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AN EXPLORATION OF DIRECTORIAL PRE-PRODUCTION PROCESS FOR TOM  
STOPPARD'S *TRAVESTIES*

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AN EXPLORATION OF DIRECTORIAL PRE-PRODUCTION PROCESS FOR TOM  
STOPPARD'S *TRAVESTIES*

A THESIS APPROVED FOR THE  
PEGGY DOW HELMERICH SCHOOL OF DRAMA

BY

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For my husband and children. Without the chaos you bring to my life, I never could have hoped to make any sense of this play

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## Table of Contents

Acknowledgements .....	iv
Chapter 1: Introduction.....	1
Chapter 2: The Biographical and Philosophical Stances of Tom Stoppard .....	6
Chapter 3: Review of the Literature .....	13
Chapter 4: Analysis Using the Process of Francis Hodge .....	44
Chapter 5: Conclusion .....	300
References .....	303

## Chapter 1: Introduction

### Background

As an undergraduate at the University of Science and Arts of Oklahoma, I was a member of a collaborative ensemble, fulfilling every position necessary for the staging of a production. I was presented with the opportunity to research, perform, direct, design, build, manage, and crew productions, thereby providing an introduction to, though no sufficient mastery of, a variety of potential theatre careers. However, because those receiving a Bachelor's of Arts in drama must also complete a liberal arts core and the majority of required courses in drama focus on theatre history and scholarship or the analysis and research of theatrical productions, my strengths as a theatre practitioner, until I began my work at the University of Oklahoma, were largely scholarly.

At OU I have been given the opportunity to choose my theatrical training, the focus of which is performance studies. My arsenal of knowledge has expanded to include a wealth of information pertaining to performance theory, specifically in the field of directing. With a background in research and a newly-developed understanding of directing theory, it is my intention to utilize these resources in crafting a thesis that provides research for and analysis of a play. Tom Stoppard holds a unique status in the theatre world as both a quintessential and established figure while continuing his work as a contemporary playwright of the modern theatre. I was drawn to Stoppard's complex writing and challenge of unraveling one of his plays. His work, *Travesties*, alludes to notable historical figures such as Lenin and Joyce, allowing for the inclusion and illumination of significant political and literary events in the early 20<sup>th</sup> century, and, furthermore, includes the (creatively interpreted) personality of playwright and poet

Tristian Tzara and a plethora of elements from Oscar Wilde's most influential dramatic work, *The Importance of Being Earnest*. Stoppard's *Travesties* provides the opportunity to delve into historical research on both the era and select notable individuals therein. To quote John Flemming in his assessment of the work, "the play has wit, erudition, artistic and political history, debate, song and dance, and a host of other theatrically and linguistically compelling attributes" ( 120). Stoppard himself has said of his work, "I've always thought *Travesties* contained things that were actually better than I can write" (Stoppard quoted by Flemming, 120). *Travesties* provides a complex and dynamic text for a director to stage and for contemporary audiences to experience, and is, subsequently, the script that will be the focus of my thesis.

### **Statement of Purpose**

The purpose of this thesis is to provide a potential preparation process for a production of *Travesties*, including dramaturgical research and directorial analysis. The resulting document will prove useful to those seeking an example of pre-production research and development when intending to direct or act as dramaturg for a play, to those intending to fill the role of director or dramaturg for, specifically, a production of *Travesties*, or to an individual or individuals interested in a compilation of scholarly information about this play. A thorough compilation of scholarly materials pertaining to the contents of *Travesties* is an endeavor relevant to both contemporary culture, collectively, and to those currently working in theatre.

Furthermore, the content of this thesis will prove to be unique in that, though it is similar to other works in the field, it is atypical of the type of work presented as a thesis for a Master's Degree. In content, this work will be similar to the theses of



students seeking a Master of Fine Arts in directing, specifically those published by graduates of the OU School of Drama when the M.F.A. program was active. The M.F.A. theses in question provided research and analysis similar to that which will appear in this thesis, in addition to information about a subsequent staged production and a post-production assessment. As there will be no production of *Travesties* as a result of my research, information regarding casting, rehearsals, productions, and response to these elements cannot be included within this thesis. This provides the opportunity for my thesis to focus exclusively on research and analysis and, subsequently, provide information that is applicable to a larger audience.

### **Methodology**

The content of this thesis relies largely on academic research, including published works on Tom Stoppard and analytical publications devoted to *Travesties*. An analysis of the script, utilizing the analytical method of Francis Hodge, demonstrates my understanding and interpretation of the text. This provides insight into the text through a detailed explication of the given circumstances, dialogue, dramatic action, characters, ideas, tempo and mood of the play.

### **Review of the Literature**

Sources utilized in the construction of this thesis can be divided, roughly, into two categories. The first category involves biographical information on playwright Tom Stoppard, including Jim Hunter's *About Stoppard: The Playwright & the Work*, which elucidates Stoppard's origins and forward trajectory in becoming an established theatre artist. Michael Billington's *Stoppard, The Playwright*, provides information pertaining

to the development of Stoppard's personal philosophies and the context of these convictions, whether adhered to or abandoned, in his works. This information demonstrates the artistic significance of Stoppard's rejection of formalism, regarding plot and character, as observed within Niel Sammells' *Tom Stoppard: The Artist as Critic*, and in additional articles from John Harty's *Tom Stoppard, a Casebook*, including Gabrielle Scott Robinson's "Plays Without Plot: The Theatre of Tom Stoppard" and Weldon B. Durham's "*Travesties*: Plot and the Moral Tilt".

The second category utilized in the pre-production process of *Travesties* involves critical and literary analysis of the text. This includes, but is not limited to, Thomas R. Whitaker's chapter in his *Tom Stoppard*, "The Prism of Travesty", discussing the refraction of content and style through the contextual prism, both historical and personal. Also included is information from a chapter entitled "Magister Ludi: *Jumpers* and *Travesties*", in Felicia Hardison Londré's *Tom Stoppard* that depicts the intricate relationship between individual perceptions of reality and the malleability of truth. Anthony Jenkins' work, *The Theatre of Tom Stoppard*, comments on criticisms of Stoppard's style and the playwright's opinions on the function of Art. Similarly, Paul Delaney addresses absurdist philosophy and concepts of morality inherent in *Tom Stoppard, the Moral Vision of the Major Plays*. Of further use is Victor L. Cahn's *Beyond Absurdity, The Plays of Tom Stoppard*. Cahn addresses the Absurdist contents of the play and the use of Joyce as an instrument of the playwright's voice. Finally, Richard Corballis' *Stoppard: The Mystery and the Clockwork* addresses the conventions and utilization of artifice in Stoppard's work to illustrate the thematic through line of the text. Each of these texts inform the analysis of *Travesties* presented in the thesis.

## **Organization**

This thesis contains five chapters. The first chapter consists of an introduction to the topic, the intended purpose of the thesis, a review of the literature referenced, the methodology utilized in composing the document, and the organization of the information presented. The second chapter comprises information on the playwright and the production history of the play. The third chapter contains an examination and analysis of scholarly sources relevant to the content of the play. The fourth chapter includes the structural analysis of the text, and, due to the nature of the information required for an analysis utilizing the guidelines of Francis Hodge, imagined characteristics of a proposed production of *Travesties*. The fifth and final chapter contains a summation of the contents of the document and all conclusions drawn from the research and analysis process.

## Chapter 2: The Biographical and Philosophical Stances of Tom Stoppard

When exploring any theatrical work, it is imperative to acquire a working knowledge of the playwright. This understanding helps the production team appreciate, uphold and inculcate author's intent as prescribed by personal philosophy and ideals as they appear in the text. Therefore, analyzing the trajectory of Stoppard's life and career brings the mystery that is *Travesties* to light (or, at the very least, reduces the general murk regarding the subject).

In considering the life and works of a world famous individual, about whom many biographies have been compiled, it is difficult to know where to begin. As Michael Billington put it in his 1987 work entitled *Stoppard the Playwright*, "Another book on Stoppard? The shelves are already beginning to groan with exegeses of the work..." (10). Any scholar and/or dramatist must choose a place in the life of the playwright from which to begin. If one were to begin with at Stoppard's birth, one would disclose that he was born in Zlin, Czechoslovakia (before the transition to the Czech Republic) in 1937, and that Stoppard's first given name was Tomas Straussler (Hunter 3). Then one might reveal his tumultuous youth, including evacuation in light of German invasion, escape to Singapore only to confront another invasion by Japanese forces, transference to India and learning of the death of his father, and finally a permanent residence established in England and the adoption of his step-father, Kenneth Stoppard's, name (Hunter 4-6). All this by the age of seven, Stoppard grew to adulthood considering himself an Englishman, world events involving the Czech Republic or his Jewish heritage holding a somewhat insipid interest for him (Hunter

14). At seventeen, deciding not to attend university, Stoppard moved to Bristol, England, and became an apprentice at the *Western Daily Press* where he published under both the name Tom Stoppard and Tomik Straussler. This interchange of names, perhaps, is the first printed documentation of Stoppard's conceptions of and conflict with identity.

A discussion of Stoppard's struggle with identity requires a break in the chronological exploration of his life. In a review of his own book on Stoppard (*Tom Stoppard, A Life*), Ira Nadel links the variations in name that occurred for Stoppard in his early years:

In writing the life of Tom Stoppard, I have discovered two subjects: the "Practical Stoppard," an empirically-minded dramatist, and the man of uncertain identity who might be labeled "Practically Stoppard." This latter phrase can mean several things: an admission that the biographer has nearly, but not quite, pinned down his subject. . . . Or, it can mean that Stoppard in person is almost, but not exactly, "Stoppard the Dramatist", the persona of the writer as a dazzling wordsmith differing from the individual who emerged from a series of personal identities. (2)

Nadel goes on to list Stoppard's given names Tomas, Tomik, Tommy, Stoppard Two, and Big Tom, depending on location. Stoppard Two references his school days and his status in relation to his older brother, while "Big Tom" is the nickname provided by his landlord in Bristol. Nadel justifies what could be called Stoppard's split personality in stating that "Of course, all of these names validate Stoppard's multiple identities, although in the last decade or so he has had to adjust his identity as he clarified his origins, while documenting his past" (2). This is perhaps the reason that Stoppard identifies with Oscar Wilde in his assertion, quoted in *The Invention of Love*, that "biography is the mesh through which our real life escapes" (Nadel 3).

In contemplating Stoppard's overall personality and Stoppard's frequent utilization of identity as a theme, Jim Hunter concludes that:

Stoppard's mixed identity is in no way neurotic. Neither, of course, is it self-invented – it's quite unlike the masks and personae of some other artists. If anything he has too amiably colluded with other people's expectations: at eight, embracing Englishness and learning to keep quiet about his origins; in his thirties, allowing himself to be Czech; in his fifties, "turning out to be Jewish". (2)

Stoppard, therefore, is a man of many faces, though they are internalized. Hunter goes on to say that Stoppard's acquiescence manifests in many interviews, providing wit when the occasion permits and the contemplation of morality with all seriousness when it is appropriate. However, Hunter also determines that Stoppard is not one to demonstrate insecurity in the public eye (18). He is confident in his identity and opinions, a quality that is dominant in his characters despite their own internal qualms about identity and purpose.

Stoppard moved on from the *Western Daily Press* to become a fully-fledged journalist and a "freelance jobbing writer" (Hunter 10). In 1955, when Peter O'Toole came to the Old Vic, he and Stoppard became acquaintances and "after six years of full-time journalism, Stoppard went part time in order to write his first play" (10). Between 1962 and 1966, Stoppard's writing career included theatrical criticism for *Scene* magazine, several short stories, plays for TV and Radio for the BBC, a commissioned novel, and an early draft of *Rosencrantz and Guildenstern are Dead*, written at a young writers' retreat in Berlin. Specifically, in 1966, his novel was published (*Lord Malquist and Mr. Moon*). "Trevor Nunn at the RSC asked Stoppard to work on the English version of Slawomir Mrozek's *Tango*, which was performed in May" (11). During this time, *Rosencrantz and Guildenstern are Dead* premiered at the Fringe Festival at

Edinburgh, and, due to remarkable reviews, was requested by Kenneth Tynan scheduled to be performed at the National Theatre (11). Subsequently, Stoppard enjoyed a wealth of notoriety among the English aristocracy, making a permanent name for himself in the theatre world.

Hunter quotes Stoppard saying “I think of myself as a reactionary” at the age of thirty, seven years before *Travesties* was written. Hunter writes, “What the young playwright “declares” is non-commitment. “I burn with no causes. I cannot say that I write with any social objective” (19). This moral/political questioning is explored within the text of *Travesties*, most noticeably in the back and forth arguments between characters, each confident in their opinions until stumped by their opponent’s logic and subsequently frustrated into an exaggerated and often comical exit.

Despite his noncommittal stance on politics, Stoppard had a sudden change in perspective with reactions against Marxism and the “totalitarianism and abuses of human rights” as observed in the Soviet Union (15). This led to activism in the form of newspaper articles, letters in support of Soviet dissidents, involvement with Amnesty International, and support of Vaclav Havel (later the first president of the Czech Republic) thereby reconnecting with his Czech roots (15). His political opinions may be observed in interviews and, in *Travesties*, which would be produced in the Czech Republic in 1991 having been translated by dignitaries that Stoppard had become acquainted with and Havel himself (16).

Hunter continues his analysis of Stoppard’s assertions (provided in the same article in the *Sunday Times*), declaring that a writer “thinking he has nothing to declare,

no baggage of commitment, may be carrying contraband in his subconscious” (19). That is, the life of the writer cannot help but influence what appears on the page.

A decade or so later this becomes a routine idea of deconstructionist theory; it’s typical of Stoppard’s independent acuteness that he’s already there. . . . “One is the beneficiary and victim of one’s subconscious; that is, of one’s personal history, experience and environment. . . . A concrete example. My mother married again and my name was changed to my stepfather’s when I was eight years old. . . . This I didn’t care one way or the other about. . . . Then it occurred to me that in practically everything I had written there was something about people getting each other’s names wrong”. (Stoppard quoted by Hunter, 19)

This trope holds true for *Travesties*. Henry Carr, the central character in whose memories the play takes place, confuses the Dadaist Tristan Tzara for the actor, also named Tristan, who played opposite Carr as Jack in Joyce’s *The Importance of Being Earnest*. Carr also refers to Joyce by a number of incorrect names, though this may be entirely due to the character’s distaste for the author.

Gabrielle Scott Robinson addresses Stoppard’s work in conjunction with his qualms about the profession of an artist. This may have its origins in his stepfather’s request that he renounce the name Stoppard in part because his “arty” profession was unsuited to a proper Englishman (Hunter 18). Robinson, in her analysis of Stoppard’s work, determines that “In *Travesties* Stoppard uses Tzara, Joyce, and Lenin to dramatize his own conflict of conscience, of how to overcome “that small sense of shame which every artist lives with” (75). A characteristic of Henry Carr relates back to the experiences of the playwright’s early life. “He [Carr] believes that he could have prevented Lenin from reaching Russia, if only he had not been uncertain” (77). Stoppard’s own uncertainty, his position as a reactionary and non-committal figure within the theatre world, is applicable to both the previously mentioned “artist’s guilt”



and the zeitgeist of English theatre of the time (after Osborne's *Look Back in Anger*) supporting a strong commitment to the political sphere.

Weldon B. Durham provides, not so much a rebuttal, but a positive perspective on Stoppard's political elements within *Travesties*:

Stoppard told Ronald Hayman in an interview published in 1977: "One of the impulses in *Travesties* is to sort out what my answer would in the end be if I was given enough time to think every time I'm asked why my plays aren't political, or ought they to be?" But perhaps even more poignantly, Stoppard remarked to Janet Watts while writing the play: "I've never felt that art is important. That's been my secret guilt." However, by 1976, Stoppard could tell interviewer Steve Grant of *Time Out* that he no longer felt guilty about being an artist. (196)

Though this is largely a reiteration of Robinson's opinion, Durham goes on to say that "*Travesties* might profitably be examined as if it were rooted in feelings of guilt and as if the composition of it had functioned to disemburden [*sic*] of guilt about his calling" (196). This, Durham argues, is Stoppard's means of imparting his "preliminary intuition" or "universal perception" to the audience, accomplished through the play's components (196). The uncertainties of the characters, the flexibility of opinions, and the ultimate lack of tangible conclusion are demonstrative of the playwright's perspective and his observations of the elements of society. For Stoppard, this reveals the fundamental intangibility of a pervasive, inscrutable moral compass.

Further illustrating Stoppard's commitment to being non-committal and acceptance of himself as an artist, Michael Billington includes in his work on the playwright a quote from a 1976 magazine interview:

A play is important only if it's good work. I've stopped being defensive about this. I used to feel out on a limb because when I started to write you were a shit if you weren't writing about Vietnam or housing. Now I have no compunction about that. To avert indirectly to *Travesties*, *The Importance of Being Earnest* is important because it says nothing about anything (14).

Even if one has nothing to say, or at least nothing to state directly and with utmost confidence, if the work is “good” then it was worthwhile. This assertion is articulated through Joyce in *Travesties*. Stoppard’s work entertains and edifies the audience, as Aristotle would have it. Ideas are generated and mulled by audiences, though no answers are provided. This, in combination with farcical staging and profuse wit, results in the success of *Travesties* among other works. In reviewing Paul Johnson’s book *Enemies of Promise* (1977) Stoppard adamantly stated his agreement with several aspects of the work, most notable that “Truth is objective,” and therefore must be perceived by the audience (Hunter 22).

In summation, Stoppard’s uncertainty about his own identity, due to the fractured nature of his early life, is translated into his work in terms of his characters’ uncertainty in their own identity and the identity of others. His rejection of the idea of biographical accuracy is iterated in the unstable nature of memory and the coloring of the identity of historical figures through the lens of Henry Carr’s misconception of his own past. Stoppard’s own opinions on art bleed into the content of the work, though no solid conception of the value of art is overtly stated by the playwright. Stoppard adheres to his non-committal and reactionary stance on social and political agendas by providing multiple perspectives, allowing for the subjectivity of truth for his characters, for himself, and for his audience. Though the psychoanalysis of a playwright is largely arbitrary in the production of their work, the above information is invaluable in determining the tone, intent, and style of *Travesties* in preparation for a proposed production.

### Chapter 3: Review of the Literature

Tom Stoppard's *Travesties* utilizes autobiographical and biographical information concerning specific historical figures and allusions to a multitude of literary works to demonstrate his personal misgivings and concerns regarding the influence of art, politics, and memory on society. For the purposes of this thesis, elements of the text as observed in critical analyses by multiple scholars will be redacted to emphasize the Absurdist elements of this work. With *Travesties*, Stoppard dramatizes an awakening to the absurd, in a Camusian sense, by demonstrating through his characters Camus' assertion that Truth is an abstract concept constructed by the individual (Camus 13). The artist, the revolutionary, indeed, any personage contrives their own version of themselves. To do so, they engage in the search for meaning, whether blindly or with the knowledge of the vast emptiness of existence.

Stoppard accomplishes this by utilizing the three primary figures addressed by Camus in his essay *The Myth of Sisyphus*. In his section entitled "The Absurd Man," Camus describes three archetypes that reflect the existence of man in his relationship to the Absurd. These categories are the Don Juan, the Actor and the Conqueror. The Don Juan figure, or the seducer, lives in the moment, allowing singular actions to propel his life forward. Like Stoppard's Tzara, there is no meaning inherent in his individual actions, the significance being only that the action took place. For Camus' actor, meaning is made via the capturing of ephemeral humanity through his own ephemeral presence. Camus juxtaposes this idea with the longer lasting efforts produced by the writer, as the written word is more tangible than an actor's performance, but the ephemeral nature of existence precludes the durability of the writer's subject and work.

Stoppard's Joyce is a representation, not a replica, of this figure. Camus' conqueror is vested in politics, constantly in pursuit of revolutionary change but ever aware that his attempts will likely change nothing as is Stoppard's Lenin (Camus 69-84). For the purposes of this analysis, Stoppard's Tzara, Joyce, and Lenin, respectively, fulfil the basic attributes of these figures and provide for Carr (as he, too, is experiencing an awakening) potential paths to follow if or when his consciousness of the Absurd is achieved. In reviewing the analyses of *Travesties* as proffered by other scholars, the relationship between Stoppard's characters and Camus' figures can be elucidated.

Thomas R. Whitaker opens his chapter devoted to *Travesties* by acknowledging the questions that comprise the foundation of the text: "*Travesties*. . . asks us to refract both the content and the style. . . through an ironic prism that illuminates several large questions: How do we make art? Or revolution? Or history? Or, indeed, any kind of meaning?" (108). Noting the necessity of meaning-making sets the tone of Whitaker's interpretation of the text. Within his chapter entitled "The Prism of Travesty", he takes each of Stoppard's primary characters in turn (Tzara, Joyce, Lenin, and then Carr) and iterates their distinct pursuits of the creation of meaning in their lives (as they occur in the play) through the literary context in which they are presented:

The mode of *Travesties* itself results from a fusion of Wildean farce, Joycean fiction, Dadaist spontaneous negation, epic theatre, and Shavian dialectic. Balancing an array of radical principles and egocentric procedures, *Travesties* suggests that our "reality" is at best a shared construction from fragmentary data. (113)

In coalescing this shared reality, the characters can begin their search for meaning as it pertains to their personality and interests. The crux of the process lies in the acknowledgement of uncertainty and the desire to overcome the deafening presence

of the unknowable and, subsequently, take up the search for meaning. The men of Stoppard's play each demonstrate their convictions with relative certainty; however, the context in which the playwright presents these characters illuminates the lack of definitive Truth inherent in their perspectives. That is, there are contradictory elements in their philosophies regarding art and politics that provide the audience with aspects of each character's philosophy with which they can agree or disagree, allowing for the ultimate drawing of individual conclusions by the spectator.

Whitaker first addresses Tzara's presence in the play: "Easily the most captivating character on stage, Tzara is by turns a Rumanian [*sic*] eccentric, a replica of Jack Worthing, a sardonic social critic, a self-consciously outrageous narcissist, and a whirlwind of passionately irreverent and amusing deconstruction" (120). Quoting Tzara in the text, Whitaker provides this exemplary declaration:

Your art has failed, you've turned literature into a religion and it's as dead as all the rest. It's an overripe corpse and you're cutting fancy figures at the wake. It's too late for geniuses. Now we need vandals and desecrators, simple minded demolition men to smash centuries of baroque subtlety, to bring down the temple, and thus finally, to reconcile the shame and necessity of being an artist! (Stoppard, 41)

Tzara's assertion that there is an element of "shame" in being an artist hearkens back to Stoppard's own professions of guilt about being an artist. In the same vein as the Dadaist notion of anti-art, Stoppard questions the ability of an artist to be an agent of social change. This results in the presentation of the unanswered thematic questions posited in the text. However, Stoppard intentionally contradicts both himself and Tzara in utilizing literary styling of Wilde, Shaw, and Joyce:

His [Tzara's] arguments draw their rhetorical force from Wildean and Shavian styles in which they have been dressed. His histrionic presence is effective mainly because he is enmeshed, like Shaw's Jack Tanner or Joyce's Stephen

Dedalus, in a network of literary parallels and dramatic oppositions. (Whitaker, 121)

Whitaker aligns Tzara and Joyce with Shaw in denoting a parallel to Shaw's witty style that coalesces in "tension between heroic types and their burlesque embodiments" (127). The presence of the literary allusions employed by Stoppard, "through which we can see art being forged even from the scraps of absurdism and anti-art," asserts the innate power of art in its ability to convey meaning.

Assessing Stoppard's Joyce, Whitaker describes the character as, "at different moments the incarnate spirit of the limerick, a tyrannical Aunt Augusta, an aloof and apolitical artist, a brazen Irishman, the catechistic voice of *Ulysses*, and a flashy conjurer" (121). Whitaker quotes the quintessential statement that encompasses Joyce's position on art: "An artist is the magician put among men to gratify – capriciously – their urge for immortality" (121). This piece of dialogue demonstrates Joyce's chosen path in the search for meaning and demonstrates his connection to Camus' Actor. The urge for immortality is reminiscent of the actor's pursuit of the ephemeral, human existence. However, this does not in any way lessen the significance of Joyce's perspective within the play.

Despite his presence as a "somewhat less appealing character," Joyce provides the most affirmative representation of the importance of art (121). Joyce's *Ulysses*, itself containing "fragments of art and life," is paralleled in Stoppard's own transmutation of Joyce, Wilde, and historical events (122). However, Whitaker infers that "the play joins Tzara in distrusting Joyce's subordination of the kinetic to the static, and of politics to art" (122). In immortalizing humanity through *Ulysses*, a work that Joyce believes will "leave the world exactly as it found it," Joyce contradicts the

significance of his work in the literary world which was revolutionary in changing the standard for the use of the English language.

In Stoppard's own words, *Travesties* "asks whether the words 'revolutionary' and 'artist' are synonymous, mutually exclusive, or something in between (46). Joyce, an artist whose work is revolutionary, seems to answer this question, despite the lack of definitive evidence that his ideological commitment to "art for art's sake" is still up for debate. However, Stoppard has also remarked that "when I start writing I find it difficult, except on simple questions, to know where I stand--even in the argument between James Joyce and Tristan Tzara. Temperamentally and intellectually, I am very much on Joyce's side, but I found it persuasive to write Tzara's speech" (45-46). Stoppard here refers to the previously quoted speech declaring the "shame and necessity of being an artist," and, in doing so, amplifies the ambiguity of who, between the two artists, has the "correct" perspective (*Travesties*, 46).

