldn't wish you to say more than I deserve.

Trueman: There's a bold minx! (*aside*)

Gertrude: Since my affairs seem to have excited your interest — I will not say curiosity, perhaps you even feel a desire to inspect my correspondence? There, (*handing the letter*) I pride myself upon my good nature, — you may like to take advantage of it?

Trueman: With what an air she carries it off! (*aside*) Take advantage of it? So I will. (*Reads.*) What's this? "French chambermaid — Count — impostor — infatuation — Seraphina — Millinette — disguised myself — expose him". Thunder and lightning! I see it all! Come and kiss me, girl! (*Gertrude evinces surprise.*) No, no — I forgot — it won't do to come to that yet! She's a rare girl! I'm out of my senses with joy! I don't know what to do with myself! Tol, de rol, de rol, de ra! (*Capers and sings.*)

Gertrude: What a remarkable old man! (*aside*) Then you do me justice, Mr. Trueman?

Trueman: I say I don't! Justice? You're above all dependence upon justice! Hurrah! I've found one true woman at last? *True?* (*Pauses thoughtfully.*) Humph! I didn't think of that flaw! Plotting and manoeuvring — not much truth in that? An honest girl should be above stratagems!

Gertrude: But my motive, Sir, was good.

Trueman: That's not enough — your actions must be good as well as your motives! Why could you not tell the silly girl that the man was an impostor?

Gertrude: I did inform her of my suspicions — she ridiculed them; the plan I chose was an imprudent one, but I could not devise —

Trueman: I hate devising! Give me a woman with the firmness to be frank! But no matter — I had no right to look for an angel out of Paradise; and I am as happy — as happy as a Lord! that is, ten times happier than any Lord ever was! Tol, de rol, de rol! Oh! You — you — I'll thrash every fellow that says a word against you!

Gertrude: You will have plenty of employment then, Sir, for I do not know of one just now who would speak in my favor! [...]

Colonel Howard comes in the Drawing room and finds out truth about Count. Gertrude is innocent. He is happy, because he is deeply in love with Gertrude. Meanwhile Mrs. and Mr. Tiffany learn that their daughter Seraphina eloped with the Count. Adam Trueman confesses that Gertrude is his granddaughter. Read what happens next.

(*Gertrude rushes into arms of Trueman.*)

Prudence: (*After a pause.*) Do tell; I want to know! But I knew it! I always said Gertrude would turn out somebody, after all!

Mrs. Tiffany: Dear me! Gertrude an heiress! My dear Gertrude, I always thought you a very charming girl — quite YOU-NICK — an heiress! I must give her a ball! I'll introduce her into society myself — of course an heiress must make a sensation! (*aside*)

Howard: I am too bewildered even to wish her joy. Ah! There will be plenty to do that now — but the gulf between us is wider than ever. (*aside*)

Trueman: Step forward, young man, and let us know what you are muttering about. I said I would never claim her until she had found the man who loved her for herself. I *have*

claimed her — yet I never break my word — I think I *have* found that man! And here he is. (*Strikes Howard on the shoulder.*) Gertrude's your's! There — never say a word, man — don't bore me with your thanks — you can cancel all obligations by making that child happy! There — take her! — Well, girl, and what do you say?

Gertrude: That I rejoice too much at having found a parent for my first act to be one of disobedience! (*Gives her hand to Howard.*)

Trueman: How very dutiful! And how disinterested!

(*Tiffany retires up — and paces the stage, exhibiting great agitation.*)

Prudence: (*to Trueman*) All the single folks are getting married!

Trueman: No they are not. You and I are single folks, and we're not likely to get married.

Mrs. Tiffany: My dear Mr. Trueman — my sweet Gertrude, when my daughter, the Countess, returns, she will be delighted to hear of this *deenooment*! I assure you that the Countess will be quite charmed!

Gertrude: The Countess? Pray Madam where is Seraphina?