Opinions asserted by Joyce and Tzara undergo a prism-like effect as they are refracted through the influence of works of literature, the memory of Henry Carr, and Stoppard's own paradigm. However, as one will see, Stoppard undergoes a paradigm shift after chronicling his characters' attitudes in *Travesties*, developing an alternate trajectory in his search for meaning.

Whitaker addresses Lenin's presence in *Travesties*, not in a disparate tonality with the other characters due to the pedagogical feel of his presence, as a continuation of the prismatic stylization that Stoppard utilizes. Addressing Act II, Whitaker states that:

We now follow at greater length a teaching play that is complete with narrator, illustrative scenes and speeches, images projected on a screen, and incidental

sound effects and music. Should Stoppard have given us instead some travesty of the Lenins as characters out of *The Importance of Being Earnest*? As he knew, that would have been an evasive “trivialization” of a formidable political figure. “It would have been disastrous to Prismize and Chasublize the Lenins,” he said. . . “and I believe that that section saves *Travesties* because I think one’s just about *had* that particular Wilde joke at that point.” The Lenins must therefore enter now in opposition not just to Tzara and Joyce but to the entire previous action of *Travesties* (Stoppard, quoted by Whitaker, 123-24).

The Lenins’ presence in the text serves to illustrate further contradiction between a character’s convictions and the reality they experience. Whitaker goes on to describe Lenin thus: “. . .believing himself the vehicle of one force in that materialistic dialectic, Lenin avoids dialectical understanding of his own consciousness. He is therefore half-blind to his inner contradictions and oblivious to the larger aesthetic and ethical dialectic within which *Travesties* has included him” (124). His contradictory opinions include the notion of the purpose of a free press in his ideal society, the appeal and purpose of art, and a desire for nonviolence while orchestrating violent revolutionary upheaval. However, even this refutation of ideology is contradicted by Stoppard in the humanizing depictions of Lenin by his wife, Nadya. Whitaker acknowledges this empathetic depiction but asserts that “Although we must have some sympathy for Lenin’s earnest opposition to the ground so variously shared by Tzara, Joyce, and *Travesties* itself, his merciless and self-contradictory violence stands in dark contrast to their irreverent but celebratory freedom. . . .The Lenins’ dogged but self-imprisoning commitment, like Carr’s slithery avoidance of whatever might damage his ego, has required the repression of something important to a full humanity” (126). Stoppard decries Marxist theory through Lenin’s dialogue, contradicts this political perspective in humanizing the tyrannical revolutionary, and, yet again, refutes the validity of Lenin’s perspective in terminating his presence in the play with the depiction of a failed



connection between him and Nadya, a scene which, “rather than any declaration of revolutionary confidence, stands in this play as Lenin’s epitaph” (126). Through Lenin’s dialogue, Stoppard condemns his political perspective, but, beyond that is the presentation of Lenin as the “conqueror,” an aspect of the character than can only be surmised *because* of the convictions that blind him.

Whitaker’s commentary on Henry Carr is comparatively brief. He reminds the reader that Carr is “the living center of the play” and, as relates to the thematic postulations of the work, “a philistine narcissist that can produce neither art, nor anti-art, nor revolution” (128). Concluding the chapter, Whitaker supposes that Carr is an embodiment of ourselves, “at least in our more pretentious and evasive moments, as we try to make meaning in our lives” (129). Carr, then, exists outside of the three Camusian figures in that he is an observer, an individual undergoing an awakening to the Absurd but one who is without the meaning-making essential to a recovery from it. In the same vein, Carr represents the “reactionary” and “noncommittal” Stoppard as he is observed before the paradigm shift experienced by the playwright after composing *Travesties*.

Like Whitaker’s examination of the text, Felicia Hardison Londrè’s analysis of *Travesties* delineates the function of the characters within the text and Stoppard’s affirmations of their purpose and intent. Londrè’s first mention of *Travesties* in her book, *Tom Stoppard*, addresses the playwright’s painstaking process in constructing his plays:

The slow rate at which Stoppard writes is a function of two major preoccupations: his desire to construct an action with an underlying logic that is unshakable, and a mania for injecting interest and color into every individual line as a precaution, lest the dramatic situation itself not hold the audience’s attention. (13)

*Travesties* exemplifies these “preoccupations” with the complexity and precision of the dialogue, the inherent logic that the characters assign to their convictions, and the somewhat meandering nature of the plot (an element inherent to the framing device that is Carr’s unreliable recollection of events). Londrè also finds relevant Stoppard’s commentary on writing for the theatre:

During most of his career to the time of this writing [*Travesties*], Stoppard has resisted the urge to cheapen or exploit the art of the theatre simply to propound a particular point of view. However. . . he does have serious convictions about political, social, and moral issues. His political views tend to be conservative, and they are inseparable from moral judgements. . . In 1974 Stoppard commented somewhat facetiously on his own work: “I think that in future I must stop compromising my plays with this whiff of social application. They must be entirely untouched by any suspicion of usefulness. I should have the courage of my lack of convictions” (18).

Londrè goes on to suggest that Stoppard’s political views are manifest in changes in his work that occur three years after the above quoted assertion. She cites his involvement with Amnesty International and his return to Czechoslovakia, the place of his birth. The changes in content of Stoppard’s plays post-*Travesties* are apparent, and there is evidence within this text that suggest a significant degree of self-reflection prompted this change.

In chapter three of *Tom Stoppard*, Londrè quotes Stoppard’s profession about his primary medium: “I write plays because dialogue is the most respectable way of contradicting myself” (47). Londrè asserts that this statement is notably conveyed in *Travesties*, which is “so dense with contradictory ideas that the audience member comes away from the evening’s entertainment having learned--or been intellectually stimulated--at least as much as if he had attended a debate instead of a play” (47). Such

“debates” in *Travesties* comprise the major actions of nearly every scene in the script.

Londrè explains Stoppard’s approach in examining the intent of the work:

It is appropriate to begin by establishing how significant the thought content is. . . since Stoppard’s stated aim was to contrive “the perfect marriage between the play of ideas and farce or perhaps even high comedy.” Stoppard has repeatedly stressed the view that “a play is not the end product of an idea; the idea is the end product of a play.”

If one sets out to write with the intention of propounding an idea, the resulting play will be too pat and reductionist. His concern is rather to offer a satisfying evening of theatre and to let each member of the audience draw his own conclusions about the ideas presented. (47-48)

In again addressing the change in Stoppard’s work observed by Londrè (post-*Travesties*), Stoppard, too, seems to have drawn his own conclusions in penning the adversarial themes. In a mere two years, Stoppard again tackles communism, and takes a more definitive stance on his objections to this system of governance, in his television play *Professional Foul*. This transformation from “reactionary” to “proactive” aligns with Stoppard’s views on playwriting, that ideas are derived from and not inserted into a play. Stoppard embraces more definitive parameters in his search for meaning having shared the experiences of his characters, each in their own struggle with the Absurd nature of the universe. Therefore, both Stoppard and his audience experience a cohesion of perception that allows for the formation of individual opinions regarding the themes within *Travesties*. While some, like Stoppard, may become committed to the freedom of ideas in opposition to a totalitarian government, others may find themselves more attuned to the defense of the “everyman.”

Stoppard addresses “man’s groping for a sense of identity and purpose” in *Rosencrantz and Guildenstern are Dead* (Londrè 22), and this Absurdist sensibility is also readily apparent in *Travesties*. Carr attempts to validate his own existence by

inserting himself into important historical events and conjuring personalities for those within these events that support his imaginings. This aligns more with the pursuit of identity than of meaning. Despite Stoppard's confession that he is ideologically aligned with Joyce, there are suggestions in the text that Stoppard is mirroring himself, too, in Carr. In further addressing the noncommittal presentation of ideas in his works, Londrè quotes Stoppard thus: "My plays are a lot to do with the fact that *I just don't know*" (48). While Carr readily asserts his beliefs in the text, whenever he finds himself frustrated he resets the action, breaking himself free of the conflict. This is a testament to his stalwart opinions in opposition to his lack of real certainty when faced with opposition. This occurs, for example, in the conversation between Carr and Tzara regarding the meaning of art (23) and in Carr's interactions with Cecily regarding both art and politics (50, 52).

Carr's declaration that "wars are fought to make the world safe for artists", states Londrè, is connected to a similar statement made by Stoppard:

I feel some guilt at being a writer. Probably all artists feel guilt. . . Artists are made to feel decorators, embroiderers, [*sic*] who operate not precisely at the hub of society, who don't in fact contribute in the way that one can contribute a bicycle or a pound of butter, who somehow are in a business that can barely justify itself until we have enough butter and all that butter stands for. (77)

However, Carr's assessment of his time in Switzerland in the final moments of the play indicates a certain sympathy for revolutionaries and artists alike. Based on the changes observed in his later works, Stoppard seems to have hearkened to Carr's advice. As he is *not* a revolutionary, he may as well be an artist; however, Tzara's lack of interest in putting his personal mark on the world and Joyce's objective in documenting life as he observes it prove insufficient for Stoppard's eventual inclinations toward political

interests. By asserting through this text that he, Stoppard, has no definitive answers, he acknowledges the Absurd. This acknowledgement allows for Stoppard's acceptance and pursuit of meaning, that meaning which manifests itself in more politically assertive works. (Unlike his Lenin, Stoppard would be considered a *successful* Camusian conqueror in that he is aware of the Absurd and continues to pursue his convictions in spite of this awareness.)

Furthermore, Londrè asserts that it is Joyce that is "pulling the strings of the action" (89). She defends this stance by pointing out that Joyce casts the production of *The Importance of Being Earnest*, that he is the character that comes out on top in the debates with Carr or Tzara, and in that Joyce "writes *Ulysses*" (89). She concludes that Joyce, with the exception of Lenin, is the character most consistent in his sense of identity. Objectively, this assertion is sound. However, it is important to note that the questions posed in the text are, necessarily, propounded by Carr, as the events occur within his memory. Presuming that Joyce is in control of the trajectory of the play gives Joyce, seen here as a creation of Carr's mind, more power than his creator.

Londrè's final observations revolve around the static nature of the plot and characters. Despite the dramatic backdrop that is World War I, the end of the play leads the audience to the exact same place as they found themselves at the beginning, and Carr, the character they have followed throughout the performance, has not undergone any significant change in attitude. Londrè posits that "the confrontations between. . . art and politics in *Travesties*. . . may be subsumed by the larger question of the relativity of truth" (90). Carr comes to no conclusion of his own regarding the major questions posed by the play, and, therefore, leaves the audience with no answers save those they

come to on their own. In addition, the audience is (ideally) left with an understanding that truth is malleable, that history is subject to the interpretation of those who would tell it, that these facts illustrate the presence of the Absurd, and that meaning can be pursued despite these hindrances. This, again, is illustrative of the significance of Carr's perspective, and how it aligns with Stoppard's intentions.

Anthony Jenkins begins his analysis with a preconceived notion that, for a production to be successful, the theme must be conveyed to the audience. The thrust of Jenkins' assessment articulates the elements of Stoppard's text that *prevent* this idea from reaching the audience. This assertion, while inherently contradictory, serves to illustrate the presence of Absurdist sensibilities in the text, specifically the meaninglessness that comprises existence.

Jenkins' notion of the play's purpose is hinted at, though not directly stipulated, when first he broaches the issue of themes within the text:

Through *Old Carr*, Stoppard has brought together three archetypal attitudes to art and the function of the artist, and those views, through somewhat twisted by Carr, do nonetheless convey aspects of their speakers' personalities and, through the play's shaping, add up to the final statement of Stoppard's own position. (116)

Jenkins' major criticism of Stoppard's work is the "twisting" of the artistic views via the framing device of Carr. The critic ultimately concludes "the artist's independent vision and humanity turns fact into spiritual gold" arguing that, despite Carr's contribution to the audience's entertainment, "the old man's egocentric and barren version of history eventually trivializes the central idea" (124). However, this perspective presumes that the playwright did not intend the thematic elements of the text to be perceived through the memory play device and, subsequently, denotes that

Stoppard did not comprehend the intended themes within his text. Jenkins undervalues Carr's function in this analysis, making his presence as an observer of the heady contemplations of art and politics inconsequential rather than vital to the overall idea of the work.

Jenkins fluidly addresses the three attitudes under examination, those of Tzara, Joyce, and Lenin respectively, presenting a synthesis of ideas and not an analysis of individual characters. Addressing the presence of Tzara, Jenkins attributes the character's personality to the Dadaist movement itself: "Tzara's attitude. . . echoes the War which has made everything meaningless" (116). The validity of this assessment is obvious in that this Tzara is not the true Tzara but Carr's interpretation of the man in light of the dissemination of the Dadaist philosophy. Furthermore, Tzara fits within the scope of the Camusian seducer in the manner of his artistic methods. His artistic creations are no sooner made flesh than they are discarded, all in quick succession.

Conversing with Carr, Tzara poses that "an artist is someone who makes art mean the things he does" (21). This statement, and those following it, prompt Carr to argue on the side of the shared social understanding that language perpetuates. If the meaning of a word is contorted for the purpose of an individual, it is the failing of the particular individual, as a result of his egoism, and not a failing of the word itself: "This idea that language can be "conscripted" into the service of various ideologies lies at the heart of Stoppard's work. . . and will be exemplified by Lenin. Yet Carr, and part of Stoppard, cannot accept that. Somehow those words must possess some unadulterated currency" (Jenkins 117). Already, Jenkins has aligned Stoppard with Carr and, in doing so, illuminates the significance of the character.

Furthermore, Jenkins illustrates the significance of Joyce's contributions to literature and, thus, to *Travesties*, referencing Joyce's refutations of anti-art in his "Lady Bracknell" interview with Tzara:

The images of Troy resound with the splendor of an artistic heritage that stands as one of mankind's glories which dramatizes Stoppard's most overt statement about the artist's function. Although he builds Joyce's speech up to an anticlimactic exit--*Ulysses* will add further vitality to the legend but will "*leave the world precisely as it finds it*"-- the force of those images proves his point. A work of art has no immediate effect on society but contributes in the long run to a cultural climate, ethical standards against which society measures itself. (117)

Joyce's *Ulysses*, in conveying the author's perspective through the artistic retelling of Homer's *Odyssey*, redoubles the effect of immortalizing and dignifying human existence, as Stoppard's Joyce articulates in the text. Locales and characters serve humankind in preserving its humanity, providing a pseudo-historical, artistic, and moral reference for future generations. For Jenkins, this is the "gold" within Stoppard's work, an assessment validated because "Joyce's statement is one of the few that go un rebutted" (118). However, when one considers the Absurdist ideology in Stoppard's work, one understands that Joyce is not a heroic figure intended to be emulated. He represents a means of recovery when presented with the Absurd, an individual who pursues meaning by articulating the ephemeral and increasing its longevity and, subsequently, the longevity of his identity. This is an inherently selfish endeavor, but, as selfishness is not necessarily negative, fulfills the necessity of meaning-making for an "Absurdist Man."

In contrast to Joyce, Stoppard's Lenin demonstrates a progressive weakening in his arguments. His assertion that a free press will exist within the socialist society for



which he advocates is in direct opposition with his perspective. Jenkins also makes note of Lenin's conflicting opinions on the arts:

No other character in *Travesties* exhibits Lenin's self-doubt. Describing his instinctive reaction to Beethoven's "Appassionata", he may stand condemned from his own mouth and, incidentally, provide a shining example of art's humanizing influence, but he also makes clear that the conditions of Revolution necessitate the sacrifice of such instincts. (119)

Despite the cognitive dissonance present in Lenin's political paradigm, he is not blatantly condemned by Stoppard (an interesting aspect of the script in light of Stoppard's personal opinions on Communism in eastern Europe). Instead, Stoppard utilizes these oppositional views of Lenin and Joyce to demonstrate a modus operandi for the deduction of what is socially beneficial versus what is socially destructive:

Stoppard does not intend to show that position A is better than B, for both Joyce and Lenin's views are simply different attitudes to the same problem: how the artist serves society for the common good. The decision-making comes.... when two attitudes, Joyce's egoism and Lenin's self-abnegation, are held up to the light of an ultimate morality; as Stoppard remarks, in describing all his serious work, "At the ideal center there is a way of behaving towards people which is good and a way which is bad. . . ." In that light, the politician stands condemned and the artist appears as a bulwark of social morality, even though he does nothing directly. (119)

Though Jenkins is able to deduce these thematic observations, he concludes that the meaningful aspects of the text are clouded by the framing device that is Carr's skewed perspective on the content of the play:

But Carr's major effect is to rob the play's ideas of most of their impact. The old man has very little connection with the play's critique about art and the artist, and certainly no emotional investment in it. For him, the plot justifies his own importance amidst a group of "artsy" charlatans and political nobodies. (120-121)

Though there may be some measure of truth in this argument, proffering the idea that a major character in the work obscures the thematic intentions of the playwright indicates a serious misstep in Jenkin's analysis. The "memory play" convention must, due to the

precedent of the precise, detailed nature of Stoppard's writing, serve a purpose in conveying his message.

Jenkins, however, would suggest that Carr interferes with the ideological struggle between Lenin and Joyce:

The alliance between the play's farcical action and serious ideas ends in divorce because of Old Carr. Where the play depicts the artist as a type of revolutionary, Carr amusingly sees them as opposites and--more damagingly--shrugs off their whole debate with a "so what?" attitude that also colours his version of every serious argument between the characters whom he derails in explosions of personal incentive. (123)

In addition to failing to differentiate between the *type* of revolutionary artists in the play, Jenkins also precludes the significance of the "so what" perspective on the events in question. This sentiment ignores the absurdist elements of the play, namely the ultimate meaninglessness of the multiple "revolutions." While historically, literarily, and artistically important, for the average, insignificant individual like Carr, the ideologies and events do not overtly affect their lives. If one is neither artist nor revolutionary, and if one comes to question their personal ideology (for Carr this includes the concepts of duty, honor, and patriotism), and if one is confronted with their own insignificance, a "shrug of the shoulders" is an acceptable initial reaction to the Absurd nature of the universe. It is the continuation of this "shrug" that presents an obstacle to living with the Absurd. Because Carr himself is an artistic creation, his Sisyphean "boulder" is the repetition of the narrative in which he is confronted with the Absurd but not equipped to combat it.

Jenkins' conclusions regarding the central message of *Travesties*, that "it surely does matter that though the artistic revolutionary, unlike his political counterpart, has no immediate effect on society, it is his work which ultimately shapes our ethics because

he refuses to submit to the state”, are largely inarguable. However, the “state” exemplified in his conclusion would be, in the context of the play, the Communist regime. Neither of the revolutionary artists, Tzara or Joyce, are faced with political suppression indicated and, therefore, his conclusion is an incomplete interpretation of the text that excludes a variety of Stoppard’s thematic content.

In *Tom Stoppard: The Moral Vision of the Major Plays*, Paul Delaney takes a different approach in his analysis of *Travesties*. On the second of twenty-four pages, Delaney suggests the work’s dominant character:

Even within the heightened complexities of *Travesties*... Stoppard’s original premise that committed art is a bogus enterprise is clearly sounded. On the question of whether art must be an ideological attack on class structure as Lenin propounds, or part of an equally polemical attack on cultural heritage as Tzara petulantly screams, there is no question but that Joyce’s celebration of art which is not committed to a cause is also Stoppard’s celebration and the play’s celebration. Among the historical heavyweights in the play, Joyce wins the debate. (60)

This assessment, however, comes with a caveat. “Winning the debate,” he says, “whether artistic or ideological or philosophical. . . is not enough” (60). Delaney proposes that the “cognoscenti” within the play cannot succeed in disseminating their ideas via verbal *mélange* if their arguments are not accessible to the common man. In *Travesties*, Carr is that common man, and “to suppose that Carr is therefore discredited is to risk showing. . . indifference to the ordinary and average and common. . .” (60). For Stoppard, the common man has as much significance as the genius.

Beyond the question of revolutionaries, political or artistic, Delaney emphasizes a more opaque query posed by the text: “. . . Carr serves, within *Travesties*, as the spokesman and embodiment for all the world’s lesser men. But it is precisely at this juncture, on the issue of whether the vision of the artist or of the ordinary citizen is

more moral, that Stoppard locates his own indecision. . .” (61). The heady intellectualism and appreciation for art proves to be less pragmatic than the soldierly dedication to cause and country, albeit a dedication that is far from the fanaticism exhibited by Lenin. However, it is Carr that will live and remain an obscure figure, while Joyce will make his mark on the world, an immortal entity whose aim was to immortalize.

Delaney goes on to address the immorality and linguistic failings of both Tzara and Lenin:

By their words we know them. And in *Travesties* both Lenin and Tzara are convicted by their language. . . *Travesties* leads us to see Lenin and Tzara not only as imprecise in their twisting of words but immoral. . . . *Travesties*, then, unequivocally answers the question it raises as to whether an artist and a revolutionary can be one and the same person. Lenin may be a revolutionary, but his own visceral response to art demonstrates that his aesthetic theories self-destruct. Tzara, who aspires to be both revolutionary artist and artistic revolutionary, evinces instead political paralysis and artistic aridity. *Travesties* demonstrates conclusively that the revolutionary cannot hope to change the world by pulling random words out of a hat nor can the artist hope to dance within the straight-jacket of ideology (87).

Lenin’s insistence that art must be utilized as a tool to advance of a cause ignores the effect that art produces on its audience. Meanwhile, Tzara cannot hope to provide political change if his convictions demonstrate a lack of order as this would render political structures superfluous. Delaney labels each of these two characters as immoral; however, from an Absurdist perspective, these men are understood to be amoral. Lenin’s political actions and Tzara’s artistic ones do not render them guilty of a failure to coalesce their ideas. Their morality is something of their own creation, existing outside of conventional perceptions. Their actions are justified by their intentions and not by their outcome. In acknowledging this perspective, one can recognize that the

characters are representative of Absurdist figures and not a failed effort to intertwine the artist and the revolutionary.

The crux of Delaney's analysis lies not in the juxtaposition of the political revolutionary and the artist, but between the extraordinary artist and the common man. Joyce, arguably, is the predominant figure in the work, exemplified by the understanding that "the whole play. . . is Joycean in its very form" (68). Delaney surmises this because of the structure, logic, craftsmanship, and rationality of the work (68). Carr's monologues are reminiscent of Joyce's "stream of consciousness" convention in his work, and, despite the apparent chaotic and random events of the play, there is an inherent structure and logic that underpins every line and scene.

Delaney poses that "the celebration of nonentities" is a major component of Stoppard's art (69). This leads him to the conclusion that "what is finally of interest to Stoppard is not the tension between art and straight-jacketed ideology nor the tension between art and unbridled surrealist indulgence but the tension between the ordinary human being and the extraordinary artist (69). This perspective, says Delaney, results in the emulation of Joyce within the text and the exultation of Carr, an unremarkable human being. In tandem, these two figures embody the lifeblood of the script.

For the purposes of applying the content of Delaney's chapter to Stoppard's demonstration of an awakening to the Absurd in dramatic form, we again see that Joyce acknowledges the fleeting nature of humanity and chooses to combat existential emptiness in recording the events of humanity, preserving cultural morals and ideology, as a way to find meaning in his own existence, thereby embodying Camus' actor. Meanwhile, Carr is confronted with the Absurd, but he shields himself in being

oblivious to everything but the more superficial and mundane aspects of life (his trousers, for example). Carr's reaction is justifiable, however, in that he is only truly *confronted* with his own insignificance in the last moments of the play. Furthermore, Stoppard, whose sympathies lie with Joyce, will, in art, emulate the writer's pursuits, albeit with a more political emphasis after *Travesties*.

In his work, *Beyond Absurdity: The Plays of Tom Stoppard*, Victor L. Cahn directly addresses the presence of Absurdity in *Travesties*. Cahn says of Stoppard, "In the course of his plays he has moved from a passive resignation in the face of absurdity to a desire to struggle against absurdity and to move beyond it" (132). However, within the context of *Travesties*, it is arguable that Stoppard acknowledges a version of his own awakening to the Absurd and translates this awakening through his characters, subsequently demonstrating his intent to assume firm convictions and pursue them in opposition to the Absurd.

As "the entire narrative structure is subject to the vagaries of memory," Stoppard's own distaste for biographical and autobiographical writings is made apparent, though in a lighthearted presentation (128). This acknowledgement of Carr's biases and factual inaccuracy is significant in analyzing the other characters within the play. Cahn says of Carr's frequent ramblings that he is "saying much and telling nothing" (131). He believes that the debates between the characters reveal thematic content. Cahn's interpretation of the characters, however, presumes that they, in some way, escape Carr's imagination and take on a life of their own. This is a perfectly acceptable and defensible perspective, but Cahn does not address this concept within his discussion of *Travesties*.

Cahn's analysis extends beyond Carr's caricatures of Joyce, Tzara, and Lenin to delve into the core of these manifestations, utilizing their character traits to assess their relationship to the Absurd. His analyses of Tzara and Lenin occur simultaneously:

. . .Parallels are drawn between the artistic revolutionary and the political revolutionary. In the case of both Tzara and Lenin, the act of revolution is but an extension of reveling in their own egos. Tzara judges himself the ultimate artist and the ultimate artistic authority. Lenin sets himself up as the rebel and then as a ruler over all the other rebels. Each seeks to establish a private, personal tyranny. (140)

In this context, the defense against the Absurd for Lenin is the complete and total commitment to a cause. Lenin's pursuit is more concrete, the aim of which to supplant an opposing form of government. Tzara's defense, however, is an acceptance and emersion in the chaos of the world, an attempt that bleeds into his personality.

Cahn addresses Joyce in terms of Stoppard's own relationship with the Absurd. As previously discussed, Stoppard has expressed some guilt at being a writer. Cahn argues that, through Joyce, Stoppard relieves himself of this guilt:

In a sense, he solves Stoppard's own artistic dilemma. Throughout his work Stoppard has struggled with the question of how man can oppose absurdity. In *Travesties* he seems to have reached a reconciliation with absurdity. The human condition is immutable. To a great extent, the social, political, and religious order of an individual is irrelevant. Through art, and through the development of his own consciousness, each man must come to grips with his world. Stoppard rejects such doctrinaire panaceas as offered by Tzara and Lenin. He accepts the individual call to dignity that Joyce represents. (141)

Stoppard's acceptance of the Absurd is rigorously examined within *Travesties*, and, in the perception of the individual composing this thesis, is not strictly limited to the character of Joyce. Stoppard explores a variety of solutions in combating the Absurd, ultimately developing a synthesis of characteristics of the figures within his work.

Stoppard's later writings and public involvements are political, as are Lenin's. As an "actor" figure, Stoppard, too, is chronicling humanity in its various permutations. As for his synthesis of Tzara into his own being, as a dramatist his work, by its very nature, passes from one project to the next and delineates a series of important "moments." This, perhaps, is why Stoppard does not approve of biographical or autobiographical works. Life and art, both, are fleeting and, subsequently, cannot be captured with accuracy. Carr depicts this inaccuracy in his presentation of himself and history in *Travesties*.

Of Carr, Cahn observes a character type that is frequently utilized by Stoppard in his plays:

Where does Carr fit into this scheme? He falls squarely into the tradition of Stoppard's protagonists, a series of inconsequential figures who are lost in the world but who attempt to formulate understanding and act accordingly. Carr retreats into his own memory and imagination, creating from the past a role for himself that offers dignity and position. But gradually the fragility of his dream forces itself upon him. (142)

The sense of being lost, of attempting to ascertain a sense of identity, is reminiscent of Stoppard's own quest to become more politically involved and, eventually, seek to rediscover his heritage. However, it is important to state that Stoppard was, at the time of his shift to a more politically active individual, an established writer and a recognizable figure in high society.

Of singular importance is the juxtaposition by Cahn of the variety of ways in which the characters of *Travesties* address the Absurd, deducing that "... those observing the action of *Travesties* come to understand all human activity as a variety of theatrical posture. Tzara, Joyce, and Lenin all may be seen as seeking the Pirandellian retreat into a role in life, one which protects them from the buffetings of absurdity"



(142). As Tzara's and Lenin's proclivities have been previously addressed, Joyce's own withdrawal from the Absurd deserves explanation: "Even Joyce retreats into the role of the artist, setting up individual standards and seeking individual achievement with little regard for the traditions of art and criticism" (142). It is evident, then, that assumption of an identity alone is not enough to be simultaneously aware of and combat the Absurd. One must find a way to make meaning, to have convictions, but not so much as to fail to understand the ephemeral nature of existence. However, protecting oneself from and avoiding Absurdity are not one and the same. One must be aware of the Absurd to desire protection from it.

Cahn ends his analysis with this statement: "Perhaps Carr's uncertainty represents our own uncertainty as to how we should establish meaning in our lives" (143). This concept prompts the argument that each character in *Travesties* illustrates a means of coping with the Absurd, or, as with Carr, an awakening to it. Stoppard, then, reflects characteristics of all of these characters: committed to art, invested politically, aware of the chaos, and uncertain, as are we all.

In his book *Stoppard: The Mystery and the Clockwork*, Richard Corballis utilizes his concept of the "clockwork" elements of Stoppard's writings, that is, a world of "abstraction and artifice" to deconstruct the thematic through line of *Travesties* (11). Corballis references the "time-slips" orchestrated by Old Carr as indications of the playwright's intended meaning behind the chaotic repartee of the characters.

For Corballis, there is a distinction between the "clockwork," constructed characters, creations of Carr's memory, and the "real" characters, those being Old Carr, Lenin, Nadya, and Old Cecily. Unlike the manifestations, these characters represent

reality as it applies to the play, whereas the “clockwork” figures are subject to the bias and misinterpretations of Carr: “Old Carr is not just embroidering past events; he is significantly distorting them” (81). Corballis reinforces this interpretation in denoting that Carr attempts to present his memories as a formal memoir, though he is unperturbed by his own inaccuracies, and in that the presentation of the information is provided in a highly artificial style (80).

This conception of a “real” world versus an imaginary façade is, arguably, a parallel of the contrived world as observed by individuals that have not awakened to the Absurd and of the world as perceived by those who are aware of the Absurd and, subsequently, the inherent meaningless of existence. *Travesties* depicts Carr’s awakening to the Absurd, the culmination being Old Cecily’s overt acknowledgement of his insignificance, and the bulwarks against Absurdity available to the artist and/or the revolutionary.

The complete inculcation of the artists within the travestied context of the Wilde plotline, Corballis argues, distances the audience from the ideas propounded by their characters:

Since the primary theme of Act I is the nature and function of art, the artificial context appears as a perfect medium for the message. But in fact the zany presentation serves ultimately to trivialize the ideas so that the endeavors of art are made to look much less substantial than the achievements of politics, which are viewed in a more sober, realistic perspective in Act II. (83)

However, Corballis does iterate the significant thematic elements in Act I, specifically within the repetitive conflicts between Carr and Tzara. In the first encounter, Tzara denounces war as “capitalism with the gloves off” and, as it is Carr that becomes flustered and must be rescued from this argument by a “time-slip,” Corballis concludes

that Stoppard agrees with this idea, a perspective that is similar to Lenin's views as observed later (83). Similarly, "In [the] second part of the debate with Carr it is Tzara who loses his cool and has to be rescued by a time-slip. By analogy with the first part we may infer that Stoppard favours Carr's views on this occasion" (84). Carr's views, in this section, denounce the artist as a "lucky bastard" whose profession is possible only through the efforts of men like Carr, individuals perpetuating freedom via their sense of duty, honor, and patriotism.

Accordingly, Corballis concludes that "Tzara is the more convincing on the subject of politics and Carr the more convincing on the subject of art" (84). These "victories" can be attributed to the personal opinions of the playwright, or, more likely, they are examples of Stoppard's appreciation and utilization of Hegelian dialectics. The "synthesis" of these concepts, when combined with the positive aspects of the perspectives of both Joyce and Lenin, is balanced, as it has been considered from all sides.

Corballis is less sympathetic towards Stoppard's Joyce, arguing that the message presented by this character, the selfsame perspective of Wilde, "that "Life imitates Art far more than Art imitates Life"", is overshadowed by the austerity of the character and contradictions observed between his dialogue and stage business (84). Joyce's "magic act", while intended to mock Tzara's opinions on art, is reflected back on Joyce's assertion that the artist is a "magician," immortalizing the experiences of mankind.

Subsequently, Corballis finds that "Carr and Tzara are much more fallible both in their reasoning and in their general behaviour, but this very fallibility proves that they are one step closer to reality and thus more humanly appealing" (86). This interpretation

precludes the result of the debates between characters in which Joyce alone remains undefeated. While Joyce does utilize the same technique as Tzara in pulling objects out of a hat, the on-stage effect does not render Joyce a clown. Tzara's poem is lackluster in comparison to Joyce's "magic," demonstrating that the Irishman is the superior artist. Tzara constructed one poem out of the destruction of another; Joyce produced something from nothing. The element of surprise inherent in the magic gives focus, and thus power, to Joyce.

Corballis then tackles the complex iteration of Lenin in Stoppard's text, justifying the presence of the character within the scenes that are obviously within Carr's memory and those that stand outside of Carr's limited perceptions:

Carr and the artists make occasional references to Lenin, and at the beginning of Act I Lenin actually appears alongside them in what appears to be a scene from Carr's memory. But this is not the real Lenin: this is an artificial or "clockwork" Lenin. . . . When the real Lenin and Nadya come on in Act II they are redefined and clearly dissociated from this appearance in Act I. . . . In other words, the audience suddenly discovers two characters who make sense, and they recognize the couple who appeared to speak gibberish in Act I were "clockwork" Lenins invented by Carr. (87)

For Corballis, the real Lenins are figures that procure more sympathy from the audience. Specifically referring to the monologue in which Lenin professes his appreciation of Beethoven's "Appassionata," Corballis contends that "instead of the public man contradicting himself we see a private man agonizing, conceding that "he was not a competent judge of poetical talent", and admitting mistakes" (89).

In juxtaposition with the concept perpetuated by many analysts that the play embodies a "delicate balance" between art and politics, Corballis maintains that "the Lenins enjoy a closer liaison with the audience than do the artists, who are bloodless figments of Old Carr's imagination" (92). Additionally, he makes a case for the

audience to sympathize with Old Carr in that the “time-slips” contain an effort within Carr’s own subconscious to “break through this façade” that is the artifice of his own imagination, thereby infusing some measure of the real world into the Wildean plotline (94). The “time-slips” are the instances in which Carr is confronted with the Absurd and dramatize his attempts to evade his awareness of its overwhelming presence.

If, as previously hypothesized, the “real” is the version of the world (of the play) that acknowledges the Absurd, this assessment is problematic. It denies the ability of either Joyce or Tzara to have any control over their own perspectives. However, Joyce and Tzara also appear onstage without Carr and, consequently, must possess some ability to maintain their identities without Carr’s influence. If only Carr, Lenin, Cecily, and Nadya are aware of the Absurd, then Joyce and Tzara are rendered unnecessary in context of Carr’s journey in pursuit of identity. They serve only to establish art as a theme.

Corballis concludes that the “realistic undercurrent in Act I, coupled with the more obvious appeal of the Lenins in Act II and the sympathetic portrait of Old Carr in the coda, serves ultimately to persuade the audience that “life is more important than art” (94). In the context of the Absurd, then, and Stoppard’s recapitulation of the awakening to and the shielding against this state within *Travesties*, it is the perpetuation of life itself that serves as the “meaning-making” for the characters aware of “reality” and, tangentially, for Stoppard.

Conclusively, the above analyses, with the exception of Cahn’s, focus overwhelmingly on thought at the detriment of the larger content of the work. The emphasis on character and their thematic representations conveys the superficial and

readily evident ideas of the next. What is of greater import, and of larger interest, is the influence of the Absurd on Stoppard's work, despite his intentions to fuse a play of ideas with farce.

Whitaker's interest in the prismatic refraction of character through linguistic style denotes the purpose of the characters by specifying who succeeds in conveying their ideas through dialogue without contradicting themselves. This interpretation of the text places Joyce as the most influential character in terms of theme; however, Whitaker does admit the significance of Carr as a character to whom the audience can relate to via a shared uncertainty.

Londrè utilizes Stoppard's own reflections to justify the intentions of the text. She also examines how the structure of the debates, in identifying the victor, allows for the postulations of Joyce to supersede thematic elements of the play. However, asserting that Joyce is the puppeteer of the action denies the significance of Carr's interpretation of the other characters through his unreliable but influential imaginings of his past.

Jenkins focuses mainly on the importance of art and Stoppard's support of this idea. He infers that the presence of Carr, and his lack of definitive passion for either politics or art, weakens the presentation of this thematic element for the audience. This assessment neglects the multitude of themes inherent in the text, namely the logical assertions of characters other than Joyce.

Delaney's analysis depicts the significance of both Joyce and Carr, believing that the script's primary question is of who is the more admirable individual, the artist or the ordinary man. The conclusion of this examination of the text denotes that Stoppard's intention is for the audience to desire to replicate Joyce in the immutability

of his convictions and the purity of pursuits and, additionally, to celebrate Carr as ordinary.

Cahn addresses the central characters in terms of their reactions to the Absurd. Tzara and Lenin devote themselves entirely to their ideologies and, subsequently, succumb to the need for personal prowess. Joyce, however, pursues the dissemination of dignity for humanity as a means of coping with the Absurd. Carr, on the other hand, is a character vested in his search for identity, constantly seeking ways to reject Absurdity.

Finally, Corballis addresses the text in terms of which characters exist within a shared “reality” in juxtaposition with those whose purpose is to further the plot. Old Carr, Lenin, Nadya and, briefly, Cecily, exist in the “real world” when presenting political and artistic ideas and, inevitably, demonstrate that human existence is of greater significance than artistic endeavors. This assumption is based on the belief that audiences are more likely to sympathize with what is realistic than what is fabricated and superficial.

When analyzing a text that contains a plotline that is largely insignificant, in addition to dialogue that is rife with allusion and metaphor that overwhelms and bewilders audiences, there is little left for a scholar to address than character and theme. Problematically, Stoppard is renowned for posing multiple questions within his plays without supplying any definitive answers. In addressing the thematic ideas readily evident to the central characters, an analyst only superficially acknowledges their importance.

With the exception of Cahn, these critics rarely acknowledge the Absurdist elements of the play. Cahn does note the attempts of the central characters to cope with the Absurd. In viewing the characters individually as the “Absurdist Man.” and as representations of archetypal Camusian figures that exemplify means of combating the Absurd, the analyst is made aware of Carr’s significance and purpose in the framing device of the play.

Carr, in divulging his life story to the audience, attempts to create an identity for himself. His embellishments confirm the malleability of Truth through individual perspective. Furthermore, Carr is confronted with the Absurd throughout the play and redirects the action of the text to subvert the oppressive knowledge of Absurdity. In contrast, Tzara, Joyce and Lenin are aware of the Absurd and have attached themselves to specific causes and endeavors as a means of recovering from and abating the oppressive presence of Absurdity. Carr, it seems, represents that individual capable of awakening to the Absurd and simply returning to a state of sleep that relieves him from the brief awareness experienced.

Therefore, in the context of an awakening and the various means by which an individual can shield oneself from the Absurd, Stoppard has provided a variety of suggestions. Ideally, when one experiences an awakening, a return to sleep denotes a peaceful, unencumbered existence. However, this may be impossible for some. Alternatively, one can practice Don Juanism like Tzara and endlessly seek passion as a means of providing purpose and trajectory for one’s life. Another alternative is the application of skills to, in some artistic fashion, celebrate the ephemeral as Joyce does.



Finally, one may commit themselves to a cause and, despite the understanding that failure is nearly inevitable, to continue the pursuit of their convictions like Lenin.

As observed in the changes in content of Stoppard's works after *Travesties*, in depicting the awakening to the Absurd of Henry Carr and the opportunities for recovery presented to Carr, Stoppard's plays, rife with unanswerable questions, are transmuted into works that represent Stoppard's convictions with clarity and demonstrate overt criticism of society. Carr's awakening may even represent an artistically rendered version of Stoppard's own awakening.

Ultimately, a complete analysis of *Travesties* requires an examination and understanding of the presence of the Absurd within the text and how this presence affects the meaning of the text and subsequently influences the presentation of the material in performance. It is essential that a production team taking on *Travesties* examine all stylistic elements of the text to accurately convey Carr's character arc, around whom the play revolves. For, if Carr is rendered insignificant, so too are those that do not or cannot sympathize with revolutionaries, artists, or artistic revolutionaries. This perspective, therefore, ensures the universality of the text and enhances the potential for a meaningful interpretation of this work in performance.

## Chapter 4: Analysis Utilizing the Process of Francis Hodge

### GIVEN CIRCUMSTANCES

#### A. Environmental Facts

- i. Geographical location, including climate: Zurich, Switzerland.

The presumed month is April, Joyce's production of *The Importance of Being Earnest* having been produced in March and the Lenin family spent one year in Zurich, leaving the city in April 1917 (<https://www.zuerich.com/en/visit/lenin>). April falls with the spring (March through May) in Switzerland when the flora is flourishing. The temperature is between 46-59 degrees Fahrenheit.

- ii. Date: year, season, time of day: The year varies, as it takes place in Henry Carr's memory, but falls squarely within the timeframe of World War I, somewhere between 1916 and 1918. The play begins *after* Carr's encounter with Joyce in 1918 when he is Old Carr and before this event when he is Young Carr (as is to be expected in a memory), but Lenin is still present despite his exodus in 1917.

The season is spring. On page 23 Carr specifically references dew glistening on the poppies. However, he refers to the season as a "trenchfoot" (which literally is a condition of the feet after having been too long in cold water) meaning it is wet and cold (19). The time of day in Act I, when Bennett brings in tea with

*sandwiches* and not sweets or breakfast delicacies, indicates that it is between three and four in the afternoon (9). We can assume that the events prior to Carr's monologue take place sometime before afternoon tea. However, there is a reset and Carr mentions drinking *before* luncheon, so the time may now be before noon. (19). During this encounter, Carr specifically states that the year is 1917 (20). Then a third shift is made, a re-re-introduction of Tristan Tzara, in which Carr indicates that it is proper to imbibe cucumber sandwiches before five o'clock. This again is a switch to afternoon tea, and a direct reference to Oscar Wilde's Act I of *The Importance of Being Earnest* (25). This particular scene (the third in a sequence) corresponds to *Earnest*, the season would be "Summer but not too hot", providing that the climate is as malleable as the circumstances presented by and filtered through Carr's memory (34).

Act II begins at nine am in the library, as dictated by Cecily on page 45 and on page 46 jumps to the noon hour. However, on page 50 Cecily remarks that it is just before lunch, despite Lenin being already gone. During Cecily's striptease, "The Stripper" from 1974 plays. If one were to take this as the year during which Old Carr is recollecting his memories, he would be 80 years old. The beginning of Act II is a repetition the first scene in Act I. On page 52, in a dictation to his wife, Lenin refers to the date as

March 19<sup>th</sup> 1917, a year earlier than Joyce's production of *Earnest*, so one must conclude that these years, in Carr's memory, overlap. From page 56 to page 62, the Lenins recount events on March 19<sup>th</sup>, 1917, March 21<sup>st</sup> and 25<sup>th</sup> of the same year, April 9<sup>th</sup> at 2:30 pm, 3:10 pm, and 11 pm. There is a picture of Lenin in May 1920 on the stage, and 1907, 1908, 1905, September 15, 1919 (Carr also provides the death dates of Futurist Mayakovsky in 1930 and Tzara in 1963), 1903, 1922, and during Lenin's time in prison in 1925 are also dates that are associated with Lenin in this section. Only April 9<sup>th</sup> (the Lenins' departure) and the May 1920 speech given by Lenin happen in "real time" for these two characters, as the rest are recollections. There is then a jump to tea time, in which Cecily and Gwendolyn "meet" as during the confrontation scene for *Earnest* in Act II. The year is, once more, 1818, as Joyce and Carr argue over the cost of Carr's trousers in *Earnest*. Just after this encounter, as the couples dance themselves off-stage, Carr and Cecily return as the older versions of themselves, the presumed year being 1974 (presuming "The Stripper" is music contemporary to Old Carr and that Old Carr is speaking to Stoppard's audience at the time the play was produced).

- iii. Economic environment- The characters' economic status, overall, is that of the well-to-do individuals occupying Switzerland in

wartime. Carr, in his mind the British Consul in Zurich, would remember himself as upper class, therefore affording Gwendolyn (his fictional sister) the same status. Bennett, serving as Carr's butler, would be working class, but living in an upper class household. Cecily would also be a member of the working class as a librarian. Joyce, having already made a name for himself with *Dubliners*, among other publications, would have significant contacts and patronage, though perhaps not much money on hand. The same is true for Tzara, as an artistic revolutionary in the company of other well-known artists (Hugo Ball, for one) at the Cabaret Voltaire in the Meierei Bar. However, the Lenins, living on the same street as the Meierei Bar, and living in exile, can be presumed to have less disposable income than the other characters. There is money to be had and spent, though it is not always one's own money.

- iv. Political environment- Despite the neutrality of Switzerland during the war, the British consulate would have significant political interest in wartime affairs. The Great War is mentioned frequently, and patriotism, and the purpose of war, is an important theme debated by Carr and Tzara within the text. Furthermore, the politics of art (i.e. what is considered art, what is art's place in society and history) also figures prominently in the work. Marxism falls under particular scrutiny featuring the

political philosophies of Vladimir Lenin and Marxism in general. These ideals are a source of conflict in *Travesties*, despite the relatively neutral political stance of both the playwright and the play.

- v. Social environment- The society of the play is one replete with art, philosophy, and politics. These elements are viewed through the memory of Henry Carr and cannot be expected to be unaffected by his own bias, though he, himself, seems uncertain of his opinions on the social issues at hand. An exception can be noted as to the presence of the Lenins, as there are segments of the text where they appear to exist outside of Carr's recollections. Their social environment would be predominantly one of politics and philosophy, specifically revolution, and only tangentially include the artistic.
- vi. Religious environment- There is little to no reference of religion within the text except in colloquial oaths and curses. ("God damn!" "My God", etc.) An exception to this is Tzara's accusation of Joyce in Cycle 22 of turning traditional literature into a religion.

CHARACTER:

A. Desire --

- a. Carr: To convey memories of himself as he sees them, to establish himself as an important historical figure.
  - i. Young Carr: To woo Cecily and be an admirable representative of Her Majesty's Government.
- b. Tzara: To enlighten the world about Dadaist philosophy and art and to marry Gwen.
- c. Joyce: To complete his magnum opus and instill the philosophy of art for art's sake firmly in social values.
- d. Lenin: To further revolution in Russia and instate a socialist government.
- e. Nadya: Also to further revolution and socialism, but also to act as a supportive figure for her spouse.
- f. Gwen: To assist Joyce and to win Tzara's affection.
- g. Cecily: To assist Lenin and promote his ideals and to win Carr's affection.
- h. Bennett: To assist in and advance the revolution of the classes.

B. Will --

- a. Carr: medium- While Carr is very particular in the way he presents himself to the audience and to other characters, he is easily thwarted in his attempts. When flustered, either by his own lapses in memory or when engaging in conflicts with other characters, a "time slip" will occur, causing him to reassess and re-begin scenes or singular

interactions. At the conclusion of the play, Cecily entirely refutes Carr's understanding of himself, and, subsequently, forces an end to Carr's reminiscences and the play.

- i. Young Carr undermines his own attempt at wooing Cecily by refuting the viability of the contents of what he presumes to be Lenin's treatise on governance. This also subverts his appreciation for the philosophy of art as presented by Joyce in that Carr does not enjoy Joyce's work.
- b. Tzara: strong- Tzara is stalwart in his opinions on art. However, he, too, does not continue the ruse of being a proponent of "art for art's sake" when he denounces what he presumes to be Joyce's chapter from *Ulysses*. Similarly, his taste for socialist politics is also undermined in his negative reception of Lenin's work.
- c. Joyce: very strong- Joyce remains constant in his views of the artist's purpose in society. With *Ulysses*, he is intent on immortalizing the human condition.
- d. Lenin: very strong- Lenin's political views are unwavering from his introduction to his departure. Only a single instance of internal conflict occurs when Lenin reflects on the necessity of violence in obtaining the social change he seeks and the nonviolent, egalitarian society for which he is fighting.
- e. Nadya: strong- Nadya's purpose, that of helping her husband in his revolutionary endeavors, remains constant. She is also a powerful force



in humanizing Lenin, a voice of compassion for a man that garners little sympathy from other characters or from the audience.

- f. Gwen: very strong- Gwen is loyal to Joyce and his ideals, only fully reciprocating Tzara's affection when she believes him to align with her loyalties.
- g. Cecily: very strong- Cecily's commitment to Lenin is unwavering and, as is true for Gwen, does not fully accept Carr's advances until she is certain of his commitment to her socialist perspective. Furthermore, as Old Cecily, she is committed to the "truths" that Carr has reinterpreted throughout the play despite the opportunity to spare Carr's feelings.
- h. Bennett: strong- Bennet maintains his political beliefs and does not falter in his attempts to undermine Carr, thereby assisting the socialist revolution.

C. Moral Stance --

- a. Old Carr and Young Carr: Carr is not particularly honest (though this may not be entirely intentional), has a traditional perspective on concepts such as duty and patriotism. However, honesty is a core component of his moral code, though it is applied to reality as he perceives it. For Carr, an artist is privileged, and any refutation of this is dishonest. Redefining terms such as "art" is a refutation of facts and a deceitful, egotistical aggrandizement of the role of the artist. However, truth is circumscribed when Carr attempts to win the affection of Cecily. One could thus

conclude that honesty in ideology, and not in action, is of greater importance.

- b. Tzara: Tzara is not honest in his identity, but he is blatant in his philosophical opinions. He believes that life and art are subject to chance and the purpose of art is to demonstrate this to society. The moral compass followed by Tzara points toward the promotion of the idea that art, society, and even language are contrived notions only given meaning by those that assign meaning to them.
- c. Joyce: Joyce is honest with the exception of his need for fiscal support and in his efforts to bring Carr into his *The Importance of Being Earnest* production. He is traditional in his views on art and promotes the idea of art for art's sake, and declares that the artist is a paragon, communicating the most significant happenings in history and preserving humanity's dignity. Honesty, therefore, is an integral value; life must be presented accurately for the purposes of immortalizing life as it is or has been experienced.
- d. Lenin: Honest and open in his opinions and beliefs, believes in the rights of the common man and the responsibility of government to defend and support these individuals, a revolutionary determined to change society in a "ends justify the means" fashion. He values egalitarianism, simplicity, and a staunch commitment to one's beliefs.
- e. Nadya: honest and factual, supports the ideals of her husband and aligns with his morality

- f. Gwen: deceptive when it serves her, believes ardently in Joyce's philosophical stance on art for art's sake, demands proper etiquette in her relationship with Tzara (though she is willing to interact physically (kiss)).
- g. Cecily: Holds with Lenin's perspective on social justice, honest to a fault, and values propriety.
- h. Bennett: blatantly deceitful, supports the revolutionary left and the uprising of the lower class, while pretending to do otherwise.