Mrs. Tiffany: The Countess *dee* Jolimaitre, my dear, is at this moment on her way to — to Washington! Where after visiting all the fashionable curiosities of the day — including the President — she will return to grace her native city!

Gertrude: I hope you are only jesting, Madam? Seraphina is not married?

Mrs. Tiffany: Excuse me, my dear, my daughter had this morning the honor of being united to the Count *dee* Jolimaitre!

Gertrude: Madam! He is an impostor!

Mrs. Tiffany: Good gracious! Gertrude, how can you talk in that disrespectful way of a man of rank? An heiress, my dear, should have better manners! The Count —

(*Enter Millinette, R., crying.*)

Millinette: Oh! Madame! I will tell everyting — oh! Dat monstre. He break my heart!

Mrs. Tiffany: Millinette, what is the matter?

Millinette: Oh! He promise to marry me — I love him much — and now Zeke say he run away vid Mademoiselle Seraphina!

Mrs. Tiffany: What insolence! The girl is mad! Count Jolimaitre marry my *femmy de chamber*!

Millinette: Oh! Madame, he is not one Count, not at all! Dat is only de title he go by in dis country. De foreigners always take de large title ven dey do come here. His name in Paris vas Gustave Treadmill. But he not one Frenchman at all, but he do live one long time in Paris. First he live vid Monsieur Vermicelle — dere he vas de head cook! Den he live vid Monsieur Tire-nez, de barber! After dat he live vid Monsieur le Comte Frippefin — and dere he vas le Comte's valet! Dere, now I tell everyting I feel one great deal better!

Mrs. Tiffany: Oh! Good gracious! I shall faint! Not a Count! What will every body say? It's no such thing! I say he is a Count! One can see the foreign *jenny says quoi* in his face! Don't you think I can tell a Count when I see one? I say he is a Count!

(*Enter Snobson, L., his hat on — his hands thrust in his pocket — evidently a little intoxicated.*)

Snobson: I won't stand it! I say I won't!

Tiffany: (*Rushing up to him.*) Mr. Snobson, for heaven's sake — (*aside*)

Snobson: Keep off! I'm a hard customer to get the better of! You'll see if I don't come out strong!

Trueman: (*Quietly knocking off Snobson's hat with his stick.*) Where are your manners, man?

Snobson: My business ain't with you, Catteraugus; you've waked up the wrong passenger! — Now the way I'll put it into Tiff will be a caution. I'll make him wince! That extra mint ju-lep has put the true in me. Now for it! (*aside*) Mr. Tiffany, Sir — you needn't think to come over me, Sir — you'll have to get up a little earlier in the morning before you do *that*, Sir! I'd like to know, Sir, how you came to assist your daughter in running away with that foreign loafer? It was a downright swindle, Sir. After the conversation I and you had on that subject she wasn't your property, Sir.

Trueman: What, Antony is that the way your city clerk bullies his boss?

Snobson: You're drunk, Catteraugus — don't expose yourself — you're drunk! Taken a little too much toddy, my old boy! Be quiet! I'll look after you, and they won't find it out. If you want to be busy, you may take care of my *hat* — I feel so deuced weak in the chest; I don't think I could pick it up myself. — Now to put the screws to Tiff. (*aside*) Mr. Tiffany, Sir — you have broken your word, as no virtuous individual — no honorable member — of — the com — mu — ni — ty —

Tiffany: Have some pity, Mr. Snobson, I beseech you! I had nothing to do with my daughter's elopement! I will agree to anything you desire — your salary shall be doubled — trebled — (*Aside to him.*)

Snobson: (*aloud*) No you don't. No bribery and corruption.