D. Decorum-

- a. Carr: Carr wants to be seen as an important individual in the context of history. As Old Carr, he attempts to appear intellectual/worldly/wise. However, he frequently digresses into blatantly biased rants, so his façade is difficult to maintain.
  - i. Young Carr: His attention to and obsession with his clothing is indicative of the care he takes in presenting himself to the world. He wants to be viewed as fashion-forward, intelligent, and dignified.
- b. Tzara: He is very much consumed with the idea of being a revolutionary artist. He endeavors to be witty and charming, though he is frequently sardonic, critical, and cynical (wears a monocle, short, dark haired, boyish).
- c. Joyce: He wants to be seen as an intellectual artist. His self-perception is that of a magician, crafting his spells via his literary works and

immortalizing humanity through his perspective on humankind. As he is a conjuring of Carr's imaginative memory, he is also presented through Carr's perspective. Subsequently, he embodies stereotypical Irish characteristics (as assumed by an upper middle class Englishman) and a degree of egoism that, while possibly exaggerated, is a dominant aspect of his character. (bespectacled, found wearing mismatched suit pieces, 36 years old).

- d. Lenin: Lenin presents himself as an intellectual, but also a staunch protector of the "common man" and the working class. His sophistication is evident through his etiquette and mode of speech; however, he does not ascribe to modern artistic or philosophical ideas. What does not contribute to the progression of his cause is inherently frivolous and incompatible with his personal tastes. Lenin is not overtly subjected to Carr's "caricature" of historical figures, though he does exhibit, at times, fanatical anger and vitriol in his language that, though implied in his writing, is subject to actor interpretation. He is described in the text as "balding bearded in the three-piece suit" (7).
- e. Nadya: She presents herself as a straight-laced, tactful, and reserved individual. Despite her practical delivery of information, which reflects these characteristics, she also demonstrates considerable empathy for her husband (age 48, simply and modestly dressed, a certain amount of severity).

- f. Gwen: Another of Carr's inventions and a character borrowed from Wilde, she conveys her personality through her sense of modernity and fashion, her attachment to intellectual individuals (Joyce), and her coy, facetious linguistic prowess. She, too, is filtered through Carr's memory and, as such, is somewhat two dimensional and subject to changes in behavior as the situation demands (young, attractive, well dressed).
- g. Cecily. As a young woman, Cecily is somewhat austere and exceedingly practical. In aligning herself with Lenin, she demonstrates a similar devotion to socialist principles and aggressively demonstrates this passion. Also a character borrowed from Wilde, she is witty and somewhat childish in her behavior. She attempts to present herself as an intellectual; however, it is evident that her knowledge is limited. As an invention of Carr's, she is malleable in her demeanor as indicated by her purpose or motivations in a scene. As Old Cecily, she is contrary, matter of fact, and brusque (librarian [so suitably garbed], attractive).
- h. Bennett: He presents himself, superficially, as a servile and proficient in his position as a butler. Simultaneously, he makes no attempt to hide his sarcasm, aware that Carr is unable to comprehend his subtext. As Bennett also exists within Carr's mind, and is a false representation of the real Carr's superior, Bennett possesses an unprecedented degree of freedom in personality and speech. The creation has, to some degree, overpowered the creator (a larger individual, sports the uniform of a butler).

E. Summary Adjectives-

- a. Carr: bumbling, narcissistic, fussy, prim, quixotic
  - i. Young Carr: opinionated, energetic, flirtatious
- b. Tzara: eccentric, ardent, romantic, flippant
- c. Joyce: idealistic, quixotic, stalwart, upright
- d. Lenin: uncompromising, bellicose, stern, stoic
- e. Nadya: sophisticated, proper, passionate, firm
- f. Gwen: coy, witty, persistent, romantic
- g. Cecily: opinionated, zealous, tenacious, love-struck
- h. Bennett: sardonic, calculating, secretive, manipulative

**Explanation of character “status” as they are observed at the beginning and end of each action cycle, an action cycle being the conflict, crisis, and resolution present in each “scene” (Pender, 28-38).**

**(KEY):**

Character: Initial

- 1. Heartbeat: (rate)
  - a. slow: calm
  - b. medium-slow: anticipatory
  - c. medium: invigorated
  - d. medium-fast: impassioned
  - e. fast: frenzied
- 2. Perspiration:
  - a. dry: disconnected and/or stationary

- b. light- attentive and/or very little activity
  - c. medium light: engaged and/or some movement
  - d. medium: invested interaction and/or physically active
  - e. heavy: pressured and/or undergoing rigorous activity
  - f. drenched: under extreme duress and/or physically strained to the point of exhaustion
3. Stomach condition:
- a. normal: virtually unaffected by current action
  - b. unsettled: anticipatory, nervous, ill at ease
  - c. churning: riled up, impassioned
  - d. tense: expectant, irritated, frustrated, insulted
  - e. dyspeptic: decidedly uncomfortable, distasteful of language or action
  - f. nauseated: worried, distraught
  - g. clenched: anxious, anguished
  - h. boiling: extreme anger
4. Muscle tension:
- a. flaccid: uninterested, unconcerned
  - b. loose: relaxed, comfortable
  - c. taut: active, kinetic, invested
  - d. clenched: passionate, attempt at self-restraint
  - e. strained: distraught, livid, state of pre-exhaustion (can result in flaccidity)
5. Breathing: (rate, depth)

- a. quick/shallow: panic
- b. quick/medium depth: anger, impatience, excitement
- c. quick/deep: attempt at composure, recovery
- d. normal/average: neutral, unconflictual
- e. slow/shallow: sorrow, distress
- f. slow/medium depth: physical or mental exhaustion, disappointment
- g. slow/deep: state of relaxation, contemplation <subjective>

NOTE: The inclusion of the “conflict, crisis, resolution” elements of each cycle is an addition to the Francis Hodge’s analysis that is credited to Dr. Judith M. Pender in her book *Acting: What to Do*.

NOTE: This analysis presumes the reader to be familiar with Wilde’s *The Importance of Being Earnest*. Consequently, not all references to Wilde’s text are noted. For reference to specific lines, use this online version of the script.

<http://www.pcschools535.org/vimages/shared/vnews/stories/4e81dcfbbed275/Importance%20of%20Being%20Earnest%20Text.pdf>

NOTE: For the following introductory scenes, Stoppard indicates that Carr can be onstage, though not the focus of the audience’s attention, hence the inclusion of Carr in the following analyses of the characters.

### Cycle 1 (Act I)

Title: Of Literature and Librarians

Summary of Action: Tzara attempts to draw the attention of Gwen, but he is ignored by all on stage. Joyce endeavors to impress his “pupil,” and Gwen takes on this role by



supplying Joyce with ample adulation. Lenin works to ignore Tzara, Joyce, and Gwen. Cecily attempts to maintain the customary silence expected in a library. Tzara, Joyce, and Gwen are duly hushed.

Purpose of Scene: This initial scene sets audience expectations for the stylized language and tone of the play, including the obscurity of the identity of the characters and the rhythmic nature of their dialogue. An introduction to the works being undertaken by Tzara and Joyce also introduces the characters, giving shape to their personalities. This scene also establishes Gwen as Joyce's voluntary assistant and sets up a later joke for Cecily, in that Carr recognizes her by her "shushing".

Character: Initial

6. Heartbeat:

- a. Tzara- medium
- b. Cecily- medium-slow
- c. Joyce- medium
- d. Gwen- medium-slow
- e. Lenin- medium
- f. Carr- medium-slow

7. Perspiration:

- a. Tzara- light
- b. Cecily- medium light
- c. Joyce- light
- d. Gwen- dry
- e. Lenin- light

f. Carr- light

8. Stomach condition:

a. Tzara- normal

b. Cecily- normal

c. Joyce- normal

d. Gwen- normal

e. Lenin- normal

f. Carr- unsettled

9. Muscle tension:

a. Tzara- loose

b. Cecily- taut

c. Joyce- loose

d. Gwen- loose

e. Lenin- loose

f. Carr- loose

10. Breathing: rate, depth

a. Tzara- normal/average

b. Cecily- normal/average

c. Joyce- normal/average

d. Gwen- normal/average

e. Lenin- normal/average

f. Carr- normal/average

TZARA[verb- gasconade]: Eel ate enormous appletzara/key diary chef's hat he'll learn  
oomparah!/Ill raced alas whispers kill later nut east/ noon avuncular ill day

Clara.

{conflict}CECILY[verb- admonish]: Shhhh!

JOYCE[verb- captivate]: **Deshill holles eamus...**

*(Ulysses Ch. 14, "Oxen of the Sun")*

**Latin prose style before English was spoken in England. Prose style of Arval Brethren, 12 Roman priests, fertility ceremonies. Incantation/hymn repeated three times, ending in a "hurrah", Hoopsa for Joyce. "Deshill" derived from Celtic "turn to the right", "Eamus" Latin for "let us go", "Holles" street in Dublin, location of National Maternity Hospital.**

<http://www.joyceproject.com/notes/140032>

deshileamus.htm

GWEN[verb- marvel]: **Deshill holles eamus...** (*Ulysses Ch. 14, "Oxen of the Sun"*)

JOYCE[verb- charm]: Thrice.

GEWN[verb- please]: Uh-hum.

JOYCE[verb- mesmerize]: **Send us bright one, light one, Horhorn,**

**quickenning and wombfruit.** (*Ulysses Ch. 14, "Oxen of the Sun"*)

GWEN[verb- relish]: **Send us bright one, light one, Horhorn, quickening and wombfruit.**

JOYCE[verb- invigorate]: Thrice.

GWEN[verb-encourage]: Uh-hum.

JOYCE[verb- celebrate]: **Hoopsa, boyaboy, hoopsa!**

*(Ulysses Ch. 14, “Oxen of the Sun”)*

**Midwife saying at delivery of baby boy. -**

*see The New Bloomsday Book: a Guide*

*Through Ulysses. Also, “hurrah” as*

**mentioned above. (118)**

GWEN[verb- celebrate]: **Hoopsa, boyaboy, hoopsa! (Ulysses Ch. 14, “Oxen of the Sun”)**

JOYCE[verb- invigorate]: **Hoopsa, boyaboy, hoopsa! (Ulysses Ch. 14, “Oxen of the Sun”)**

GWEN[verb- succumb]: Likewise thrice?

JOYCE[verb- release]: Uh-hum.

{crisis}TZARA[verb- flaunt]: Clara avuncular!/Whispers ill oomparah!/ Eel nut dairy

day/ Appletzara.../...Hat!

{resolution}CECILY[verb- admonish]: Shhhh!

CHARACTER: Final

1. Heartbeat:

a. Tzara- medium

- b. Cecily- medium
- c. Joyce- medium
- d. Gwen- medium-slow
- e. Lenin- medium
- f. Carr- medium-slow

2. Perspiration:

- a. Tzara- light
- b. Cecily- medium light
- c. Joyce- light
- d. Gwen- light
- e. Lenin- light
- f. Carr- light

3. Stomach condition:

- a. Tzara- normal
- b. Cecily- normal
- c. Joyce- normal
- d. Gwen- normal
- e. Lenin- normal
- f. Carr- unsettled

4. Muscle tension:

- a. Tzara- taut
- b. Cecily- taut
- c. Joyce- loose

d. Gwen- loose

e. Lenin- loose

f. Carr- loose

5. Breathing: rate, depth

a. Tzara- quick/shallow (excited)

b. Cecily- normal/average

c. Joyce- normal/average

d. Gwen- normal/average

e. Lenin- normal/average

f. Carr- normal/average

DIALOGUE:

A. Choice of words – esoteric/ words of medium and short length/ all but unintelligible without research

B. Choice of phrases and sentence structure- phrases “constructed” by Tzara’s poetry/ fusion of literary techniques and languages, repetition for Joyce/ General, brief responses from other characters

C. Choice of images – Tzara’s words evoke a sense of confusion, clutter/ Joyce’s selections are indicative of new beginnings, birth/ “shhhhh” establishes library setting

D. Choice of peculiar characteristics -- *English dialect*. Joyce’s fusion of Latin and Celtic, Irish idiomatic language. Chanted sequence evoking ritual.

E. The sound of the dialogue --Tzara’s words are predominantly “hard”, though interspersed with examples softer in tone (Clara, ill, whisper)/ Joyce, in contrast, uses

predominantly soft words with the exception of the “chant”, the emphasis being on the consonants.

F. Structure of lines and speeches -- Less subtext, more linguistic exploration. Lines and exchanges are short. Cecily and Tzara are staccato, Joyce and Gwen more lyrical. A degree of aggression and the presence of a master/student relationship, respectively, is implied.

MOOD: Expectant. Lighthearted. Should set the “high comedy” tone.

## Cycle 2

Title: Manuscript Mishap

Summary of Action: Cecily assists Lenin by collecting his documents, and Gwen does the same for Joyce. Cecily and Gwen collide and confuse one another. Nadya enters to appraise Lenin of new information.

{conflict} Gwen and Cecily collide.

{crisis} The folders are swapped.

{resolution} The documents are collected and the girls continue with their task.

Purpose of Scene: The inciting incident of the loosely structured plot of the play.

CHARACTER:

1. Heartbeat:
  - a. Cecily- medium
  - b. Gwen- medium
  - c. Joyce- medium-slow
  - d. Lenin- medium-slow

- e. Carr- medium-slow
2. Perspiration:
- a. Cecily- medium-light
  - b. Gwen-light
  - c. Joyce-light
  - d. Lenin-light
  - e. Carr-light
3. Stomach condition:
- a. Cecily- tight
  - b. Gwen- tight
  - c. Joyce- unsettled
  - d. Lenin- unsettled
  - e. Carr- unsettled
4. Muscle tension:
- a. Cecily- taut
  - b. Gwen- taut
  - c. Joyce- loose
  - d. Lenin- loose
  - e. Carr- loose
5. Breathing: rate, depth
- a. Cecily- Normal/average (w/ movement)
  - b. Gwen- normal/average (w/ movement)
  - c. Joyce- normal/average



- d. Lenin- normal/average
- e. Carr- normal/average

MOOD: Light, hectic, exaggerated (to an extent).

### Cycle 3

Title: Revolutsia!

Summary of Action: Nadya invigorates Lenin with information regarding their cause, and Lenin presses her for information. Joyce ignores both Lenin and Nadya while simultaneously boasting of his own literary prowess. Lenin and Joyce collide and apologize for the abrupt, unexpected interaction. Joyce also makes a cursory judgement of Lenin in reading his musings.

Purpose of Scene: An introduction to the Lenins, and a continuation of audience understanding of Joyce's character. The urgency of the conversation between Lenin and Nadya foreshadows changes in circumstance for the couple due to the impending revolution. Joyce is present in the scene because he, too, hopes for revolution; however, his hopes reside in the realm of literature.

CHARACTER: Initial

1. Heartbeat:
  - a. Nadya- medium-fast
  - b. Lenin- medium-slow
  - c. Joyce- medium-slow
2. Perspiration:

- a. Nadya- medium (presuming she walked the 350 km (.2 mi) from Spiegelgasse 14 to the nearest library, Zentralbibliothek Zürich and that the routs/roads are the same now as in 1918)
  - b. Lenin- light
  - c. Joyce- light
3. Stomach condition:
- a. Nadya- tense
  - b. Lenin- unsettled
  - c. Joyce- unsettled
4. Muscle tension:]
- a. Nadya- taut
  - b. Lenin- loose
  - c. Joyce- loose
5. Breathing: rate, depth
- a. Nadya- quick/medium
  - b. Lenin- normal/average
  - c. Joyce- normal/average

NADYA[verb- hail]: Vylodya!

LENIN[verb- dismiss]: Shto takoya? (What is it?)

{conflict}NADYA[verb- revitalize]: Bronsky prishol. On s"kazal shto v"Petersburge  
 revolutsia! Bronsky came to the house. He says there is a revolution in St.  
 Petersburg.

LENIN[verb-revel]: Revolutsia!

(Above four lines -see Krupskaya's  
"Reminiscences of Lenin")

(Bronsky- (M. G. Bronski, a comrade  
living in Zurich, visits the Lenins after  
lunch with this news. This is before  
Lenin departs for the library, according  
to Krupskaya. Not direct quotation, but  
a dramatic adaptation of a memoir.)

<http://www.marxistsfr.org/archive/krupskaya/index.htm>

JOYCE[verb-deliberate]: "Morose delectation... Aquinas tunbelly... Frate  
porcospino...

(Thomas Aquinas, tunbelly= (wind  
cask/barrel) + (potbelly)= rotund  
figure), frate porcospino "brother  
porcupine", prickly arguments, *Ulysses*  
Ch. 3).

<https://books.google.com/books?id=zMgnDAAAQBAJ&pg=PT55&lpg=PT55&dq=Aquinas+tunbelly&source=bl&ots=GMafKyAjt看v&sig=ulBJFcU0lzwSvSW0ylOHIXOaTo&hl=en&sa=X&ved=0ahUKewixsdayjqnQAhVollQKHXQXC0gQ6>

**AEISTAI#v=onepage&q=Aquinas%20t  
unbelly&f=false**

Und alle Schiffe bracken...

**(German: And all ships bridge. Joyce's  
character Stephen, attempting to quote  
Johannes Jeep's ballad, thinking that  
"bracken" means "broken.")**

**<https://books.google.com/books?id=WVofz29Hx9UC&pg=PA957&lpg=PA957&dq=Und+alle+Schiffe+bracken%E2%80%A6&source=bl&ots=h2MHHcqlS&sig=C11g2oa8BzH4Ia5xqJVovByKDXy&hl=en&sa=X&ved=0ahUKEwizotuIo6nQAhUljlQKHdLJBkgQ6AEIHTAA#v=onepage&q=Und%20alle%20Schiffe%20bracken%E2%80%A6&f=false>**

Entweder transubstantiality, oder consubstantiality, but in no way substantiality..."

**(Lutheran versus Catholic  
interpretations of the Eucharist.**

**<https://books.google.com/books?id=G60YDAAAQBAJ&pg=PA46&lpg=PA46&dq=Entweder+transubstantiality,+oder+consubstantiality,+but+in+no+way+subs>**

**stantiality&source=bl&ots=tYE6jaHE81  
&sig=UxEzZdpFoLo2IHHAsc5KQFIL  
jw&hl=en&sa=X&ved=0ahUKEwiyqKn  
pKnQAhVT1mMKHSjqCt8Q6AEIzA  
B#v=onepage&q=Entweder%20transub  
stantiality%2C%20oder%20consubstan  
tiality%2C%20but%20in%20no%20wa  
y%20substantiality&f=false)**

LENIN [verb-probe]: Oktunda on znayet? How does he know? (*Original/adaptation*)

NADYA[verb- confirm]: Napisano v’Gazetakh. On govorit shto Tsar sobiraet’sia  
otretchsya ot prestola! It’s all in the papers. He says the Tzar is going to  
abdicate! (*original/adaptation*)

LENIN[verb- repudiate]: Shtoty! No! (*original/adaptation*)

NADYA[verb- affirm]: Da!

LENIN[verb- beseech]: Eto v’gazetakh? Is that in the newspapers?

NADYA[verb- importune]: Da- da. Idiom damoi. On zhdyot. (Yes- yes. Come on  
home. He’s waiting.)

LENIN[verb- doubt]: Ty sama vidyela? (You saw it yourself?)

{crisis} NADYA[verb- plead]: Da, da, da! (Yes, yes, yes!)

{resolution} LENIN[verb- instruct]: Idyi nazad y skazhee y’moo shto ya prichazhoo.  
Tolka sobieru svayi b”magi. (Go home ahead of me. I will collect my papers  
and follow. )

JOYCE[verb- disbelieve]: “Lickspittle — capitalist — lackeys — of imperialism

LENIN[verb- entreat]: Pardon! Entschuldigung! Scusi! . . . Excuse me!

JOYCE[verb- assuage]: Je vous en prie! Bitte! Prego! It's perfectly all right!

CHARACTER: Final

1. Heartbeat:
  - a. Nadya- medium-fast
  - b. Lenin- medium-fast
  - c. Joyce- medium-slow
2. Perspiration:
  - a. Nadya- medium
  - b. Lenin- medium light
  - c. Joyce- light
3. Stomach condition:
  - a. Nadya- tense
  - b. Lenin- tense
  - c. Joyce- unsettled
4. Muscle tension:
  - a. Nadya- taut
  - b. Lenin- taut
  - c. Joyce- loose
5. Breathing: rate, depth
  - a. Nadya- quick/medium
  - b. Lenin- quick/medium
  - c. Joyce- normal/average

## DIALOGUE:

A. Choice of words – Russian dialogue between Nadya and Lenin. The word that will be most recognizable in the scene- “Revolutsia!” Nadya’s exclamations of “Da, da, da!”, while meaning “yes” in Russian, are a pun on Dadaism. Joyce’s words are, again, esoteric. The audience may not know the meaning of the words spoken in English.

Action, thus, is of particular importance. The subversion of dialogue creates a chaotic, absurd atmosphere.

B. Choice of phrases and sentence structure- Joyce’s phrases are fragmented, indicating an exploration of language and an uncertainty of tone. The explanatory sentences and corresponding question delivered by Lenin and Nadya are longer, though intended to be spoken rapidly. Their sentences are reduced in length (thus increasing the pace of the scene) until Lenin’s final sentence, instructions for Nadya. There is a climax of information provided by Nadya followed by a reciprocal plan of action.

C. Choice of images – Lenin: “Revolutsia!”- change, conflict/ Joyce: Augustine (clerical), tunbelly (fat), brucken (though meaning bridge, sounds like broken, fragmentation), substantiality (the existence of something, tangibility)

D. Choice of peculiar characteristics – Russian, and Joyce’s characteristic explorations of language.

E. The sound of the dialogue --The Russian words and accent will sound harsh to native English speakers. Joyce’s words will be softer and more fluid. Because the audience will expect English from Joyce, they will be distracted from the conversation between the Lenins during Joyce’s lines.

F. Structure of lines and speeches -- The Russian dialogue must be interpreted entirely through subtext, both in the reorganizability of the characters and through action. The audience must ascertain that the conversation is about the Russian revolution (of 1918, made obvious through setting and costume). The subtext of Joyce's words, also interpreted largely through action, must be delivered as to indicate he is continuing to write.

MOOD: Invigoration interspersed with contemplation. Humorous due to incongruity.

Overall mood, feverous.

#### Cycle 4

Title: A Transition of Silence and Poetry

Summary of Action: Joyce anticipates Cecily, attempting to irritate her. Cecily chastises Joyce.

Purpose of Scene: This scene hints at Joyce's identity and emphasizes the comedic aspects of both characters. It also acts as a transition, clearing the stage to place the focus on Carr.

CHARACTER: Initial

1. Heartbeat:
  - a. Joyce- medium-slow
  - b. Cecily- medium
  - c. Carr- medium-slow
2. Perspiration:
  - a. Joyce- light



- b. Cecily- medium light
  - c. Carr- medium light
- 3. Stomach condition:
  - a. Joyce- normal
  - b. Cecily- tense
  - c. Carr- unsettled
- 4. Muscle tension:
  - a. Joyce- loose
  - b. Cecily- taut
  - c. Carr- loose
- 5. Breathing: rate, depth
  - a. Joyce – normal/average
  - b. Cecily- quick/medium
  - c. Carr- normal/average

{conflict}JOYCE[verb- anticipate] : A librarianship of Zurich

only emerged from her niche when a lack of

response to Nicht Reden! Silence!

obliged her to utter the plea —

{crisis}CECILY[verb- rebuke]: shhhhh!

{resolution}JOYCE[verb- fluster]: If you ever go across the sea to Ireland . . .It may be

at the closing of the day . . .You can sit and watch the moon rise over Claddagh

and watch the sun go down on Galway Bay .

Character: Final

1. Heartbeat:
  - a. Joyce- slow/calm
  - b. Cecily- medium/slow
  - c. Carr- medium-slow
2. Perspiration:
  - a. Joyce- light
  - b. Cecily- medium light
  - c. Carr- medium light (knows he's about to enter the spotlight)
3. Stomach condition:
  - a. Joyce- normal
  - b. Cecily- tense
  - c. Carr- dyspeptic
4. Muscle tension:
  - a. Joyce- loose
  - b. Cecily- taut
  - c. Carr- taut
5. Breathing: rate, depth
  - a. Joyce- normal/average
  - b. Cecily- normal/average
  - c. Carr- quick/medium

DIALOGUE

- A. Choice of words – Poetic language, humorous interjection “shhh”. References to Ireland, indicating Joyce’s nationality.
- B. Choice of phrases and sentence structure- Poetic structure for comedic effect and to subdue to flurry of action from previous scene.
- C. Choice of images – Zurich, library, Ireland, water. Indication of place, origin of character, a sense of calm. The images reflect a quietening post the flurry of activity in the previous cycle.
- D. Choice of peculiar characteristics – Joyce’s Irish dialect. Joyce’s proclivities of language in addition to Cecily’s repetitive dialogue.
- E. The sound of the dialogue-- Joyce’s words are soft in tone and there is a rhyming component. Cecily’s interjection, though the word itself is soft, will seem harsh in comparison due to delivery.
- F. Structure of lines and speeches -- They portray Joyce’s sense of self (Carr’s perception of his sense of self), and Cecily’s sense of duty.

MOOD: Transitional, charming.

### Cycle 5

Title: Carr Takes the Stage

Summary of Action: Carr addresses the audience with the intention of captivation and self-aggrandizement; however, he establishes himself as a fumbling braggadocio with a vivid, inconsistent perception of the past.

Purpose of Scene: Reveal Joyce’s identity. Establish Carr’s character. Indicates the events to follow and how they will be affected by Carr’s biases.

CHARACTER: Initial

1. Heartbeat,
  - a. Carr- medium- fast
2. Perspiration:
  - a. Carr- medium light
3. Stomach condition:
  - a. Carr- tense
4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- quick/medium

CARR [verb- educate, beguile, charm, persuade]: He was Irish, of course. Though not actually from Limerick — he was a Dublin man, Joyce, everybody knows that, couldn't have written the book without. There was a young man from Dublin, tum-ti-ti-tum-ti-ti troublin". I used to have quite a knack for it, but there's little encouragement for that sort of thing in the Consular Service. Not a great patron of poetry, the Service, didn't push it, never made a feature of it. I mean you'd never say that a facility for rhyme and metre was the sine qua non of advancement in the Consular Service . . . Didn't discourage it, I'm not saying that, on the contrary, a most enlightened and cultivated body of men, fully sympathetic to all the arts (look no further than the occasion that brought us together, me and Joyce, brought him to this room, full support, a theatrical event

of the first water, great success, personal triumph in the demanding role of Ernest, not Ernest, the other one, in at the top, have we got the cucumber sandwiches for Lady Bracknell, notwithstanding the unfortunate consequences. **{conflict}** Irish lout. Not one to bear a grudge, however, not after all these years, and him dead in the cemetery up the hill, no hard feelings either side, unpleasant as it is to be dragged through the courts for a few francs (though it wasn't the money, or the trousers for that matter), but, be that as it may, all in all, truth be told, the encouragement of poetry writing was not the primary concern of the British Consulate in Zurich in 1917, and now I've lost my knack for it. Too late to go back for it. Alas and alack for it. But I digress. No apologies required, constant digression being the saving grace of senile reminiscence.

**(The above dialogue contains the first reference to Oscar Wilde's *The Importance of Being Earnest*.)**

My memoirs, is it, then? Life and times, friend of the famous. Memories of James Joyce. James Joyce As I Knew Him. The James Joyce I Knew. Through the Courts With James Joyce . . . What was he like, James Joyce, I am often asked. It is true that I knew him well at the height of his powers, his genius in full flood in the making of *Ulysses*, before publication and fame turned him into a public monument for pilgrim cameras more often than not in a velvet smoking jacket of an unknown colour, photography being in those days a black and white affair, but probably real blue if not empirical purple and sniffing a bunch of sultry violets that positively defy development, don't go on, do it on my head,

caviar for the general public, now then — Memories of James Joyce . . . It's coming.

To those of us who knew him, Joyce's genius was never in doubt. To be in his presence was to be aware of an amazing intellect bent on shaping itself into the permanent form of its own monument — the book the world now knows as *Ulysses*! Though at that time we were still calling it (I hope memory serves) by its original title, *Elasticated Bloomers* [sic].

**{crisis}**A prudish, prudent man, Joyce, in no way profligate or vulgar, and yet convivial, without being spend-thrift, and yet still without primness towards hard currency in all its transmutable and transferable forms and denominations, of which, however, he demanded only a sufficiency from the world at large, exhibiting a monkish unconcern for worldly and bodily comforts, without at the same time shutting himself off from the richness of human society, whose temptations, on the other hand, he met with an ascetic disregard tempered only by sudden and catastrophic aberrations — in short, a complex personality, an enigma, a contradictory spokesman for the truth, an obsessive litigant and yet an essentially private man who wished his total indifference to public notice to be universally recognized — **{resolution}** in short a liar and a hypocrite, a tight-fisted, sponging, fornicating drunk not worth the paper, that's that bit done.

#### CHARACTER: Final

1. Heartbeat:
  - a. Carr- fast
2. Perspiration:

- a. Carr- medium
- 3. Stomach condition:
  - a. Carr- boiling
- 4. Muscle tension:
  - a. Carr- clenched
- 5. Breathing: rate, depth
  - a. Carr- quick/medium

DIALOGUE:

A. Choice of words – verbose, exaggeratedly descriptive, repetitive, stream of consciousness (intentional, in reference to Joyce). Word choices are demonstrative of Carr’s character- from upright and proper to temperamental and crass.

B. Choice of phrases and sentence structure- A segment of a long monologue. Sentences frequently run one into the other. This is interspersed with the reversals, ramblings, and misrememberings.

C. Choice of images – Dublin, Consular Service, the arts, theatrical event, Earnest/ Lady Bracknell, cemetery up the hill, the courts, money, trousers, Zurich 1917, senile, friend of the famous, public monument, photography/ black and white affair, real blue/ empirical purple, sultry violets, caviar for the general public, Elasticated Bloomers, the world at large, monkish, worldly and bodily comforts, richness of human society, essentially private man, fornicating drunk. The images serve to paint a picture of the locale as Carr remembers it and, furthermore, imbue his reminiscences with a sense of grandiosity and hyperbole.

D. Choice of peculiar characteristics -- English dialect. Lout, sponging- indicative of British nationality. Rambling. The language is elevated in tone, though vague and often impractical.

E. The sound of the dialogue -- This varies by topic. Nostalgia tends towards fluidity and words of softer tonality. Insults are hard and coarse. However, the accent of this particular character would call for hard consonants and staccato articulation, particularly when experiencing moments of clarity or when attempting to sound particularly erudite.

F. Structure of lines and speeches -- The subtext of the dialogue, though not as yet evident to the audience, contains unreliability of Carr's memories and his understanding of Joyce as a person and how they change Joyce's character as he is seen on stage.

MOOD: Enlightening, pleasant, humorous.

#### Cycle 6:

Title: Lenin As He Knew Him

Summary of Action: Carr regains his composure and briefly waxes nostalgic about Zurich, another attempt to enthrall and impress his audience. He then introduces the audience to Lenin, describing him in a similar fashion to Joyce, persuading his audience to accept his perspective on the events and individuals depicted.

Purpose of Scene: Introduces Lenin as perceived by Carr and foreshadows Lenin's trajectory in the play. Presumes the audience's knowledge of historical events concerning the rise of communism in Russia. Further indicates Carr's sense of self-importance and failing memory. This is also a repetition of the previous cycle and, thus,



providing a clue to the audience of the repetitive pattern of events to follow.

Furthermore, while this is not the first time that Carr loses his train of thought, this monologue contains the first true “derailing” of Carr’s memory when he begins to inaccurately describe Lenin.

#### CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium
2. Perspiration:
  - a. Carr- medium-light
3. Stomach condition:
  - a. Carr- tense
4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- quick/deep

CARR (cont.) [verb- impress, enlighten]: Further recollections of a Consular Official in Whitest Switzerland. The Ups and Downs of Consular Life in Zurich During the Great War: A Sketch.

‘Twas in the bustling metropolis of swiftly gliding trams and greystone banking houses, of cosmopolitan restaurants on the great stone banks of the swiftly-gliding snot-green (mucus mutandis) Limmat River, of jeweled escapements and refugees of all kinds, e.g. **conflict** Lenin, there’s a point. .  
Lenin As I Knew Him. The Lenin I Knew. Halfway to the Finland Station with

V. I. Lenin: A Sketch. I well remember the first time I met Lenin, or as he was known on his library ticket, Vladimir Ilyich Ulyanov. To be in his presence was to be aware of a complex personality, enigmatic, magnetic, but not, I think, astigmatic, his piercing brown (if memory serves) eyes giving no hint of it. An essentially simple man, and yet an intellectual theoretician, bent, as I was already aware, on the seemingly impossible task of reshaping the civilized world into a federation of standing committees of workers' deputies. As I shook the hand of this dynamic, gnomic and yet not, I think, anemic stranger, who with his fine head of blond hair falling over his forehead had the clean-shaven look of a Scandinavian seafaring — **crisis** hello, hello, got the wrong chap, has he? — take no notice, all come out in the wash, that's the art of it. Fact of the matter, who (without benefit of historical perspective and the photograph album, Red Square packed to the corner stickers with camaraderie, and now for our main speaker, balding bearded in the three-piece suit, good God if it isn't Ulyanov! , knew him well, always sat between the window and Economics A—K etcetera) well, take away all that, and who was he to Radek or Radek to him, or Martov or Martinov, Plekhanov, or he to Ulyanov for that matter? — in Zurich in 1917? Café conspirators, so what? Snowballs in hell.

**resolution** Snowballs at all, Lenin he only had one chance in a million, remember the time they had the meeting? — Social Democrats for Civil War in Europe. Total attendance: four. Ulyanov, Mrs. Ulyanov, Zinoviev and a police spy. And now they want to know what was he like? What was he like,

Lenin, I am often asked. . To those of us who knew him Lenin's greatness was never in doubt.

**“Halfway to Finland Station with V. I. Lenin: A Sketch”- this plays on the book by Edmund Wilson, *To the Finland Station: A Study in the Writing and Acting of History*, which includes information regarding revolution (and includes information about Lenin).**

#### CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
2. Perspiration:
  - a. Carr- medium light
3. Stomach condition:
  - a. Carr- dyspeptic (distaste and admiration resulting in cognitive dissonance)
4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- normal/average

#### DIALOGUE

A. Choice of words – Initially, painting a picture of the locale outside of the three settings of the play. Carr did not know Lenin personally, and this is made evident through the particular descriptors utilized (astigmatic, anemic). Of note is Carr’s justification of his inaccuracy in describing Lenin: “without benefit of historical perspective and the photograph album”. Carr all but admits that his knowledge of Lenin is secondary, a knowledge of historical information procured well after his experiences in Zurich in which the “memory scenes” of the play take place.

B. Choice of phrases and sentence structure- Continues to be loose and rambling. One hard stop when Carr realizes he is describing someone other than Lenin (Peter the Great?).

C. Choice of images – bustling metropolis, gliding trams, greystone banking houses, cosmopolitan restaurants, stone banks of the swiftly-gliding snot-green (mucus mutandis) Limmat River, jeweled escapements, refugees, Lenin, halfway to Finland Station, library ticket, piercing brown (if memory serves) eyes, reshaping the civilized world, federation of standing committees of workers” deputies, gnomish, anemic, his fine head of blond hair falling over his forehead, clean-shaven look of a Scandinavian seafaring, the photograph album, Red Square packed to the corner stickers with camaraderie, balding bearded in the three-piece suit, between the window and Economics A—K, Zurich in 1917, café conspirators, snowballs in hell, the meeting... Total attendance: four. These images serve to paint a picture of the time, inundating the audience in detail to distract from the lack of cohesive, comprehensible knowledge regarding Carr’s subject matter.

D. Choice of peculiar characteristics -- English dialect. "Got the wrong chap, has he?"  
Phrasing and word choice again indicative of Carr's nationality. Carr's penchant for lists is a stalling tactic that gives the character time to get back to his intended message.

E. The sound of the dialogue -- Dialogue regarding Zurich retains the soft, lyrical quality. Dialogue in reference to Lenin contains a number of hard words (gnomic, dynamic, anemic, café conspirators).

F. Structure of lines and speeches -- The repetition of the fragments that are Carr's titles of the "chapters" in his memoir that include Lenin are a stalling tactic that allow him to gather his thoughts. The excessive use of descriptors in an elongated structure is indicative of Carr's unfamiliarity with Lenin as an individual. The interruption and rerouting of his description is also indicative of this lack of familiarity (and of Carr's issues with memorial accuracy).

MOOD: Nostalgic, political, disquieting. (Presuming an inherent suspicion of communism and its advocates.)

### Cycle 7

Title: Who's Tzara, Dada?

Summary of Action: Carr continues his attempt to educate and beguile his audience, efforts that center around self-promotion. Carr muses about Lenin's success. He then transitions to a specific location, Lenin's residence at 14 Spiegelgasse in Zurich. This leads Carr to recall a second revolution occurring at the time (the explanation of which he does not pursue until having elucidated the darker, dingier, and baser attractions of the city, though he does so with some pleasure). Carr goes on to introduce the

revolutionary concept of Dadaism and a cursory introduction of a particular figure that perpetuated its existence, Tristan Tzara. As this is a strange phenomenon, he moves to more familiar territory and again speaks of Switzerland and his recollections of the atmosphere of World War I.

Purpose of Scene: To introduce a third central character of the work, Tzara, and his philosophical art, Dadaism. This, too, is colored by Carr's understanding of the subject, the significance (nor definition) of which he cannot grasp. Firmly establishes the specifics of the locale and paints a broader picture of Zurich. Informs the audience that Carr romanticizes his participation in WWI. Furthermore, the final sentence of the cycle indicates that Carr struggles to maintain a firm grasp on his own identity.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium
2. Perspiration:
  - a. Carr- medium
3. Stomach condition:
  - a. Carr- tense
4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- slow/medium (getting a bit winded)

CARR (cont.) [verb- enthrall, persuade, entertain]: So why didn't you put a pound on him, you'd be a millionaire, like that chap who bet sixpence against the Titanic.

No. Truth of the matter, who'd have thought big oaks from a corner room at number 14 Spiegelgasse? now here's a thing: two revolutions formed in the same street. Face to face in Spiegelgasse! Street of Revolution! A sketch. Meet by the sadly-sliding chagrined Limmat River, strike west and immediately we find ourselves soaking wet, strike east and immediately we find ourselves in the Old Town, having left behind the banking bouncing metropolis of trampolines and chronometry of all kinds for here time has stopped in the riddled maze of alleyways and by the way you'd never believe a Swiss redlight district, pornographic fretwork shops, vice dens, get a grip on yourself; sorry, sorry, second right, third left — Spiegelgasse! — narrow, cobbled, high old houses in a solid rank, number 14 the house of the narrow cobbler himself, Kammerer his name, Lenin his tenant — and across the way at Number One, the Meierei Bar, crucible of antiart, cradle of Dada! !! **{conflict}** Who? What? Whatsisay Dada?? You remember Dada! — historical halfway house between Futurism and Surrealism, twixt Marinetti and André Breton, “tween the before-the-war-to-end-all-wars years and the between-the-wars years — Dada! — down with reason, logic, causality, coherence, tradition, proportion, sense and consequence, my art belongs to Dada “cos Dada “e treats me so — well then, Memories of Dada by a Consular Friend of the Famous in Old Zurich: A Sketch.

What did it do in the Great War, Dada, I am often asked. How did it begin? where did it? when? what was it, who named it and why Dada? These are just some of the questions that continue to baffle Dadaists the world over. To those of us who lived through it Dada was, topographically speaking, the high point of

Western European culture — I well remember as though it were yesteryear (oh where are they now?) how Hugo Ball — **{crisis}** or was it Hans Arp? yes! — no — Picabia, was it? — no, Tzara — yes! — wrote his name in the snow with a walking stick and said: There! I think I'll call it The Alps. **{resolution}** Oh the yes-no's of yesteryear. Whose only age done gone. Over the hills and far away the sixpounders pounding in howitzerland, no louder than the soft thud of snow falling off the roof— oh heaven! to be picked out — plucked out — blessed by the blood of a negligible wound and released into the folds of snow-covered hills— Oh, Switzerland! — unfurled like a white flag, pacific civilian Switzerland — the miraculous neutrality of it, the noncombatant impartiality of it, the non-aggression pacts of it, the international red cross of it — entente to the left, détente to the right, into the valley of the invalided blundered and wandered myself when young — Carr of the Consulate! — first name Henry, that much is beyond dispute, I'm mentioned in the books.

**Futurism: “a movement in art, music, and literature begun in Italy about 1909 and marked especially by an effort to give formal expression to the dynamic energy and movement of mechanical processes.” (Merriam-Webster)**

**Surrealism: “the principles, ideals, or practice of producing fantastic or incongruous imagery or effects in**



**art, literature, film, or theater by means of unnatural or irrational juxtapositions and combinations.”**

**(Merriam-Webster)**

**Marinetti: (French-Italian) Novelist, poet, dramatist. Founder of Futurism.**

**<https://www.britannica.com/biography/>**

**Filippo-Tommaso-Marinetti**

**André Breton: French poet, essayist, critic, and editor, chief promoter and**

**one of the founders of**

**the Surrealist movement.**

**<https://www.britannica.com/biography/>**

**Andre-Breton**

**“my art belongs to Dada”: Play on Cole**

**Porter song “My Heart Belongs to  
Daddy.”**

**<https://www.youtube.com/watch?v=qD9>**

**\_hnDJiGA**

**Hugo Ball: “he established Cabaret  
Voltaire, a central performance space  
for the Dada movement, of which he was  
a founder.”**

<https://www.britannica.com/biography/>

**Hugo-Ball**

**Hans Arp: “ French sculptor, painter, and poet who was one of the leaders of the European avant-garde in the arts during the first half of the 20th century.”**

[https://www.britannica.com/biography/J](https://www.britannica.com/biography/Jean-Arp)

**ean-Arp**

**Picabia: “French painter, illustrator, designer, writer, and editor, who was successively involved with the art movements Cubism, Dada, and Surrealism.”**

<https://www.britannica.com/biography/>

**Francis-Picabia**

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium-fast
2. Perspiration:
  - a. Carr- heavy
3. Stomach condition:
  - a. Carr- tense

4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- slow/medium

## DIALOGUE

A. Choice of words – Carr uses descriptive language for the locale and repetition, puns and interrogatives when failing to articulate, and, subsequently, mocking Dada. Of note is the description of Switzerland’s neutrality while, within the same cycle, he has asserted that two revolutions were forming in Zurich.

B. Choice of phrases and sentence structure- A significant increase in interruptions, indicating Carr has less coherence concerning the current subject. He is more comfortable with the unstructured descriptions that allow for spontaneous, extemporaneous verbiage.

C. Choice of images – the Titanic, big oaks, 14 Spiegelgasse, Street of Revolution, sadly-sliding chagrined Limmat River, soaking wet, banking bouncing metropolis of trampolines and chronometry, riddled maze of alleyways, Swiss redlight district, pornographic fretwork shops, vice dens, narrow, cobbled, high old houses in a solid rank, the Meierei Bar, Dada, Futurism and Surrealism, the Great War, topographically, high point of Western European culture, wrote his name in the snow with a walking stick, The Alps, over the hills and far away the sixpounders pounding in howitzerland, negligible wound, snow-covered hills, unfurled like a white flag, red cross. Carr is romanticizing the past. He is also utilizing descriptive language to distract from his unreliability as a source of accurate information.

D. Choice of peculiar characteristics – English dialect. Same rambling structure as previously experienced.

E. The sound of the dialogue -- Even more descriptive language. Carr relies on romanticized and generalized descriptions when his memory fails him, and these word choices soften the tone (distracting the audience from his uncertainty).

F. Structure of lines and speeches -- Carr's sentences are strung together without the anticipated pauses. Stoppard writes Carr's dialogue as a free-flowing phenomenon, exempt from grammatical structure. This could reference Tzara's free-association poetical style or Joyce's stream of consciousness narrative format. Interruptions indicate Carr's lack of knowledge, his perplexity in conceptualizing Dadaism, and his lack of direction in the trajectory of his speech.

MOOD: Bewildering, uncertain, mocking

### Cycle 8

Title: Certainly Uncertain of Everything But Carr

Summary of Action: Carr humbles himself before the audience by allowing that some of what he professes may not be entirely accurate. He further attempts to charm the audience with his sense of humor and nostalgic reminiscences.

Purpose of Scene: If the audience presumed before that Carr was an untrustworthy narrator, they are now made certain of this fact from his own mouth.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-fast

2. Perspiration:
  - a. Carr- heavy
3. Stomach condition:
  - a. Carr- tense
4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- slow/medium

CARR (Cont.) [verb: hedge]:**conflict** For the rest I'd be willing to enter into discussion but not if you don't mind correspondence, into matters of detail and chronology — I stand open to correction on all points, **crisis** except for my height which can't be far off, and the success of my performance, which I remember clearly, in the demanding role of Ernest (not Ernest, the other one) — **resolution** that, and the sense of sheer relief at arriving in a state of rest, namely Switzerland, the still centre of the wheel of war. That's really the thing—

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
2. Perspiration:
  - a. Carr- heavy
3. Stomach condition:
  - a. Carr- tense

4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr slow/medium

#### Dialogue

A. Choice of words – chronology, rest, wheel of war. Less confidence in language- “open to correction”, “not Earnest, the other one”.

B. Choice of phrases and sentence structure- stream of consciousness with Carr’s customary interruptions.

C. Choice of images – height, Wilde, Switzerland “center of the wheel of war” These images serve to recap Carr’s musings. They are disjointed, as is Carr’s state of mind at this point.

D. Choice of peculiar characteristics – English dialect. Same as previously noted.

E. The sound of the dialogue – Softer words- a recurrence of the “s” sound.

F. Structure of lines and speeches -- Carr’s attempt to find even footing and redirect the conversation between himself and the audience to something he need not question.

MOOD: transitional, questioning

**The following scenes mirror the opening scene of The Importance of Being**

**Earnest: the interaction between Algernon and Lane. Cycles 9-13.**

#### Cycle 9

Title: The Fusion of Carr and Algernon

Summary of Action: Carr discusses the war with Bennett, his personality fusing with that of Wilde's Algernon. He patronizes Bennett, iterating his superiority. Bennett provides information regarding the current state of the war, intentionally mocking and belittling Carr through his sardonic phrasing. Carr dictates his preferred wardrobe for the day. (There is a reset and the action is repeated.)

Purpose of Scene: The audience is introduced to the fusion of Carr's memories with Wilde's play. The relationship between Bennett and Carr is established.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-slow
  - b. Bennett- slow
2. Perspiration:
  - a. Carr- medium
  - b. Bennett- dry
3. Stomach condition:
  - a. Carr- unsettled
  - b. Bennett- normal
4. Muscle tension:
  - a. Carr- loose
  - b. Bennett- taut
5. Breathing: rate, depth
  - a. Carr- normal/average
  - b. Bennett- normal/average

CARR (cont.) [verb- convince]: — the first thing to grasp about Switzerland is that there is no war here. Even when there is war everywhere else, there is no war in Switzerland.

BENNETT[verb- humor]: Yes, sir.

CARR[verb- enlighten]: It is this complete absence of bellicosity, coupled with an ostentatious punctuality of public clocks, that gives the place its reassuring air of permanence. Switzerland, one instinctively feels, will not go away. Nor will it turn into somewhere else. You have no doubt heard allusions to the beneficial quality of the Swiss air, Bennett. The quality referred to is permanence.

BENNETT[verb- humor]: Yes, sir.

CARR[verb-instruct]: Desperate men who have heard the clocks strike thirteen in Alsace, in Trieste, in Serbia and Montenegro, who have felt the ground shift beneath them in Estonia, Austro-Hungary and the Ottoman Empire, arrive in Switzerland and after a few deep breaths find that the ringing and buzzing in their ears has regulated itself into a soothing tick-tock, and that the ground beneath their feet, while invariably sloping, is as steady as an alp. Tonight I incline to the theatre; get me out the straight cut trouser with the blue satin stripe and the silk cutaway. I'll wear the opal studs.

{conflict}BENNETT [verb- comply]: Yes, sir. I have put the newspapers and telegrams on the sideboard, sir.

CARR[verb- enquire]: Is there anything of interest?



BENNETT[verb- delude]: The *Neue Züricher Zeitung* and the *Züricher Post* .

announce, respectively, an important Allied and German victory, each side gaining ground after inflicting heavy casualties on the other with little loss to itself.

{crisis}CARR[verb- boast, reassert superiority]: Ah — yes . . . the war! Poor devils!

How I wish I could get back to the trenches! — to my comrades in arms— the wonderful spirit out there in the mud and wire — the brave days and fearful nights. Bliss it was to see the dawn! To be alive was very heaven! Never in the whole history of human conflict was there anything to match the carnage God's blood! , the shot and shell! — graveyard stench ! — Christ Jesu! — deserted by simpletons, they damn us to hell — ora pro nobis — quick ! no, get me out! — I think to match the carnation, oxblood shot-silk cravat, starched, creased just so, asserted by a simple pin, the damask lapels or a brown, no, biscuit— no — get me out the straight cut trouser with the blue satin stripe and the silk cutaway. I'll wear the opal studs.

BENNETT [verb- dismiss]: Yes, sir. I have put the newspapers and telegrams on the sideboard, sir.

CARR[verb-enquire ]: Is there anything of interest?

BENNETT[verb- humor]: The war continues to dominate the newspapers, sir.

{resolution}CARR[verb- impress]: Ah yes... the war, always the war...

I was in Savile Row when I heard the news, talking to the head cutter at Drewitt and Madge in a hounds-tooth check slightly flared behind the knee, quite unusual. Old Drewit, or Madge, came in and told me. Never trusted the

Hun, I remarked. Boche, he replied, and I, at that time unfamiliar with the appellation, turned on my heel and walked into Trimmitt and Punch where I ordered a complete suit of Harris knicker-bockers with hacking vents. By the time they were ready, I was in France. Great days! Dawn breaking over no-man's-land. Dewdrops glistening on the poppies in the early morning sun- All quiet on the Western Front... Tickety boo, tickety boo, tickety boo...