Tiffany: I implore you to be silent. You shall become partner of the concern, if you please — only do not speak. You are not yourself at this moment. (*Aside to him.*)

Snobson: Ain't I though. I feel *twice* myself. I feel like two Snobsons rolled into one, and I'm choke full of the spunk of a dozen! Now Mr. Tiffany, Sir —

Tiffany: I shall go distracted! Mr. Snobson, if you have one spark of manly feeling — (*Aside to him.*)

Trueman: Antony, why do you stand disputing with that drunken jackass? Where's your nigger? Let him kick the critter out, and be of use for once in his life.

Snobson: Better be quiet, Catteraugus. This ain't your hash, so keep your spoon out of the dish. Don't expose yourself, old boy.

Trueman: Turn him out, Anthony!

Snobson: He daren't do it! Ain't I up to him? Ain't he in my power? Can't I knock him into a cocked hat with a word? And now he's got my steam up — I *will* do it!

Tiffany: (*beseechingly*) Mr. Snobson — my friend —

Snobson: It's no go — steam's up — and I don't stand at anything!

Trueman: You won't *stand* here long unless you mend your manners — you're not the first man I've *upset* because he didn't know his place.

Snobson: I know where Tiff's place is, and that's in the *States' Prison*! It's bespoke already. He would have it! He wouldn't take pattern of me, and behave like a gentleman! He's a *forg*er, Sir!

(*Mr. Tiffany throws himself into a chair in an attitude of despair;
the others stand transfixed with astonishment.*)

He's been forging Dick Anderson's endorsements of his notes these ten months. He's got a couple in the bank that will send him to the wall any how — if he can't make a raise. I took them there myself! Now you know what he's worth. I said I'd expose him, and I have done it!

Tiffany: Get out of the house! You ugly, little, drunken brute, get out! It's not true. Mr. Trueman, put him out; you have got a stick — put him out!

(*Enter Seraphine, L., in her bonnet and shawl — a parasol in her hand.*)

Seraphine: I hope Zeke hasn't delivered my note. (*Stops in surprise at seeing the persons assembled.*)

Mrs. Tiffany: Oh, here is the Countess! (*Advances to embrace her.*)

Tiffany: (*Starting from his seat, and seizing Seraphina violently by the arm.*) Are — you — married?

Seraphina: Goodness, Pa, how you frighten me! No, I'm not married, *quite*.

Tiffany: Thank heaven.

Mrs. Tiffany: (*Drawing Seraphina aside, L.*) What's the matter? Why did you come back?

Seraphina: The clergyman wasn't at home — I came back for my jewels — the Count said nobility couldn't get on without them.

Tiffany: I may be saved yet! Seraphina, my child, you will not see me disgraced — ruined! I have been a kind father to you — at least I have tried to be one — although your mother's extravagance made a madman of me! The Count is an impostor — you seemed to like him — (*pointing to Snobson*) Heaven forgive me! (*aside*) Marry *him* and save *me*. You, Mr. Trueman, you will be my friend in this hour of extreme need — you will advance the sum which I require — I pledge myself to return it. My wife — my child — who will support them were I — the thought makes me frantic! You will aid me? You had a child yourself.

Trueman: But I did not sell her — it was her own doings. Shame on you, Antony! Put a price on your own flesh and blood! Shame on such foul traffic!

Tiffany: Save me — I conjure you — for my father's sake.

Trueman: for your *father's* son's sake I will *not* aid you in becoming a greater villain than you are!

Gertrude: (C.) Mr. Trueman — Father, I should say — save him — do not embitter our happiness by permitting this calamity to fall upon another —

Trueman: Enough — I did not need your voice, child. I am going to settle this matter my own way. (*Goes up to Snobson — who has seated himself and fallen asleep — tilts him out of the chair.*)

Snobson: (*waking up*) Eh? Where's the fire? Oh! It's you, Catteraugus.

Trueman: If I comprehend aright, you have been for some time aware of your principal's forgeries? (*As he says this, he beckons to Howard, C., who advances as witness.*)

Snobson: You've hit the nail, Catteraugus! Old chap saw that I was up to him six months ago; left off throwing dust into my eyes —

Trueman: Oh, he did!