**(All quiet on the western front- lack of visible**

**change- would be capitalized if**

**referencing the novel of the same name**

**by Erich Maria Remarque. Refers to**

**experience of WWI.**

**Tickety boo- all in good order)**

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
  - b. Bennett- slow
2. Perspiration:
  - a. Carr- medium light
  - b. Bennett- dry
3. Stomach condition:
  - a. Carr- unsettled
  - b. Bennett- normal
4. Muscle tension:

- a. Carr- taut
  - b. Bennett- taut
5. Breathing: rate, depth
- a. Carr- normal/average
  - b. Bennett- normal/average

## DIALOGUE

A. Choice of words – no war here, absence of bellicosity, punctuality of public clocks, reassuring air of permanence, desperate men, soothing tick-tock, (references to clothing), is there anything of interest, victory, heavy casualties, little loss, the war, get me out! The juxtaposition of confidence and erratic insecurity is evident in the word choice. Carr attempts to maintain his bourgeois attitude but succumbs to visceral reflections of warfare.

B. Choice of phrases and sentence structure- Carr's sentences are indulgent in length and descriptive language. Bennett's lines are shorter, more succinct, and with an air of insouciance.

C. Choice of images – Switzerland, the ground beneath their feet, while invariably sloping, is as steady as an alp, the theatre, Allied and German victory, trenches, mud and wire, carnage, the shot and shell, graveyard stench, carnation, oxblood shot-silk cravat, starched, creased just so, asserted by a simple pin, the damask lapels... brown... biscuit straight cut trouser with the blue satin stripe and the silk cutaway, opal studs, newspapers and telegrams, sideboard, the war, Savile Row, a hounds-tooth check slightly flared behind the knee, Trimmitt and Punch, a complete suit of Harris knicker-bockers with hacking vents, Dawn breaking over no-man's-land. Dewdrops

glistening on the poppies in the early morning sun, All quiet on the Western Front: Emphasis on war and apparel. Carr speaks almost entirely in imagery. The vivid descriptions of warfare generate an impression of duty (serving country and fellow man). The detailed descriptions of clothing, meanwhile, serve to illustrate that Carr is sophisticated, a man with impeccable taste interested in the finer things. As in Wilde's *The Importance of Being Earnest*, the trivial elements of life are juxtaposed with the seriousness of the characters (or their extreme earnestness); however, in this case, the circumstances of the war provides the seriousness and subsequent convictions for Carr.

D. Choice of peculiar characteristics -- English dialect. Repetition of "sir" indicating a (begrudging) tone of servility from Bennett.

E. The sound of the dialogue – There is a variety, though the words tend to end in crisp consonants. In comparing this scene to the beginning of *The Importance of Being Earnest*, Bennett's (Lane's) lines are characteristically brief. This is indicative of the suppressed feelings of the servant about his master. This harkens back to the tradition of Western drama that presents servants as more knowledgeable characters. Furthermore, Carr (Algernon), verbose and flippant, foils Bennett's linguistic proclivities. Combined, these two manners of speech that resembles a quarter note and whole note, one following the other with a vivace tempo that exemplifies the lively nature of the discourse.

F. Structure of lines and speeches -- Carr is oblivious to the hypocrisy pointed out by Bennett regarding the war.

MOOD: Indulgent, referential, humorous

## Cycle 10

Title: Of Callers and Inconsiderate Spies

Summary of Action: Bennett informs Carr that Tzara has visited, leaving his card. Carr inquires as to the personality and position of his visitor, and complains to Bennett of the “type” (his presumption of Tzara) that inconveniences the people of Zurich. Bennett humors Carr’s rantings.

Purpose of Scene: A prelude for Tzara’s introduction. Carr further takes on Algernon’s speech. The audience sees Carr lose his grip on his composure, and thus on his constructed reality. Carr’s ranting about spies and conspirators reflect his frustration with his work for the Consul-- this is true for both his actual self, who had little-to-no dealings with these mysterious individuals, and his idealized self, who has been charged with rooting out these individuals.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-slow
  - b. Bennett- slow
2. Perspiration:
  - a. Carr- medium light
  - b. Bennett- dry
3. Stomach condition:
  - a. Carr- normal
  - b. Bennett- normal

4. Muscle tension:
  - a. Carr- loose
  - b. Bennett- taut
5. Breathing: rate, depth
  - a. Carr- normal/average
  - b. Bennett- normal/average

{conflict}BENNETT[verb- notify]: A gentleman called, sir. He did not wait.

CARR[verb- inquire]: What did he want?

BENNETT[verb-inform ]: He did not vouchsafe his business, sir. He left his card.

CARR[verb- quip]: “Tristan Tzara. Dada Dada Dada. “ Did he have a stutter?

BENNETT[verb- describe]: He spoke French with a Romanian accent, and wore a  
monocle.

CARR[verb- complain]: He is obviously trying to pass himself off as a spy. It is a form  
of vanity widely indulged in in Zurich during a European war, I believe, and  
adds greatly to the inconveniences caused by the crowds of real spies who  
conspire to fill the Odeon and the Terrasse, and make it almost impossible to get  
a table at either.

BENNETT[verb- disregard]: I have noticed him with a group of friends at the Terrasse,  
sir. Whether they were conspirators I could not, of course, tell.

{crisis}CARR[verb-pontificate]: To masquerade as a conspirator, or at any rate to  
speak French with a Romanian accent and wear a monocle, is at least as  
wicked as to be one; in fact, rather more wicked, since it gives a dishonest

impression of perfidy, and, moreover, makes the over-crowding in the cafés gratuitous, being the result neither of genuine intrigue nor bona fide treachery — was it not, after all, La Rochefoucauld in his Maxims who had it that in Zurich in Spring in wartime a gentleman is hard put to find a vacant seat for the spurious spies peeping at police spies spying on spies eyeing counter.spies what a bloody county even the cheese has got holes in it!! (*Off the rails again. CARR has, on the above words, done violence to the inside of a cheese sandwich.*)     {resolution}(finishing business with sandwich)

**[Reminiscent of Jack’s accusation on line 195 of TIOBE: Jack accuses Algy of being “like a dentist” and condemns the false impression provided when one speaks like a dentist but is not a dentist.**

**La Rochefoucauld was a nobleman of 17<sup>th</sup> century France and an author of maxims and memoirs.**

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium-fast
  - b. Bennett- slow/calm
2. Perspiration:

- a. Carr- medium light
  - b. Bennett- dry
3. Stomach condition:
- a. Carr- churning
  - b. Bennett- normal
4. Muscle tension : [flaccid, loose, taut, clenched, strained]
- a. Carr- clenched
  - b. Bennett- taut
5. Breathing: rate, depth
- a. Carr- quick/medium
  - b. Bennett- normal/average

## DIALOGUE

A. Choice of words – conspirator, spy, monocle, wicked, dishonest, treachery, Dada, cheese (swiss) The word choice again illustrates the potential for intrigue. Though adapted from a quotation, “swiss” cheese is ironic due to the setting (Switzerland).

B. Choice of phrases and sentence structure- Carr is effusive in his musings on the state of Zurich due to the influx of spies and conspirators from various factions. Bennett replies curtly, tolerating his employer’s idiosyncrasies. The structure of the lines has taken on a Wildean tone, utilizing an increased number of lengthy clauses that relate back to the initial idea of a phrase; furthermore, Wilde’s use of quips and witticisms are visible.

C. Choice of images – card (calling card), monocle, crowds, spies, cafes

Indicative of lively society and the presence of intrigue.



D. Choice of peculiar characteristics – English dialect. Taking on Wilde’s style of dialogue. Longer sentences, formal address between employee and employer.

E. The sound of the dialogue -- Fluid language from Carr juxtaposed with curt, informative phrases from Bennett.

F. Structure of lines and speeches -- Bennett divulges only the minimum amount of information, suggesting that he knows more than he states (a trope in the master/servant dichotomy).

MOOD: humorous, nonsensical

### Cycle 11

Title: Classes and Glasses

Summary of Action: Bennett apprises Carr of revolutionary stirring among the working classes in Russia. Carr reproaches Bennett for Bennett’s theft of his champagne.

Purpose of Scene: This scene serves as an introduction of future discussion of Russian revolution between the characters fictionalized by Carr. It provides information important to Carr’s later assertions that he could have prevented Lenin’s return to Russia had he not believed Bennet’s lies and not succumbed to his desire for Cecily.

Carr is oblivious to Bennett’s subtext, just as Bennett is immune to Carr’s.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium/slow
  - b. Bennett- slow/calm
2. Perspiration:

- a. Carr- medium light
  - b. Bennett- dry
3. Stomach condition:
- a. Carr- unsettled
  - b. Bennett- normal
4. Muscle tension:
- a. Carr- loose
  - b. Bennett- taut
5. Breathing: rate, depth
- a. Carr- normal/average
  - b. Bennett- normal/average

BENNETT[verb- serve]: Yes, sir. I have put the newspapers and telegrams on the sideboard, sir.

CARR[verb- pester]: Is there anything of interest?

{conflict}BENNETT[verb- entice]: There is a revolution in Russia, sir.

CARR[verb- assess]: Really? What sort of revolution?

BENNETT[verb- jab]: A social revolution, sir.

CARR[verb- dismiss]: A social revolution? Unaccompanied women smoking at the Opera,  
that sort of thing?

BENNETT[verb- criticize]: Not precisely that, sir. It is more in the nature of a revolution of classes contraposed by the fissiparous disequilibrium of Russian society.

**Fissiparous: (Merriam-Webster)**

**Tending to break up into parts.**

CARR[verb- accost]: What do you mean, classes?

BENNETT[verb- jab]: Masters and servants. As it were. Sir.

CARR[verb- scoff]: Oh. Masters and servants. Classes.

BENNETT[verb- warn]: There have been scenes of violence.

{crisis}CARR[verb- chastise]: I see. Well, I'm not in the least bit surprised, Bennett. I

don't wish to appear wise after the event, but anyone with half an acquaintance with Russian society could see that the day was not far off before the exploited class, disillusioned by the neglect of its interests, alarmed by the falling value of the rouble, and above all goaded beyond endurance by the insolent rapacity of its servants, should turn upon those butlers, footmen, cooks, valets . . .

**{resolution}** Parenthetically, Bennett, I see from your book that on Thursday night when Mr. Tzara was dining with me, eight bottles of champagne are entered as having been consumed. I have had previous occasion to speak to you of the virtues of moderation, Bennett: this time I will only say, remember Russia.

**(Wilde, lines 17-28, champagne)**

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
  - b. Bennett- slow/calm
2. Perspiration:

- a. Carr- medium
- b. Bennett- dry
- 3. Stomach condition:
  - a. Carr- tense
  - b. Bennett- normal
- 4. Muscle tension:
  - a. Carr- taut
  - b. Bennett- taut
- 5. Breathing: rate, depth
  - a. Carr- quick/medium
  - b. Bennett- normal/average

## DIALOGUE

A. Choice of words – revolution, disequilibrium, masters and servants, class, disillusioned, rapacity, Russia Therein are thematic elements relevant to the political aspects of the play. The interconnectivity of issues addressed by both Lenin and Wilde.

B. Choice of phrases and sentence structure- Repetition of structures viewed in previous scene.

C. Choice of images – Russia, masters and servants (butlers, footmen, cooks, valets). These images act as a reintroduction for Lenin’s presence in the play.

D. Choice of peculiar characteristics – English dialect. Repetition of characteristics as viewed in previous scene.

E. The sound of the dialogue – Bennett’s language takes on an even harder and more derisive tone. However, Carr’s dialogue also hardens as he “lectures” Bennett.

F. Structure of lines and speeches -- Bennett's tone is an attempt to disclose that Carr is a hypocrite, though his intentions are lost on Carr. Carr hints at Bennett's "rapacity" as a precursor to the downfall of modern civilization.

MOOD: expectant, flippant

## Cycle 12

Title: Revolutionary Free Association

Summary of Action: Bennet educates Carr about the events in Russia and informs him that Tzara made an appearance at the residence. Carr rebukes Bennett in his flippancy and presumptuousness at categorizing Tzara as "riff-raff".

Purpose of Scene: The initial introduction of Tzara into the scene that has heretofore stagnated. Progression of the plot, as there is nothing left for Bennett and Carr to discuss.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-slow
  - b. Bennett- slow
2. Perspiration:
  - a. Carr- medium light
  - b. Bennett- dry
3. Stomach condition:
  - a. Carr- normal
  - b. Bennett- normal

4. Muscle tension:
  - a. Carr- loose
  - b. Bennett- taut
5. Breathing: rate, depth
  - a. Carr- normal/average
  - b. Bennett- normal/average

BENNETT[verb-notify]: Yes, sir. I have put the newspapers and telegrams on the sideboard, sir.

CARR[verb- inquire]: Is there anything of interest?

BENNETT[verb- inform]: The Tsar has now abdicated, sir. There is a Provisional Government headed by Prince Lvov, with Guchkov as Minister of War, Milyukov Foreign Minister and the Socialist Kerensky as Minister of Justice. The inclusion of Kerensky is calculated to recommend the Government to a broad base of the common people, but effective authority has already been challenged by a committee of workers' deputies, or "Soviet", which has for the moment united all shades of socialist opinion. However, there is no immediate prospect of the Socialists seizing power, for the revolution is regarded by them as the fulfilment of Karl Marx's prophecy of a bourgeois capitalist era in Russia's progress towards socialism. According to Marx, there is no way for a country to leap from autocracy to socialism: while the ultimate triumph of socialism is inevitable, being the necessary end of the process of dialectical materialism, it must be preceded by a bourgeois capitalist stage of development. When the time is ripe, and not before, there will be a further revolution, led by

the organized industrial workers, or “Proletariat”. Thus, it is the duty of Russian Marxists to welcome the present bourgeois revolution, even though it might take several generations to get through. As things stand, therefore, if one can be certain of anything it is -that Russia is set fair to become a parliamentary democracy on the British model.

**Kerensky: Aleksandr Kerensky, “a moderate socialist revolutionary” served as the head of the Russian Provisional Government.**

**<https://www.britannica.com/biography/>**

**Aleksandr-Kerensky**

CARR[verb- prompt]: Newspapers or coded telegram?

{conflict} BENNETT[verb- disclose]: General rumour put about Zurich by the crowds of spies, counter-spies, radicals, artists and riff-raff of all kinds. Mr. Tzara called, sir. He did not wait.

{crisis} CARR[verb- rebuke]: I’m not sure that I approve of your taking up this modish novelty of “free association”, Bennett.

BENNETT[verb- clarify]: I’m sorry, sir. It is only that Mr. Tzara being an artist —

{resolution} CARR[verb: reprimand]: I will not have you passing moral judgements on my friends. If Mr. Tzara is an artist that is his misfortune.

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium

- b. Bennett- medium
- 2. Perspiration:
  - a. Carr- medium light
  - b. Bennett- light
- 3. Stomach condition:
  - a. Carr- dyspeptic
  - b. Bennett- tense
- 4. Muscle tension:
  - a. Carr- taut
  - b. Bennett- taut
- 5. Breathing: rate, depth
  - a. Carr- quick/medium
  - b. Bennett- quick/deep

## DIALOGUE

A. Choice of words – common people, socialist opinion, Marx’s prophesy, autocracy to socialism, dialectical materialism, bourgeois capitalist, when the time is ripe, parliamentary democracy, spies, counter-spies, radicals, artists, riff-raff: Bennett’s use of politically charged words indicates his intelligence and political stance. The association of artists and riff-raff are similar to Lenin’s distaste for art that does not support the socialist agenda, observed later in the play.

B. Choice of phrases and sentence structure- In this cycle, it is Bennett who is verbose in his explanation of the political happenings in Russia. Carr has little to say,



presumably due to his ignorance of, or disinterest in, the subject. This indicates that Carr's memories, his creations, may be worldlier than he is.

C. Choice of images – Tsar, Russia, Proletariat, spies, artists, riff-raff (political opinions): Political and artistic concepts are introduced, though with little significance at this point, to foreshadow important information yet to come.

D. Choice of peculiar characteristics -- English dialect. Bennett becomes impassioned and precise in his language when discussing the socialist revolution. Carr becomes defensive and deflects with shorter, less profound articulations.

E. The sound of the dialogue -- Bennett's words are stiff and perfunctory, leaving no doubt as to his alliance.

F. Structure of lines and speeches -- Bennett's subtext is his support of the revolution. Carr's only evident subtext is a warning in regards to Bennett's unrestricted expression of opinions of the society kept by Carr.

MOOD: Anticipatory, unexpected (Bennett's sudden monologue)

### Cycle 13

Title: Duped Even in Memory

Summary of Action: Bennet informs Carr of the state of affairs in Russia and misleads Carr about his instructions from the minister.

Purpose of Scene: Provides an underlying intention for Carr in his later interactions with Cecily and his view of his own importance in history as one who might have prevented Lenin's success. Firmly establishes Bennett's revolutionary sympathies.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-slow
  - b. Bennett- slow
2. Perspiration:
  - a. Carr- medium light
  - b. Bennett- dry
3. Stomach condition:
  - a. Carr- unsettled
  - b. Bennett- normal
4. Muscle tension:
  - a. Carr- loose
  - b. Bennett- taut
5. Breathing: rate, depth
  - a. Carr- normal/average
  - b. Bennett- normal/average

BENNETT [verb- notify]: Yes, sir. I have put the newspapers and telegrams on the sideboard, sir.

CARR [verb- pester]: Is there anything of interest?

BENNETT [verb- sway]: In St Petersburg, the Provisional Government has now declared its intention to carry on the war. However, the committee of workers' deputies, or Soviet, consider the war to be nothing more than an imperialist adventure carried on at the expense of workers of both sides. To co-operate in

this adventure is to be stigmatized in a novel phrase which seems to translate as a “lickspittle capitalist lackey”, unnecessarily offensive in my view.

CARR[verb- dismiss] (Languidly): I’m not sure that I’m much interested in your views, Bennett.

**(Line 37, Wilde, “I’m not sure I’m much interested in your family life, Lane.”)**

BENNETT[verb- lure] (Apologetically): They’re not particularly interesting, sir.

However, there is a more extreme position put forward by the Bolshevik party. The Bolshevik line is that some unspecified but unique property of the Russian situation, unforeseen by Marx, has caused the bourgeois-capitalist era of Russian history to be compressed into the last few days, and that the time for the proletarian revolution is now ripe, But the Bolsheviks are a small minority in the Soviet, and their leader, Vladimir Ulyanov, also known as Lenin, has been in exile since the abortive 1905 revolution and is in fact living in Zurich.

CARR[verb- suffer]: Naturally.

{conflict}BENNETT[verb- prod, deceive] : Yes, sir — if I may quote La

Rochefoucauld, “Quel pays sanguinaire, meme le fromage est plein des trous”. Lenin is desperately trying to return to Russia but naturally the Allies will not allow him free passage. Since Lenin is almost alone in proclaiming the Bolshevik orthodoxy, which is indeed his creation, his views at present count for nothing in St Petersburg. A betting man would lay odds of about a

million to one against Lenin's view prevailing. However, it is suggested that you take all steps to ascertain his plans.

**“Quel pays sanguinaire, meme le fromage est plein des trous”: What a bloody country, even the cheese is full of holes.**

{crisis}CARR[verb- disbelieve]: I ascertain Lenin's plans?

BENNETT[verb- assure]: Telegram from the Minister.

*(He starts to leave.)*

CARR[verb- doubt]: A million to one.

BENNETT[verb- goad]: I'd put a pound on him, sir.

CARR[verb- probe]: You know him?

{resolution}BENNETT[verb- deceive]: I do, sir. And if any doubt remained, the British

Secret Service assures us that the man to watch is Kerensky.

*(Exit BENNETT.)*

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
  - b. Bennett- medium
2. Perspiration:
  - a. Carr- medium
  - b. Bennett- light
3. Stomach condition:

- a. Carr- churning
  - b. Bennett- tense
4. Muscle tension:
- a. Carr- taut
  - b. Bennett- taut
5. Breathing: rate, depth
- a. Carr- quick/deep
  - b. Bennett- quick/medium

## DIALOGUE

A. Choice of words – War, imperialist adventure, expense of the workers, “lickspittle capitalist lackey”, more extreme position, history to be compressed, proletarian revolution, exile, La Rochefoucauld (in French), assures: Bennett’s choice of words again asserts that he is more knowledgeable than Carr about the state of political affairs in question. Furthermore, he makes use of the La Rochefoucauld quote in the original French, in comparison to Carr’s less sophisticated English translation.

B. Choice of phrases and sentence structure- Once again, as the subject matter remains the same, Bennett’s dialogue is composed of longer sentences. His explanations are lengthy; however, his disclosure of relevant information and opinions are shorter and, thus, assertive. Carr’s lines are shorter, initially indicative of insouciance; however, his later inquiries and musings indicate apprehension.

C. Choice of images – war, imperialist, workers, lackey, revolution, exile: The images indicate a political atmosphere.

D. Choice of peculiar characteristics -- English dialect. Similar to previous scenes.

E. The sound of the dialogue --Bennett's words are more fluid, indicative of his duplicity in diverting Carr's attention from Lenin to Kerensky.

F. Structure of lines and speeches -- Bennett overwhelms Carr with information and then simplifies his dialogue to make direct assertions. Carr cannot perceive the subtext, but audiences should not fail to interpret Bennett's conspiratorial intentions supplied by Stoppard through his dialogue. Bennett, therefore, should be the focal character when lying to Carr, thereby allowing the audience to attune to the important information of the scene.

MOOD: Conspiratorial

#### Cycle 14

Title: Stereotypes, or The Play's the Thing!

Summary of Action: Tzara greets Carr and, briefly, confesses his desire to marry Gwen. Joyce attempts to elicit funds from Carr while simultaneously making an effort to persuade him to act in his production of *The Importance of Being Earnest*. Gwen assists Joyce in persuading Carr. Additionally, Tzara shocks the other characters with his opinions on art.

Purpose of Scene: Introduces the impetus of Wilde's play. Signifies Carr's perception regarding these historic figures. Conveys Tzara's position on art.

CHARACTER: Initial

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium-slow

- c. Tzara- medium-slow
  - d. Joyce- medium-slow
  - e. Gwen- medium slow
2. Perspiration:
- a. Bennett- dry
  - b. Carr- medium light
  - c. Tzara- medium
  - d. Joyce- medium
  - e. Gwen- medium light
3. Stomach condition:
- a. Bennett- normal
  - b. Carr- unsettled
  - c. Tzara- normal
  - d. Joyce- tense
  - e. Gwen- normal
4. Muscle tension:
- a. Bennett- taut
  - b. Carr- loose
  - c. Tzara- loose
  - d. Joyce- taut
  - e. Gwen- taut
5. Breathing: rate, depth
- a. Bennett- normal/average

- b. Carr- normal/average
- c. Tzara- quick/medium
- d. Joyce- quick/medium
- e. Gwen- quick/medium

CARR[verb- muse]: Bennett seems to be showing alarming signs of irony. I have always found that irony among the lower orders is the first sign of an awakening social consciousness. It remains to be seen whether it will grow into an armed seizure of the means of production, distribution and exchange, or spend itself in liberal journalism.

BENNETT[verb: announce]: Mr. Tzara.

CARR[verb: greet]: How are you, my dear Tristan. What brings you here?

TZARA[verb: accost]: Plaizure, plaisure! What else? Eating ez usual, I see ‘Enri?!-

‘allo- ‘allo, what is all the teapots etcetera? Somebody comink? It is Gwendolyn I hopp!- I luff ‘er, ‘Enri- I have come by tram expressly to propose a marriage- ah- ha!-

**(Above: Mirrors TIOBE,  
Act I, Scene I, lines 49-80,  
condensed)**

BENNETT[verb: announce]: Miss Gwendolyn and Mr. Joyce.

JOYCE[verb: greet]: Top o” the morning!- James Joyce!

I hope you’ll allow me to voice

My regrets in advance

For coming on the off-chance-



B'jasus I hadn't much choice!

CARR[verb- misunderstand]: I... Sorry... Would you say that again?

JOYCE[verb- explain]: Begob,- I'd better explain

I'm told that you are a-

TZARA[verb- hail]: Miss Carr!

GWEN[verb- notice]: Mr. Tzara!

JOYCE[verb- impress]: B'Jasus". Joyce is the name.

GWEN[verb- excite]: I'm sorry- how terribly rude!

Henry- Mr. Joyce!

CARR[verb- receive]: How d'you do?

JOYCE[verb- accept]: Delighted

TZARA[verb- greet]: Good day!

JOYCE[verb- beg pardon]: I just wanted to say

How sorry I am to intrude!

CARR[verb- deride]: Tell me... are you some kind of poet?

JOYCE[verb- celebrate (rejoyce)]: You know my work?

CARR[verb- ruminate]: No- it's

Something about the deliv'ry-

Can't quite-

JOYCE[verb- prompt]: Irish.

CARR [verb- josh]: From Lim'rick?

JOYCE [associate]: No- Dublin, don't tell me you know it!

GWEN [verb- implore]: He's a poor writer-

JOYCE [correct]: Aha!

A fine writer who writes caviar

For the general, hence poor-

TZARA[verb- jibe]: Wants to touch you for sure.

JOYCE [verb- censure]: I'm addressing my friend, Mr....

CARR[verb- puff up]: Carr.

GWEN [verb- elucidate]: Mr. Tzara writes poetry and sculpts,

With quite unexpected results.

I'm told he recites

And on Saturday nights

Does all kinds of things for adults.

JOYCE[verb- redirect]: I really don't think Mr. Carr-

Is interested much in da-dah-

TZARA[verb- correct]: We say it like DAH-da.

JOYCE[verb- sway]: The fact is I'm rather

Hard up.

CARR[verb- reject]: Yes, I'm told that you are.

If it's money you want, I'm afraid...

{conflict}GWEN[verb- beseech]: Oh, Henry!- he's mounting a play,

And Mr. Joyce thought

Your official support...

CARR[verb- approve]: Ah...!

JOYCE[verb- solicit]: And a couple of pounds till I'm paid.

CAR[verb- acquiesce]: I don't see why not. For my part,

H.M.G. is considered pro art.

TZARA[verb- declare]: Consider me anti.

GWEN[verb- query]: Consider your Auntie?

JOYCE[verb- request]: A pound would do for a start.

CARR[verb- admit]: The Boche put on culture a-plenty

For Swiss, what's the word?

**(Boche: German)**

JOYCE[verb-supply]: Cognoscenti.

**(cognoscenti- people well informed**

**about a particular subject)**

CARR[verb- praise]: It's worth fifty tanks

JOYCE[verb- appeal]: Or twenty-five francs

CARR[verb- commend]: Now... British culture...

JOYCE[verb- parlay]: I'll take twenty.

{crisis} TZARA[verb- disrepute]: Culture and reason!

JOYCE[verb- haggle]: Fifteen.

TZARA[verb- criticize]: They give us the mincing machine!

GWEN[verb- chide]: That's awf'ly profound.

JOYCE[verb- beseech]: Could you lend me a pound?

TZARA[verb- pronounce]: All literature is obscene!

The classics- tradition- vomit on it!

GWEN[verb- refute]: Oh!

TZARA[verb- expound]: Beethoven Mozart! I spit on it!

GWEN[verb- disapprove]: Oh!

TZARA[verb-explicate]: Everything's chance!

GWEN[verb- reprove]: Consider you aunts.

TZARA[verb- defy]: Causality- logic- I sssssh-

GWEN[verb- interject]: -awf'ly profound

JOYCE [verb- pursue]: Could you lend me a pound?

GWEN[verb- exclaim]: I thought he was going to say "Shit on it".

CARR[verb- propose]: By jove, I've got it! *Iolanthe!*

**(*Iolanthe*- Gilbert and Sullivan operetta)**

TZARA[verb- lambaste]: *Obscene!*

CARR[verb- misinterpret]: Is it?

TZARA[verb- abjure]: Avanti!

Gut'n tag! Adios!

GWEN[verb- dismiss]: Au revoir!

TZARA[verb- withdraw]: Vamanos!

BENNETT[verb- jibe]: Give my regards to your auntie.

{resolution} JOYCE[verb- recapitulate]: A Romanian poet I met

Used a system he based on roulette.

His reliance on chance

Was a def'nite advance

And yet... and yet... and yet...

An impromptu poet of Hibernia

Rhymed himself into a hernia.  
He became quite adept  
At the practice except  
For occasional anti-climaxes.  
When I want to leave things in the air  
I say, "Excuse me, I've got to repair  
To my book about Bloom-"  
And just leave the room.

CARR[verb- recompose]: Well, let us resume. *Zurich By One Who Was There.*

**(A scene done entirely in limerick form,  
referential to Joyce's poetry.)**

CHARACTER: Final

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium
  - c. Tzara- medium-fast
  - d. Joyce- medium
  - e. Gwen- medium-fast
2. Perspiration:
  - a. Bennett- dry
  - b. Carr- medium light
  - c. Tzara- heavy

- d. Joyce- medium
  - e. Gwen- medium light
3. Stomach condition:
- a. Bennett- normal
  - b. Carr- tense
  - c. Tzara- boiling
  - d. Joyce- clenched
  - e. Gwen- clenched
4. Muscle tension:
- a. Bennett- loose
  - b. Carr- taut
  - c. Tzara- strained
  - d. Joyce- taut
  - e. Gwen- taut
5. Breathing: rate, depth
- a. Bennett- normal/average
  - b. Carr- quick/medium
  - c. Tzara- quick/medium
  - d. Joyce- quick/medium
  - e. Gwen- quick/deep

## Dialogue

A. Choice of words – Awakening social consciousness, pleasure, eating, propose a marriage, top o’ the morning, b’jasus, begob, poet, Lim’rick, poor writer, caviar for

the... poor, things for adults, hard up, official support, anti/auntie, cognoscenti, British culture, mincing machine, awf'ly profound, obscene, classics, tradition, vomit, spit, chance, causality, logic, roulette, anti-climaxes. The variety of words propound the hyperbolic proclivities of Carr's memory and serve to provide a glimpse into the characteristics of the two artists.

B. Choice of phrases and sentence structure- The exaggerated French/Romanian accent of Tzara and the use of limerick demonstrate Carr's need to shuffle through his knowledge of these individuals to locate the through line of his narrative. Initially, he must rely on heuristics. The structure of the sentences throughout the cycle run one into another, demanding quick delivery and exact timing.

C. Choice of images – plaizure, eating, marriage, poor writer, things for adults, hard up, British culture, mincing machine, obscene, classics, tradition, vomit, spit, roulette: The images are bawdy, reflecting a jocular and comical atmosphere.

D. Choice of peculiar characteristics -- English dialect. This cycle, with the exception of the opening conversation between Carr and the Tzara stereotype, is written entirely in limerick. Stereotypical French pronunciations and Irish colloquialisms identify Carr's initial perception of his constructs.

E. The sound of the dialogue --Lilting and lyrical. A hard stop at the end of the poetic phrase, often the “punch line” of the verse.

F. Structure of lines and speeches -- Indicates Carr's need to sift through his memories to find the “plotline” of his life.

MOOD: raucous

## Cycle 15

Title: Libations and Art

Summary of Action: Tzara attempts to persuade Carr that, as civilization knows little-to-nothing about the causalities, it the artist's purpose is to "jeer" at this lack of knowledge, attributing all in existence to chance. Carr discredits Tzara's claims, arguing that it is the duty of the artist to beautify existence.

Purpose of Scene: Carr and Tzara are now, undeniably, Algernon and Jack. This scene establishes a juxtaposition between them regarding the purpose of art. Carr also undergoes a lapse in memory with Tzara's repetition, unable to further expound on Dadaist philosophy. Furthermore, the scene acts as a transition into Wilde's style of witty banter and word play. Stoppard's use of Wilde's scene between Jack and Algy allows for the presentation of weighty material in an approachable, lighthearted manner.

CHARACTER: Initial

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium-slow
  - c. Tzara- medium-slow
2. Perspiration:
  - a. Bennett- dry
  - b. Carr- light
  - c. Tzara- light
3. Stomach condition:
  - a. Bennett- normal



- b. Carr- unsettled (hock)
- c. Tzara- normal

4. Muscle tension:

- a. Bennett- taut
- b. Carr- loose
- c. Tzara- loose

5. Breathing: rate, depth:

- a. Bennett- normal/average
- b. Carr- normal/average
- c. Tzara- normal/average

BENNETT [verb- announce] (entering): Mr. Tzara.

(TZARA enters. BENNETT retires.)

CARR [verb-welcome]: How are you, my dear Tristan? What brings you here?

**(Tzara, no less than Carr, is straight out  
of *The Importance of Being Earnest*.)**

TZARA[verb- tease] : Oh, pleasure, pleasure! What else should bring anyone  
anywhere? Eating and drinking, as usual, I see, Henry? I have often observed  
that Stoical principles are more easily borne by those of Epicurean habits.

CARR[verb- defend] (Stiffly): I believe it is done to drink a glass of hock and seltzer  
before luncheon, and it is well done to drink it well before luncheon. I took to  
drinking hock and seltzer for my nerves at a time when nerves were fashionable  
in good society. This season it is trenchfoot, but I drink it regardless because I  
feel much better after it.

TZARA[verb- needle]: You might have felt much better anyway.

CARR[verb- jest]: No, no — post hock, propter hock.

{conflict}TZARA[verb- declare]: But, my dear Henry, causality is no longer fashionable owing to the war.

CARR[verb- refute]: How illogical, since the war itself had causes. I forget what they were, but it was all in the papers at the time. Something about brave little Belgium, wasn't it?

TZARA[inquire]: Was it? I thought it was Serbia . . .

CARR[verb- attest]: Brave little Serbia...? No, I don't think so. The newspapers would never have risked calling the British public to arms without a proper regard for succinct alliteration.

TZARA[verb- chide]: Oh, what nonsense you talk!

CARR[verb- defend]: It may be nonsense, but at least it is clever nonsense.

T ZARA[verb- persuade]: I am sick of cleverness. In point of fact, everything is Chance.

CARR[verb- query]: That sounds awfully clever. What does it mean?

{crisis}TZARA[verb- edify]: It means, my dear Henry, that the causes we know everything about depend on causes we know very little about, which depend on causes we know absolutely nothing about. And it is the duty of the artist to jeer and howl and belch at the delusion that infinite generations of real effects can be inferred from the gross expression of apparent cause.

CARR[verb- decry]: It is the duty of the artist to beautify existence.

{resolution} TZARA[verb- overwhelm] (Articulate): Dada dada dada dada dada dada  
dada dada dada dada dada dada dada dada dada dada dada dada dada dada dada  
dada dada dada dada dada dada dada dada dada dada dada dada dada dada.

Character:

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium
  - c. Tzara- medium
2. Perspiration:
  - a. Bennett- dry
  - b. Carr- medium light
  - c. Tzara- medium light
3. Stomach condition:
  - a. Bennett- normal
  - b. Carr- tense
  - c. Tzara- tense
4. Muscle tension:
  - a. Bennett- taut
  - b. Carr- taut
  - c. Tzara- taut
5. Breathing: rate, depth
  - a. Bennett- normal/average
  - b. Carr- normal/ average

c. Tzara- quick/medium

DIALOGUE:

A. Choice of words – pleasure, eating and drinking, Stoical principles, Epicurean habits, hock and seltzer, luncheon, fashionable, *post hock propter hock* (Latin pun- after this, therefore, because of this), causality, war, illogical, brave little Belgium, succinct alliteration, nonsense, cleverness, chance, causes we know absolutely nothing about, jeer, howl, belch, delusion, gross expression of apparent cause, beautify existence, dada...: When looking at the choice of words in the scene, it becomes obvious that there are three different “modes”. There is the Wildean, high society mode, the mode that consists of the contemplation of warfare, and the consideration of human existence whether beautiful or disgusting.

B. Choice of phrases and sentence structure- Predominantly longer sentences. Phrases are somewhat staccato, providing the farcical, quick-witted dialogue one would expect of Wilde.

C. Choice of images – hock and seltzer, luncheon, fashionable, war, brave little Belgium, beautify existence: Illustrative a fashionable society, the “common man” via soldiery, and a potential purpose of art, the images reflect the positions, shared or disparate, of Carr and Tzara.

D. Choice of peculiar characteristics -- English dialect. Formal address and phrasing that is unfamiliar due to its British influence and its antiquated structure.

E. The sound of the dialogue --Fluctuating between soft words and hard stops in dialogue. When making a point or delivering criticism, the character’s dialogue is hard.

“What nonsense you talk!”, “*post hock propter hock*”- sentence ends on a hard consonant.

F. Structure of lines and speeches -- The subtext here is less for the characters and more for the benefit of the audience. Carr’s use of a logical fallacy to justify his drinking allows the audience a view of his simplicity. Tzara’s repetition of “dada” at the end of the cycle indicates a lapse in Carr’s memory. He becomes “stuck” on the only aspect of Tzara of which he is certain. This is likely the reason Tzara is assigned Jack’s identity. This interpretation is supported by Stoppard’s introduction in which it is stated that the actor playing Jack in the production of the play that *actually* occurred was also named Tristan (iv).

MOOD: Airy, conversational, farcical

### Cycle 16

Title: The Soldier vs. The Artist, who begat whom?

Summary of Action: Tzara attempts to educate Carr about who the artist is (or should be, in his mind) in contemporary society. Carr criticizes Tzara, refuting the idea that one can contort language to suit one’s purpose. Tzara accuses Carr of the same manipulations of language regarding words such as “duty” and “freedom”, and, subsequently, Carr unleashes an onslaught of disparagement on Tzara. Tzara rebuts with a crushing blow to Carr’s sense of the universe, partially unveiling the meaninglessness of his participation in the war effort.

Purpose of Scene: As these are Carr’s memories, the audience here begins to understand the internal conflicts faced by Carr. He wrestles with the meaning of life, his life being

constructed around his time in the war and the artists of the time. Ideally, this communicates to the audience an understanding of individuals' attempts to shield themselves from uncertainty by clinging to society's catechisms. Subtext indicates an internal struggle in Carr to reconcile his experiences with historical fact and with the looming knowledge of the Absurd (in a Camusian sense). We fear the loss of stability, of certainty. Subsequently, Carr is reduced to drowning out his uncertainties with a song from his days in the trenches.

#### CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium
  - b. Tzara- medium
2. Perspiration:
  - a. Carr- medium light
  - b. Tzara- medium light
3. Stomach condition:
  - a. Carr- churning
  - b. Tzara- tense
4. Muscle tension:
  - a. Carr- taut
  - b. Tzara- taut
5. Breathing: rate, depth
  - a. Carr- quick/medium
  - b. Tzara- quick/medium

CARR[verb-chide] (Slight pause): Oh, what nonsense you talk!

TZARA[verb-defend]: It may be nonsense, but at least it's not clever nonsense.

Cleverness has been exploded, along with so much else, by the war.

CARR[verb-moralize]: You forget that I was there, in the mud and blood of a foreign field, unmatched by anything in the whole history of human carnage. Ruined several pairs of trousers. Nobody who has not been in the trenches can have the faintest conception of the horror of it. I had hardly set foot in France before I sank in up to the knees in a pair of twill jodhpurs with pigskin straps handstitched by Ramidge and Hawkes. And so it went on — the sixteen ounce serge, the heavy worsteds, the silk flannel mixture — until I was invalided out with a bullet through the calf of an irreplaceable lambswool dyed khaki in the yarn to my own specification. I tell you, there is nothing in Switzerland to compare with it.

TZARA[verb- assuage]: Oh, come now, Henry, your trousers always look —

CARR[verb-redirect ]: I mean with trench warfare.

TZARA[verb- repudiate]: Well, I daresay, Henry, but you could have spent the time in Switzerland as an artist.

{conflict} CARR[verb-upbraid] (Coldly): My dear Tristan, to be an artist at all is like living in Switzerland during a world war. To be an artist in Zurich, in 1917, implies a degree of self-absorption that would have glazed over the eyes of Narcissus. When I sent round to Hamish and Rudge for their military pattern book, I was responding to feelings of patriotism, duty, to my love of freedom, my hatred of tyranny and my sense of oneness with: the underdog — I mean in

general, I never particularly cared for the Belgians as such. And besides I couldn't be an artist-- I can do none of the things by which is meant Art.

TZARA[verb- disclose]: Doing the things by which is meant Art is no longer considered the proper concern of the artist. In fact it is frowned upon.

Nowadays, an artist is someone who makes art mean the things he does. A man may be an artist by exhibiting his hindquarters. He may be a poet by drawing words out of a hat.

CARR[verb- refute]: But that is simply to change the meaning of the word Art.

TZARA[verb- approve]: I see I have made myself clear.

CARR[verb- inquire]: Then you are not actually an artist at all?

TZARA[verb- rebut]: On the contrary. I have just told you I am.

CARR[verb-counter]: But that does not make you an artist. An artist is someone who is gifted in some way that enables him to do something more or less well which can only be done badly or not at all by someone who is not thus gifted. If there is any point in using language at all it is that a word is taken to stand for a particular fact or idea and not for other facts or ideas. I might claim to be able to fly . . . Lo, I say, I am flying. But you are not propelling yourself about while suspended in the air, someone may point out. Ah no, I reply, that is no longer considered the proper concern of people who can fly. In fact, it is frowned upon. Nowadays, a flyer never leaves the ground and wouldn't know how. I see, says my somewhat baffled interlocutor, so when you say you can fly you are using the word in a purely private sense. I see I have made myself clear, I say. Then, says this chap in some relief, you cannot actually fly after all? On the contrary, I



say, I have just told you I can. Don't you see my dear Tristan you are simply asking me to accept that the word Art means whatever you wish it to mean; but I do not accept it.

TZARA[verb-contradict]: Why not? You do exactly the same thing with words like patriotism, duty, love, freedom, king and country, brave little Belgium, saucy little Serbia--

CARR[verb- condemn]: (Coldly): You are insulting my comrades-in-arms, many of whom died on the field of honour —

TZARA[verb- reveal]: — and honour — all the traditional sophistries for waging wars of expansion and self-interest, set to patriotic hymns. Music is corrupted, language conscripted. Words are taken to stand for their opposites. That is why anti-art is the art of our time.

CARR[verb- censure]: The nerve of it. Wars are fought to make the world safe for artists. It is never quite put in those terms but it is a useful way of grasping what civilized ideals are all about. The easiest way of knowing whether good has triumphed over evil is to examine the freedom of the Artist. The ingratitude of artists, indeed their hostility, not to mention the loss of nerve and failure of talent which accounts for “modern art”, merely demonstrate the freedom of the artist to be ungrateful, hostile, self-centered and talentless, for which freedom went to war.

TZARA[verb- contest]: Wars are fought for oil wells and coaling stations; for control of the Dardanelles or the Suez Canal; for colonial pickings to buy cheap in and conquered markets to sell dear in. War is capitalism with the gloves off and

many who go to war know it but they go to war because they don't want to be a hero. It takes courage to sit down and be counted. But how much better to live bravely in Switzerland than to die cravenly in France, quite apart from what it does to one's trousers.

{crisis} CARR[verb- castigate]: My God, you little Romanian wog — you bloody dago — you jumped-up phrase-making smart-alecy arty-intellectual Balkan turd! !! Think you know it all! — while we poor dupes think we're fighting for ideals, you've got a profound understanding of what is really going on, underneath! — you've got a phrase for it! You pedant! Do you think your phrases are the true sum of each man's living of each day? — capitalism with the gloves off? — do you think that's the true experience of a wire-cutting party caught in a crossfire in no-man's-land? (Viciously) It's all the rage in Zurich! — You slug! I'll tell you what's really going on: I went to war because it was my duty, because my country needed me, and that's Patriotism. I went to war because I believed that those boring little Belgians and incompetent Frogs had the right to be defended from German militarism, and that's love of freedom. That's how things are underneath, and I won't be told by some yellow-bellied Bolshevik that I ended up in the trenches because there's a profit in ball-bearings!

TZARA[verb- depreciate] (*Storming*): Quite right! You ended up in the trenches, because on the 28th of June 1900 the heir to the throne of Austro-Hungary married beneath him and found that the wife he loved was never allowed to sit next to him on royal occasions, except! when he was acting in his military capacity as Inspector General of the Austro-Hungarian army — in which

capacity he therefore decided to inspect the army in Bosnia, so that at least on their wedding anniversary, the 28th of June 1914, they might ride side by side in an open carriage through the streets of Sarajevo! (Sentimentally) Aaaaah! (*Then slaps his hands sharply together like a gun-shot*) Or, to put it another way—

**“heir to the throne of Austro-Hungary”:  
Archduke Franz Ferdinand, whose  
death is considered the inciting action of  
World War I. This is historical fact  
unembellished by Stoppard.**

{resolution}CARR[verb- blockade] (Quietly): We’re here because we’re here , .

because we’re here because we’re here...we’re here because we’re here because  
we’re here because we’re here....

**(“We’re here because we’re here”- an  
unofficial classic of WWI, song created  
by soldiers in WWI composed of only  
these words and sung to the tune of  
“Auld Lang Syne”. ) (*World War I,  
Encyclopedia Volume I*)**

Character:

1. Heartbeat:
  - a. Carr- fast
  - b. Tzara- fast
2. Perspiration:

- a. Carr- drenched
  - b. Tzara- heavy
3. Stomach condition:
- a. Carr- boiling
  - b. Tzara- clenched
4. Muscle tension:
- a. Carr- strained
  - b. Tzara- clenched
5. Breathing: rate, depth: [quick/shallow(panic, incensed), quick/medium depth (anger), quick/deep (composing), normal/average, slow/shallow (sorrow), slow/medium depth (tired), slow/deep (relaxed)] { subjective }
- a. Carr- quick/shallow
  - b. Tzara- quick medium

DIALOGUE:

A. Choice of words – Nonsense, cleverness, mud and blood of a foreign field, whole history of human carnage, trousers, trenches, horror, twill jodhpurs with pigskin straps handstitched by Ramidge and Hawkes (obsession with clothing), bullet through the calf, trench warfare, self-absorption, Narcissus, Art, exhibiting his hindquarters, a word is taken to stand for a particular fact or idea, duty, love, freedom, king and country, field of honour, sophistries, self-interest, anti-art, ungrateful, hostile, self-centered, talentless, oil wells and coaling stations, war is capitalism with the gloves off, wog, dago, turd, dupes, ideals, pedant, patriotism, we're here because we're here: Most of these reflect

Carr's sense of self. The insults serve as a blatant attempt at Carr's preservation of a sense of dignity and honor within himself.

B. Choice of phrases and sentence structure- Similar to previous scene. Insults are inherently shorter in length. Interruptions present in this cycle.

C. Choice of images – Any and all references to clothing, mud and blood, human carnage, trench warfare, exhibiting his hindquarters, oil wells and coaling stations, wog, dago, turd: As he is under duress, Carr loses the façade that is his sophistication and highbrow morality to reveal the less tasteful elements of the human condition (including the effects of war and racism).

D. Choice of peculiar characteristics -- English dialect. Similar to previous scene. Elevated language, aristocratic.

E. The sound of the dialogue --Again, varies by topic. The sound of the dialogue is hard when the subject matter is hard. “Romanian wog!”

F. Structure of lines and speeches -- The characters are overt in their statements and expound at length upon their ideas. Sentences and speeches, subsequently, are longer in length when significant concepts are broached.

MOOD: Frantic, heated

### Cycle 17

Title: Carr Regains His Composure

Summary of Action: Carr suppresses memories of the war via witticisms and nostalgia.

Purpose of Scene: This is a release in tension from the build of the previous scene. Carr must recoup his sense of self, sense of purpose, and stability of identity. Believing

himself an honorable, noble individual having served his country is in opposition to his acknowledgement of the “folly” of the war and his happiness at being discharged from active duty due to injury. This cycle serves as a transition into the next scene-- Carr tries again to remember his relationship with Tzara.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-fast
2. Perspiration:
  - a. Carr- heavy
3. Stomach condition:
  - a. Carr- churning
4. Muscle tension:
  - a. Carr- clenched
5. Breathing: rate, depth:
  - a. Carr- quick/deep

CARR[verb- suppresses, move]: (cont.) (and as Old Carr): **{conflict}** Great days! The dawn breaking over no-man’s-land — Dewdrops glistening on the poppies in the early morning sun! The trenches stirring to life! . . . “Good morning, corporal! All quiet on the Western Front?”. “Tickety-boo, sir!” — “Carry on!” — Wonderful spirit in the trenches never in the whole history of human conflict was there anything to match the courage, the comradeship, the warmth, **{crisis}** the cold, the mud, the stench — fear — folly — Christ Jesu!, but for this blessed leg! — I never thought to be picked out, plucked out, blessed by the blood of a

blightly wound — oh heaven! released into folds of snow-white feather beds,  
pacific civilian heaven!, the mystical swissticality of it, the entente cordiality of  
it!, the Jesus Christ I'm out of it! — into the valley of the invalided — Carr of  
the Consulate! (Lights to normal.) **resolution** [occurs with lights]

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
2. Perspiration:
  - a. Carr- medium
3. Stomach condition:
  - a. Carr- unsettled
4. Muscle tension:
  - a. Carr- taut
5. Breathing: rate, depth
  - a. Carr- normal/average

DIALOGUE:

A. Choice of words – dawn breaking over no-man's-land, dewdrops glistening on the poppies, the trenches, courage, comradeship, warmth, cold, mud, stench, fear, folly, blessed leg, snow-white feather beds, pacific civilian heaven, mystical swissticality, cordiality, Carr of the Consulate: Carr is again utilizing words to mask his current emotional state. Rattled by his confrontation with Tzara, and a brief “awakening” to the Absurd, he relies on description and lists when meaningful expression would occur.

Images are repeated from Cycle 9.

B. Choice of phrases and sentence structure- Carr's phrases lack definite structure in this cycle. He interrupts himself. Fragmented sentence structure.

C. Choice of images – dawn breaking over no-man's-land, dewdrops glistening on the poppies, the trenches, mud, snow-white feather beds: There is a stark contrast between the “civilian” life in Zurich (flowers and feather beds) and the “soldierly” life on the battlefields of WWI.

D. Choice of peculiar characteristics -- English dialect. Cycling between words of happy nostalgia and remembered dread.

E. The sound of the dialogue --Sound of the dialogue is mostly soft. Carr attempts to comfort himself with the memories of which he is most certain, despite their inherently painful connotation.

F. Structure of lines and speeches -- The fluid descriptors coupled with the interruptions convey Carr's inner turmoil. Carr lapses into a “stream of consciousness” style monologue to locate within himself information about which he feels most certain, his participation in WWI.

MOOD: Decompressing, release in tension

### Cycle 18

Title: Who the hell is Jack, and is he an artist?

Summary of Action: Tzara conveys to Carr his desire to marry Gwen. Carr refuses until the matter of “Jack” can be resolved. Carr demands of Tzara an explanation of why a select few men are permitted to be “artists” at the expense of the many who work. Tzara



rebukes Carr, insisting that civilization cannot live on bread alone and that, without art, man is a coffee-mill. This, he declares, is the message of Dada.