Snobson: Made no bones of forging Anderson's name at my elbow.

Trueman: Forged at your elbow? You saw him do it?

Snobson: I did.

Trueman: Repeatedly?

Snobson: Re — pea — ted — ly.

Trueman: Then you, Rattlesnake, if he goes to the States' Prison, you'll take up your quarters there too. You are an accomplice, an *accessory*!

(*Trueman walks away and seats himself, R. Howard rejoins Gertrude.*)

Snobson stands for some time bewildered.)

Snobson: The deuce, so I am! I never thought of that! I must make myself scarce. I'll be off! Tif, I say Tif! (*Going up to him and speaking confidentially.*) That drunken old rip has got us in his power. Let's give him the slip and be off. They want men of genius at the West, — we're sure to get on! You—you can set up for a writing master, and teach copying *signatures*; and I — I'll give lectures on *temperance*! You won't come, eh? Then I'm off without you. Goodbye, Catteraugus! Which is the way to California? (*steals off, L.*)

Trueman: There's one debt your city owes me. And now let us see what other nuisances we can abate. Antony, I'm not given to preaching, I therefore I shall not say much about what you have done. Your face speaks for itself, — the crime has brought its punishment along with it.

Tiffany: Indeed it has, Sir! In one year I have lived a century of misery.

Trueman: I believe you, and upon one condition I will assist you —

Tiffany: My friend — my first, ever kind friend, —only name it!

Trueman: You must sell your house and all these gew gaws, and bundle your wife and daughter off to the country. There let them learn economy, true independence, and home virtues, instead of foreign follies. As for yourself, continue your business — but let moderation, in future, be your counsellor, and let *honesty* be your confidential clerk.

Tiffany: Mr. Trueman, you have made existence once more precious to me! My wife and daughter shall quit the city tomorrow, and —

Prudence: It's all coming right! It's all coming right! We'll go to the county of Catteraugus.
(Walking up to Trueman.)
Trueman: No you won't, — I make that a stipulation, Antony; keep clear of Catteraugus.
 None of your fashionable examples there!
(Jolimaitre appears, L. H. 3 E., in the Conservatory and peeps into the room unperceived.)
Count: What can detain Seraphina? We ought to be off!
Millinette: *(Turns round, perceives him, runs and forces him into the room.)* Here he is! Ah, Gustave,
 mon cher Gustave! I have you now and we never part no more. Don't frown, Gustave,
 don't frown —
Trueman: Come forward, Mr. Count! And for the edification of fashionable society confess
 that you're an impostor.
Count: An impostor? Why, you abominable old —
Trueman: Oh, your feminine friend has told us all about it, the cook — the valet — barber
 and all that sort of thing. Come, confess, and something may be done for you.
Count: Well, then, I do confess I am no count; but really, ladies and gentlemen, I may recom-
 mend myself as the most capital cook.
Mrs. Tiffany: Oh, Seraphina!
Seraphina: Oh, Ma! *(They embrace and retire up.)*
Trueman: Promise me to call upon the whole circle of your fashionable acquaintances with
 your own advertisements and in your cook's attire, and I will set you up in business to-
 morrow. Better turn stomachs than turn heads!
Millinette: But you will marry me?
Count: Give us your hand, Millinette! Sir, command me for the most delicate *pat* — the dain-
 tiest *croquette la royale* — the most transcendent *omelette soufflie* that ever issued
 from a French pastry-cook's oven. I hope you will pardon my conduct, but I heard that
 in America, where you pay homage to titles while you profess to scorn them — where
Fashion makes the basest coin current — where you have no kings, no princes, no
nobility —
Trueman: Stop there! I object to your use of that word. When justice is found only among
 lawyers — health among physicians — and patriotism among politicians, *then* may you
 say that there is no *nobility* where there are no titles! But we have kings, princes, and
 nobles, in abundance — of *Nature's stamp*, if not of *Fashion's*, — we have honest men,
 warm hearted and brave, and we have women — gentle, fair, and true, to whom no *title*
 could add *nobility*.

B. Role-play the polylogue on p. 148–149.

8. Comprehension check.

1. What is the relationship between Adam Trueman and Gertrude?
2. Describe Snobson. What is his further destiny?
3. How many couples are to be married?
4. Have all the villains been punished?

9. Explain the words and word combinations in English and translate them into Ukrainian.

- | | | |
|-----------------------|-------------------------|-----------|
| ♦ one spark of heaven | ♦ to plot more mischief | ♦ spunk |
| ♦ to break one's word | ♦ to be intoxicated | ♦ jackass |
| ♦ head cook | ♦ to get the better of | ♦ pledge |
| ♦ prevaricate | | ♦ heiress |

10. Translate the following sentences into Ukrainian.

1. She was charged with driving while intoxicated.
2. He accused the minister of prevaricating.
3. He's a wonderful head cook.
4. She was a Texan oil heiress.
5. I give you this ring as a pledge of my everlasting love for you.
6. In the still of the night, nothing moved.
7. They swindled local businesses out of thousands of pounds.
8. She's being downright difficult and obstructive.
9. The only stipulation is that candidates must be over the age of 35.
10. The storm has started to abate.
11. I tend to watch the television for pleasure rather than edification.
12. I think Mick hit the nail on the head when he said that what's lacking in this company is a feeling of confidence.
13. He was plucked from obscurity to star in the film.

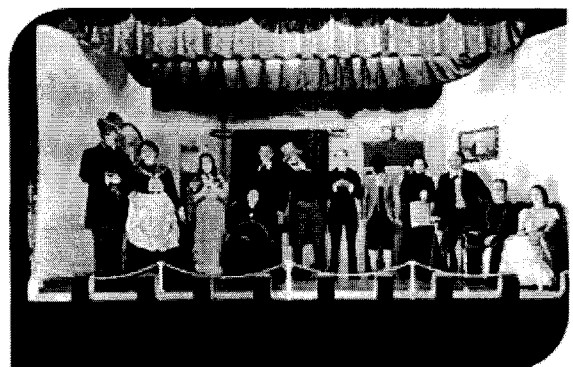
11. Match words with their definitions.

- | | |
|-------------------|---|
| 1. pledge | A. an important person who prepares and cooks food |
| 2. intoxicated | B. to avoid telling the truth or saying exactly what you think |
| 3. jackass | C. a female who will receive or already has received a lot of money, property, or a title from another person |
| 4. to prevaricate | D. to be drunk |
| 5. heiress | E. courage and determination |
| 6. head cook | F. a person who behaves in a silly way |
| 7. spunk | G. a formal promise to give money or to be a friend you give as a sign that you will keep a promise |

12. Translate into English.

Три сюжетні лінії (плани Жоліметра, партнерство Тіффані — Снобсон, таємниця Гертруди) розгортаються за схемою «впізнавань». Частим прийомом Моуетт є плідне вживання репліки «убік». Тескт п'єси насичений подібними ремарками, які глибше розкривають образи Гертруди, Трумена, полковника Говарда та знімають маски з Жоліметра, Міллінет і Снобсона. Та справжньою родзинкою моуеттівської мелодрами більшість дослідників називають

мовлення Елізабет Тіффані. Ця винахідлива американська *self-made* «світська левиця» за тиждень самостійно опрацювала посібник «Французька мова без викладача», внаслідок чого її спілкування з оточуючим світом наблизилося до абсурду. Так, наказавши Зіку принести собі *fow-tool* (читаємо французькою *fauteuil*), господарка замість крісла сідає на стіл. Вищий світ у пані Тіффані — *bow monde*, вітання — *bung*



jure, comment vous portez, ввічливе пропозиція присісти — *sassez vous* і так далі. Зрікаючись рідної мови, господарка будинку виставляє себе посміховиськом. Її спроби розмовляти французькою виявляються невдачливими; її ніхто не може зрозуміти.

Основна ідея твору наголошується у фінальних рядках п'єси Адамом Труменом: за автором, Сполучені Штати Америки є країною благородних людей, де не потрібні титули, оскільки власна шляхта повинна бути «справжня, природна, а не за законами моди».

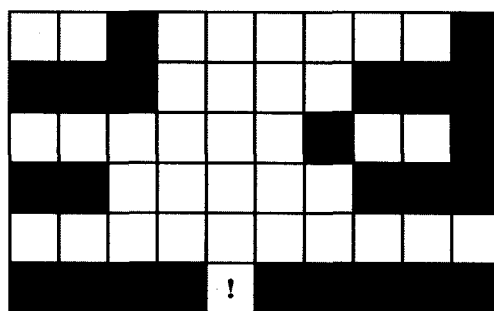
13. Writing.

1. Compare character of the Count with Galahvastov from the Ukrainian play "Two birds in the bush" written by M. Staritsky. (*"A bird in the hand is worth two in the bush."*)

2. Research marriage and courtship and the different roles of men and women in the mid-19th century as depicted in the play "Fashion".

3. Analyze the title of the play "Fashion". How many definitions of this notion have you run across in the text of play? Who declares them? Do you basically agree with them?

14. Solve the fallen phrase puzzle using p. 146 as a key:



H I D
 U O A G
 A N A A T R E S M
 S H O B L V L E E
 S T R G O N E B T S

Reference Literature

1. *Висоцька Н. О.* Американське літературознавство сьогодні: мультикультурний вимір / Американська література після середини XX століття: Матеріали Міжнар. конф., Київ, 25–27 травня 1999 р. / Укл. Т. Н. Денисова. — К. : Довіра, 2000. — С. 273–279.
2. *Висоцька Н. О.* Драматургічні варіації на поетичні теми: жанрово-семантичні метаморфози шекспірівського сонетарію (цикл п'єс «Вогонь кохання») / Біблія і Культура : Нуково-теоретичний журнал. Випуск 15 / За ред. А. Є. Нямцу. — Чернівці : Чернівецький нац. ун-т, 2011. — С. 24–32.
3. *Висоцька Н. О.* Єдність множинного. Американська література кінця XX — початку XXI століть у контексті культурного плюралізму: [монографія]. — К. : Вид. центр КНЛУ, 2010. — 456 с.
4. *Висоцька Н. О.* Сучасна драматургія США / Сучасна американська література: проблеми вивчення та викладання: Матеріали семінару. — Миколаїв : Вид-во МДГУ ім. Петра Могили, 2002. — С. 167–197.
5. *Гайдаш А. В.* Інтерпретації досліджень несвідомого у творчості американських жінок-драматургів (1910–1920 рр.). — Американський модернізм: контекст, постаті. Післяпостмодерністський погляд: Під. ред. Т. Н. Денисова. — К. : Факт, 2010. — С. 257–263.
6. *Гайдаш А. В.* Мелодрама в американському театрі першої половини XIX ст.: п'єса А. К. Мюетт «Мода» (1850) / Американські літературні студії в Україні. — К. : Факт, 2007. — Вип. 4 «Дискурс романтизму в літературі США». — С. 170–175.
7. *Гайдаш А. В.* Особливості прочитання п'єси В. Ямаучі «І душа танцюватиме». / Актуальні проблеми слов'янської філології. Серія: лінгвістика і літературознавство : міжвуз. зб. наук. ст.; [гол. ред.. В. А. Зарва]. — Бердянськ : БДПУ, 2012. — Вип. XXVI. — Ч. 4. — С. 276–284.
8. *Гайдаш А. В.* Топос кухні в жіночій драматургії США / Актуальні проблеми філології та перекладознавства : зб. Ч. I : Вип. 3. — Хмельницький : ХНУ, 2007. — С. 102–105.
9. American Theatre Guide. <http://www.answers.com/topic/fashion-6>.
10. An Introduction to the Theatre and Drama / ed. by Robert DiYanni. — 2nd ed. — McGraw-Hill, 1999. — P. 18–20.
11. *Henderson M. C.* American Theatre — Washington : US Information Agency, 1990. — 56 p.
12. *Kral T.* Plays for Reading. — Washington D.C. : Materials Development & Review Branch, 1994. — 179 p.
13. Literature: Reading Fiction, Poetry, Drama, and Other Essay / ed. by Robert DiYanni. — 2nd ed. — McGraw-Hill, 1990. — P. 485–489.
14. Natives and Strangers: Blacks, Indians, and Immigrants in America: / 2nd ed. eds. L. Dinnerstein, R. Nichols, D. Reimers. — N.Y. : Oxford UP, 1990. — 362 p.
15. *Rogoff G.* Vanishing Acts: Theatre Since the Sixties. — New Haven and L. : Yale UP, 2000. — 306 p.
16. *Wilson G. B.* Three Hundred Years of American Drama and Theatre. — 2nd edition. — Englewood Cliffs, New Jersey : Prentice-Hall, 1982. — 350 p.

Plays

1. *Edson M. W;t*. — N.Y. : Faber and Faber, Inc., 1999. — 85 p.
2. *Gerstenberg A. Overtones / Plays By and About Women*. — Ed. by Victoria Sullivan and James Hatch. — N.Y. : Vintage Books, 1973. — P. 1–18.
3. *Howe T. The Art of Dining / Coastal Disturbances. Four Plays by Tina Howe*. — N.Y. : TCG, 1989. — P. 55–126.
4. *Mowatt A. C. Fashion; or Life in New York. a Comedy, in Five Acts*. — L. : Walton and Mitchell, 1850. / <http://en.wikisource.org/wiki/Fashion>
5. *Wasserstein W. Waiting for Philip Glass / Love's fire : seven new plays inspired by seven Shakespearean sonnets : by Eric Bogosian et al.* — N.Y. : Quill, 1998. — P. 73–92.
6. *Yamauchi W. And the Soul Shall Dance / Contemporary Asian-American Plays* / Ed. by M. Berson. — N.Y. : TCG, 1990. — P. 133–174.

Навчальне видання

ГАЙДАШ Анна Владиславівна

READING AND TRANSLATING US WOMEN DRAMA

Навчальний посібник для студентів ВНЗ

2-ге видання, доопрацьоване та доповнене

Верстка підготовлена до друку в НМЦ видавничої діяльності
Київського університету імені Бориса Грінченка

Завідувач НМЦ видавничої діяльності *М. М. Прядко*

Відповідальна за випуск *А. М. Даниленко*

Над виданням працювали: *Л. Ю. Столітня, Т. В. Нестерова,
Т. М. Піхота, Н. І. Погорєлова*

Поліграфічна група: *А. А. Богадельна, Д. Я. Ярошенко, О. М. Дзень,
Г. О. Бочарник, В. В. Василенко*

Підписано до друку 18.05.2015 р. Формат 60х84/8.
Ум. друк. арк. 18,14. Обл.-вид. арк. 17,25. Наклад 50 пр. Зам. № 5-052.

Київський університет імені Бориса Грінченка.
вул. Бульварно-Кудрявська, 18/2, м. Київ, 04053.
Свідоцтво суб'єкта видавничої справи Серія ДК № 4013 від 17.03.2011 р.

Попередження! Згідно із Законом України «Про авторське право і суміжні права» жодна частина цього видання не може бути використана чи відтворена на будь-яких носіях, розміщена в мережі Інтернет без письмового дозволу Київського університету імені Бориса Грінченка й автора. Порушення закону призводить до адміністративної, кримінальної відповідальності.