Purpose of Scene: This scene introduces the upcoming misperceptions of identity, as seen in Wilde's play. Carr also discovers Cecily's connection to Lenin and where he might find and pursue her (romantically) in the Library. It also further elaborates Tzara's position on art and the impetus for the Dadaist movement as well as the more conservative opinion, voiced by Carr, that artists thrive because of the labors of others. Another build after Carr's transitional lull, preceding the repetition of Joyce's introduction, this scene allows for Cecily to be formally introduced to the audience through dialogue between Carr and Tzara. More significantly, this arc of this scene allows Carr to attain the upper hand and progress the action without the need to reset.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-slow
  - b. Tzara- medium-slow
2. Perspiration:
  - a. Carr- light
  - b. Tzara- light
3. Stomach condition:
  - a. Carr- unsettled (hock)
  - b. Tzara- normal
4. Muscle tension:
  - a. Carr- loose

- b. Tzara- loose
5. Breathing: rate, depth:
- a. Carr- normal/average
  - b. Tzara- normal/average

CARR[verb- inquire] (cont., young again) And what brings you here, my dear Tristan?

TZARA[verb- tease]: Oh, pleasure, pleasure . . . What else should bring  
anyone anywhere? Eating as usual, I see, Henry?

CARR[verb- defend]: I believe it is customary in good society to take a cucumber  
sandwich at five o'clock Where have you been since last Thursday?

TZARA[verb- confess]: In the Public Library.

CARR[verb- kid]: What on earth were you doing there?

TZARA[verb- agree]: That's just what I kept asking myself.

CARR[verb- prompt]: And what was the reply?

TZARA[verb- joke]: "Ssssh!" Cecily does not approve of garrulity in the Reference  
Section.

CARR[verb- probe]: Who is Cecily? And is she as pretty and well-bred as she sounds?  
Cecily is a name well thought of at fashionable christenings.

TZARA[verb- inquire]: Cecily is a librarianess. I say, do you know someone called  
Joyce?

CARR[verb- misconstrue]: Joyce is a name which could only expose a child to  
comment around the font.

**"font": baptismal font**

TZARA[verb- explicate]: No, no, Mr. Joyce, Irish writer, mainly of limericks, Christened James Augustine, though registered, due to a clerical error, as James Augusta, a little known fact.

CARR[verb- deny]: Certainly I did not know it. But then I have never taken an interest in Irish affairs. In fashionable society it would be considered a sign of incipient vulgarity with radical undertones.

TZARA[verb- elucidate]: The war caught Joyce and his wife in Trieste in Austro-Hungary. They got into Switzerland and settled in Zurich. He lives in Universitätsstrasse, and is often seen round about, in the library, in the cafés, wearing, for example, a black pinstripe jacket with grey herringbone trousers, or brown Donegal jacket with black pinstripe trousers, or grey herringbone jacket with brown Donegal trousers, all being the mismatched halves of sundry sundered Sunday suits: sorts language into hands of contract bridge. His limericks are said to be more interesting, though hardly likely to start a revolution — I say, do you know someone called Ulyanov?

CARR[verb- suspect]: I'm finding this conversation extremely hard to follow. And you still have not told me what you were doing in the public library I had no idea that poets nowadays were interested in literature. Or is it that your interest is in Cecily?

TZARA[verb- assure]: Good heavens, no. Cecily is rather pretty, and well-bred, as you surmised, but her views on poetry are very old-fashioned and her knowledge of the poets, as indeed of everything else, is eccentric, being based on alphabetical precedence. She is working her way along the shelves. She has

read Allingham, Anon, Arnold, Belloc, Blake, both Brownings, Byron, and so on up to, I believe, G.

CARR[verb-prompt]: Who is Allingham?

TZARA[verb- cite, inquire]: “Up the airy mountain, down the rushy glen, we daren’t go a-hunting for fear of little men . . . “ Cecily would regard any poem that came out of a hat with the gravest suspicion. Hello — why the extra cup? -- why cucumber sandwiches? Who’s coming to tea?

**“Up the airy mountain, down the rushy  
glen, we daren’t go a-hunting for fear  
of little men....”: “The Faeries”,  
William Allingham**

CARR[verb- inform]: It is merely set for Gwendolen — she usually returns at about this hour.

TZARA[verb- profess]: How perfectly delightful, and to be honest not unexpected. I am in love with Gwendolen and have come expressly to propose to her.

CARR[verb- declare]: Well, that is a surprise.

TZARA[verb- refute]: Surely not, Henry; I have made my feelings for Gwendolen quite plain.

CARR[verb- assert]: Of course you have, my dear fellow. But my surprise stems from the fact that you must surely have met Gwendolen at the Public Library, for she has left here every morning this week saying that that is where she is going, and Gwendolen is a scrupulously truthful girl. In fact, as her elder brother I have had to speak to her about it. Unrelieved truthfulness can give a young girl a

reputation for insincerity. I have known plain girls with nothing to hide captivate the London season purely by discriminate mendacity.

TZARA[verb- confess]: Oh, I assure you Gwendolen has been in the Public Library.

But I have had to admire her from afar, all the way from Economics to Foreign Literature.

CARR[verb- disclose]: I had no idea Gwendolen knew any foreign languages, and I am not sure that I approve. It's the sort of thing that can only broaden a girl "s mind.

TZARA[verb- assuage]: Well, in this library Foreign Literature includes English.

CARR[verb- question(stupidly)]: What a novel arrangement. Is any reason given?

TZARA[verb- redirect] (Impatiently): The point is, Henry, I can't get to speak to her alone.

CARR[verb- acknowledge]: Ah, yes — her chaperone.

TZARA[verb- investigate]: Chaperone?

CARR[verb- comprehends]: Yes — you don't imagine I'd let my sister go unchaperoned in a city largely frequented by foreigners. Gwendolen has made a friend in Zurich. I have not met her but Gwendolen assures me that they are continuously in each other's company, and from a description which I have elicited by discreet questioning she cannot but be a wholesome and restraining influence, being practically middle-aged, plainly dressed, bespectacled and answering to the name of Joyce, oh good heavens. Is he after her money?

TZARA[verb- apprise]: Only in derisory instalments. He claims to be writing a novel, and has made a disciple out of Gwendolen. She transcribes for him, looks things

up in works of reference, and so on. The poor girl is so innocent she does not stop to wonder what possible book could be derived from reference to Homer's *Odyssey* and the Dublin Street Directory for 1904.

**The above description of Joyce's book**

**refers to *Ulysses*.**

CARR[verb- verify]: Homer's *Odyssey* and the Dublin Street Directory?

TZARA[verb- confirm]: For 1904.

CARR[verb- chastise]: I admit it's an unusual combination of sources, but not wholly without possibilities. Anyway, there's no need to behave as though you were married to her already. You are not married to her already, and I don't think you ever will be.

TZARA[verb- interrogate]: Why on earth do you say that?

CARR[verb- criticize]: In the first place, girls never marry Romanians, and in the second place I don't give my consent.

TZARA[verb- admonish]: Your consent!

CARR[verb- demand]: My dear fellow, Gwendolen is my sister and before I allow . you to marry her you will have to clear up the whole question of Jack.

TZARA[verb- object]: Jack! What on earth do you mean? What do you mean, Henry, by Jack? I don't know anyone of the name of Jack.

CARR[verb- accuse] (*Taking a library ticket from his pocket*): You left this here the last time you dined.

TZARA[verb- chide]: Do you mean to say you have had my library ticket all this time? I had to pay a small fine in replacing it.

CARR[verb- assert]: That was extravagant of you, since the ticket does not belong to you. It is made out in the name of Mr. Jack Tzara, and your name isn't Jack, it's Tristan.

TZARA[verb- contradict]: No, it isn't, it's Jack.

CARR[verb-accuse]: You have always told me it was Tristan. I have introduced you to everyone as Tristan. You answer to the name of Tristan. Your notoriety at the Meierei Bar is firmly associated with the name Tristan. It is perfectly absurd saying your name isn't Tristan.

TZARA[verb- divulge]: Well, my name is Tristan in the Meierei Bar and Jack in the library, and the ticket was issued in the library.

CARR[verb- doubt]: To write — or at any rate to draw words out of a hat — under one name, and appear at the Public Library under another is an understandable precaution — but I cannot believe that that is the whole explanation.

TZARA[verb- indulge]: My dear Henry, the explanation is perfectly simple. One day last year, not long after the triumph at the Meierei Bar of our noise concert for siren, rattle and fire-extinguisher, a bunch of the boys were sinking a beer at the Cafe Zum Adler — myself, Hans Arp, Hugo Ball, Picabia . . . Arp, as usual, was inserting a warm croissant into his nose. I was quietly improving a Shakespeare sonnet with a pair of scissors.

**Tzara's above description: "The Dada movement is believed to have begun on October 6th, 1916, at the Café Voltaire in Zurich, part of neutral Switzerland,**

**where Ball and others....congregated in  
order to discuss art and vent their  
spleen against the war lighting the sky  
all around them, in the form of  
performance pieces played out on the  
café's little stage.”**

**[https://www.dadart.com/dadaism/dada/  
020-history-dada-movement.html](https://www.dadart.com/dadaism/dada/020-history-dada-movement.html)**

CARR[verb- probe]: Which one?

TZARA[verb- recount]: I believe it was the Eighteenth, the one beginning

“Vergleichen solle ich dich dem Sommertag,

Da du weit lieblicher, weit milder bist?”

**Translation from German: “Compare  
me to you the summer, because you far  
sweeter, are far milder?” This is *not* how  
the sonnet begins. It is “pointless” (see  
below) due to its inaccuracy and not due  
to its existence or content.**

CARR[verb- doubt]: But surely, in German it’s hardly worth the trouble.

TZARA[verb- captivate] (Cheerfully): Oh, completely pointless. If it weren’t, it

wouldn’t be Dada. Well, who should come in but Ulyanov, also known as

Lenin, with a group of Zimmerwaldists.



CARR[verb- distrust]: That sounds like the last word in revolutionary socialism.

TZARA[verb- confirm]: It is. At Zimmerwald in 1915 we called on the workers of the world to oppose the war.

CARR[verb- accuse]: We?

TZARA[verb- enthrall]: Well, I dine with them, and, in fact, was doing so on this occasion when someone at the bar piano started to play a Beethoven sonata. Lenin went completely to pieces, wept like a child. When he recovered he dried his eyes and lashed into the Dadaists! — “decadent nihilists, flogging too good for them”, and so on. Fortunately, the name Tzara meant nothing to him, but a few days later I met him at the library and he introduced me to Cecily. “Tzara!” said she. “Not the Dadaist, I hope!” I could feel Lenin’s eyes upon me. “My younger brother, Tristan,” I replied. “Most unfortunate. Terrible blow to the family. “When I filled up my application form, for some reason the first name I thought of was Jack. It has really turned out rather well,

CARR[verb- probe]: Cecily knows Lenin, does she?

TZARA[verb- confirm]: Oh, yes, he’s made quite a disciple out of Cecily. She’s helping him with his book on Imperialism.

CARR[verb- ignore] (Thoughtfully): Did you say the reference section?

TZARA[verb- disclose]: They agree on everything, including art. As a Dadaist, I am the natural enemy of bourgeois art and the natural ally of the political left, but the odd thing about revolution is that the further left you go politically the more bourgeois they like their art.

{conflict} CARR[verb- assert]: There's nothing odd about that. Revolution in art is in no way connected with class revolution. Artists are members of a privileged class. Art is absurdly overrated by artists, which is understandable, but what is strange is that it is absurdly overrated by everyone else.

TZARA[verb- contest]: Because man cannot live by bread alone.

CARR[verb- accost]: Yes, he can. It's art he can't live on. When I was at school, on certain afternoons we all had to do what was called Labour — weeding, sweeping, sawing logs for the boiler-room, that kind of thing; but if you had a chit from Matron you were let off to spend the afternoon messing about in the Art Room. Labour or Art. And you've got a chit for life? (Passionately) Where did you get it? What is an artist? For every thousand people there's nine hundred doing the work, ninety doing well, nine doing good, and one lucky bastard who's the artist.

TZARA[verb- refute]: Yes, by Christ! — and when you see the drawings he made on the walls of the cave, and the fingernail patterns he one day pressed into the clay of the cooking pot, then you say, My God, I am of these people! It's not the hunters and the warriors that put you on the first rung of the ladder to consecutive thought and a rather unusual flair in your poncey trousers.

{crisis} CARR[verb-scorn ]: Oh yes it was. The hunter decorated the pot, the warrior scrawled the antelope on the wall, the artist came home with the kill. All of a piece. The idea of the artist as a special kind of human being is art's greatest achievement, and it's a fake!

TZARA[verb- excoriate]: My God, you bloody English philistine — you ignorant smart-arse bogus bourgeois Anglo-Saxon prick! When the strongest began to fight for the tribe, and the fastest to hunt, it was the artist who became the priest-guardian of the magic that conjured the intelligence out of the appetites. Without him, man would be a coffee-mill. Eat — grind — shit. Hunt — eat— fight — grind — saw the logs — shit. The difference between being a man and being a coffee-mill is art. But that difference has become smaller and smaller and smaller. Art created patrons and was corrupted. It began to celebrate the ambitions and acquisitions of the pay-master. The artist has negated himself: paint — eat— sculpt — grind — write — shit.

Without art man was a coffee-mill: but with art, man — is a coffee-mill!  
That is the message of Dada. — **resolution** dada dada dada dada dada dada  
dada dada dada dada dada dada dada dada.

**(A play on TIOBE lines 124-306. The  
cigarette case scene.)**

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium-fast
  - b. Tzara- fast
2. Perspiration:
  - a. Carr- heavy
  - b. Tzara- heavy
3. Stomach condition:

- a. Carr- churning
  - b. Tzara- boiling
4. Muscle tension:
- a. Carr- clenched
  - b. Tzara- strained
5. Breathing: rate, depth:
- a. Carr- quick/medium
  - b. Tzara- quick/shallow

DIALOGUE:

A. Choice of words – Pleasure, eating, garrulity, well-bred, fashionable, the font, incipient vulgarity, radical undertones, library, cafes, a black pinstripe jacket with grey herringbone trousers, brown Donegal jacket with black pinstripe trousers, grey herringbone jacket with brown Donegal trousers, sundry sundered Sunday suits, revolution, old-fashioned, eccentric, alphabetical precedence, scrupulously truthful, reputation for insincerity, discriminate mendacity, chaperone, derisory installments, extravagant, Zimmerwaldists, revolutionary socialism, decadent nihilists, disciple, Imperialism, bourgeois art, privileged class, cannot live by bread alone, lucky bastard, walls of the cave, clay of the cooking pot, hunters and warriors, poncey trousers, antelope, fake, philistine, ignorant smart-arse bogus bourgeois Anglo-Saxon prick, magic, conjured, coffee-mill, eat, grind, shit, hunt, fight, saw the logs, patrons, corrupted, pay-master, paint, sculpt, write, dada. The words act as decorative flourishes to the conversations, civil and argumentative, of the characters.

B. Choice of phrases and sentence structure- Fluid dialogue that imitates Wilde and thereby frequently utilizes a concatenation of clauses. Shorter sentence are used in the philosophical arguments, which seems contrary to expectations. Allows for the characters to be more adamant and grounded in their opinions.

C. Choice of images –library, cafes, a black pinstripe jacket with grey herringbone trousers, brown Donegal jacket with black pinstripe trousers, grey herringbone jacket with brown Donegal trousers, sundry sundered Sunday suits, chaperone, walls of the cave, clay of the cooking pot, hunters and warriors, poncey trousers, antelope, coffee-mill, eat, grind, shit, hunt, fight, saw the logs, paint, sculpt: There is a juxtaposition here between the two men of fashionable society and the impassioned artist utilizing references to baser levels of human existence to argue his artistic perspective.

D. Choice of peculiar characteristics -- English dialect, Leftist terminology, British slang, antiquated phrasing (Wilde influence).

E. The sound of the dialogue --Softer initially, harder at the end. Demonstrates a turn from the farcical and flippant to the philosophical and heady.

F. Structure of lines and speeches -- Dialogue styled after TIOBE slides one sentence into the next with ease, and the subtext is easily understood. The philosophical arguments at the culmination of the scene are (with exception to Tzara's explanation of "Jack") longer, contain a few shorter sentences and some repetition. The subtext is largely underlying emotions and criticism. They're very blatant in their meaning in these monologues.

MOOD: Referential, melodramatic, frenzied

## Cycle 19

Title: Tzara and Gwen Go Gaga

Summary of Action: Joyce and Gwen enter, a repetition of their earlier entrance but with normal dialogue. Joyce attempts to solicit (subtly) funding and a performance from Carr, but he is overridden by the flirtations of Tzara and Gwendolyn. Joyce attempts to assess Tzara's merit as an artist, and Gwen succumbs to Tzara's charm.

Purpose of Scene: Creates a source of conflict between Joyce and Tzara, Joyce being suspicious of Tzara's artistic abilities. This scene serves as a brief reintroduction of Joyce and Carr, slightly more amiable than the first, and establishes the budding relationship between Tzara and Gwen. It must be noted that Carr's biases are applied to the other characters as they are filtered through his memory. The repetition of the entrance is necessary as it allows Carr to continue his narrative with some semblance of trajectory and sense.

CHARACTER: Initial

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium-slow
  - c. Tzara- medium-slow
  - d. Joyce- medium-slow
  - e. Gwen- medium slow
2. Perspiration:
  - a. Bennett- dry
  - b. Carr- medium light

- c. Tzara- medium
  - d. Joyce- medium
  - e. Gwen- medium light
3. Stomach condition:
- a. Bennett- normal
  - b. Carr- unsettled
  - c. Tzara- normal
  - d. Joyce- tense
  - e. Gwen- normal
4. Muscle tension:
- a. Bennett- taut
  - b. Carr- loose
  - c. Tzara- loose
  - d. Joyce- taut
  - e. Gwen- taut
5. Breathing: rate, depth
- a. Bennett- normal/average
  - b. Carr- normal/average
  - c. Tzara- quick/medium
  - d. Joyce- quick/medium
  - e. Gwen- quick/medium
6. Breathing: rate, depth:
- a. Bennett- normal/average

- b. Carr- normal/average
- c. Tzara- normal/average
- d. Joyce- quick/medium
- e. Gwen- quick/medium

BENNETT [verb- announce]: Miss Gwendolen and Mr. Joyce.

JOYCE[verb- introduce]: Good morning, my name is James Joyce —

CARR[verb- preen]: James Augusta?

JOYCE[verb- inquire] (Taken aback): Was that a shot in the dark?

CARR[verb-boast]: Not at all — I am a student of footnotes to expatriate Irish literature.

JOYCE[verb- celebrate]: You know my work?

CARR[verb- deflate]: No — only your name.

TZARA[verb- greet]: Miss Carr . . .

GWEN [verb- acknowledge]: Mr. Tzara . . .

CARR[verb- deduce]: . . . but something about you suggests Limerick.

JOYCE[verb- connect]: Dublin, don't tell me you know it?

CARR[verb- assert]: Only from the guidebook, and I gather you are in the process of revising that.

JOYCE[verb- acknowledge]: Yes.

GWEN[verb- introduce]: Oh! I'm sorry — how terribly rude! Henry — Mr. Joyce —

CARR[verb- greet]: How'dyou'do?

JOYCE[verb- blandish]: Delighted.

TZARA[verb- greet]: Good day.



JOYCE[verb- entreat]: I just wanted to say —

{conflict} GWEN [verb- introduce]: Do you know Mr. Tzara, the poet?

JOYCE[verb- jibe]: By sight, and reputation; but I am a martyr to glaucoma and  
inflation. Recently as I was walking down the Bahnhofstrasse my eye was  
caught by a gallery showcase and I was made almost insensible with pain.

**Bahnhofstrasse: Downtown main street  
in Zurich.**

GWEN [verb- acquaint]: Mr. Joyce has written a poem about it. It is something you two  
have in common.

JOYCE[verb- deny]: Hardly. Mr. Tzara's disability is monocular, and, by rumour,  
affected, whereas I have certificates for conjunctivitis, iritis and synechia, and  
am something of an international eyesore.

**conjunctivitis: “an inflammation or  
infection of the transparent  
membrane (conjunctiva) that lines  
your eyelid and covers the white part  
of your eyeball.” (pink eye)  
<http://www.mayoclinic.org/diseases-conditions/pink-eye/basics/definition/con-20022732>  
iritis: “inflammation that affects the  
colored ring around your eye's pupil  
(iris.)”**

<http://www.mayoclinic.org/diseases-conditions/iritis/home/ovc-20260341>

**synechia: “an adhesion of parts and especially one involving the iris of the eye.”**

<https://www.merriam-webster.com/medical/synechia>

GWEN[verb- laud]: I mean poetry. I was thinking of your poem “Bahnhofstrasse”,

beginning

“The eyes that mock me sign the way

Whereto I pass at eve of day,

Grey way whose violet signals are,

The trysting and the twining star.”

**“Bahnhofstrasse”: 1918**

{crisis} TZARA[verb- mock ] (To JOYCE): For your masterpiece

I have great expe~~ct~~orations.

(Gwen’s squeak, “Oh!”)-(verb- appreciate)

For you I would evacuate a monument.

(Gwen- Oh!)-(swoon)

Art for art’s sake — I am likewise defecated

GWEN[verb- correct]: Dedicated —

TZARA[verb- excuse]: I’m a foreigner.

JOYCE[verb- chide]: So am I.

GWEN [verb- entice]: But it is the most beautiful thing I've ever heard, I have a good ear, would you not agree, Mr. Tzara?

{resolution} TZARA[verb- compliment]: It is the most perfect thing about you, Miss Carr.

GWEN[verb- tease]: Oh, I hope not. That would leave no room for development.

JOYCE [verb- accuse]: But have you not read any of Mr. Tzara's poems?

GWEN [verb- entreat]: To my shame I have not but- perhaps the shame is yours, Mr. Tzara.

TZARA[verb- accept]: I accept it but the matter can be easily put right, and at once.

GWEN [verb- succumb] (Fluttering): Oh, Mr. Tzara!

*(TZARA retires to the sideboard, or writing table if there is one, and begins to write fluently on a large piece of white paper.)*

CHARACTER: Final

1. Heartbeat:

- a. Bennett- slow
- b. Carr- medium-slow
- c. Tzara- medium
- d. Joyce- medium
- e. Gwen- medium-fast

2. Perspiration:

- a. Bennett- dry
- b. Carr- medium light

- c. Tzara- medium
  - d. Joyce- medium
  - e. Gwen- medium light
3. Stomach condition:
- a. Bennett- normal
  - b. Carr- unsettled
  - c. Tzara- tense
  - d. Joyce- unsettled
  - e. Gwen- tense
4. Muscle tension:
- a. Bennett- taut
  - b. Carr- taut
  - c. Tzara- taut
  - d. Joyce- taut
  - e. Gwen- taut
5. Breathing: rate, depth:
- a. Bennett- normal/average
  - b. Carr- normal/average
  - c. Tzara- quick/medium
  - d. Joyce- quick/medium
  - e. Gwen- quick/medium

## DIALOGUE

A. Choice of words – Shot in the dark, martyr, glaucoma and inflation, insensible with pain, monocular, affected, Dublin, Limerick, rumour, conjunctivitis, iritis, synechia, international eyesore, mock me, expectorations, evacuate a monument, defecated, foreigner: Of particular note is the frequency to which ocular ability is referred. Joyce did, in fact, suffer from iritis, synechia and glaucoma (whether he suffered from chronic conjunctivitis is unknown). As this scene occurs within the imaginative memory of Carr, he is injecting his own biases against the artist into Joyce’s own dialogue, specifically with “eyesore”. (<http://jamesjoyce.ie/on-this-day-18-august/>)

B. Choice of phrases and sentence structure- Short sentences, quick and quippy.

C. Choice of images – Dublin, Limerick, grey, violet, twining star, monument: These images speak more to Joyce than the other characters, thereby denoting his importance in the scene.

D. Choice of peculiar characteristics -- English dialect. Intentional use of malapropisms by Tzara. Carr’s “how’dyou’dο”. Ideas of Joyce creeping in to Carr’s personality. Repetition of previous dialogue from the previous version of this scene; Carr is still on track in progressing his narrative.

E. The sound of the dialogue --Full and soft. Tzara is the exception. His choppy insults are sharp and stiff.

F. Structure of lines and speeches -- Short sentences allow for a faster delivery of dialogue. This allows insults to be misinterpreted, enhancing their effectiveness. Similarly, flirting with this truncated structure allows body language to enhance the subtext in lieu of direct expressions of feelings.

MOOD: Competitive, flirtatious

## Cycle 20

Title: But What Will He Wear?

Summary of Action: Joyce invites Carr to perform in his production of *The Importance of Being Earnest*. There is a lengthy segment of bargaining between the two before Carr acquiesces. Meanwhile, Tzara flirts with Gwen, and she, haltingly, reciprocates.

Purpose of Scene: A progression of the plot. This scene also serves as an explanation of the relationship between Joyce and Carr and further influences audience perception of Carr's vanity. A climactic moment that assures the audience there is more action to come.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-slow
  - b. Tzara- medium-fast
  - c. Joyce- medium
  - d. Gwen- medium
2. Perspiration:
  - a. Carr- medium light
  - b. Tzara- medium
  - c. Joyce- medium
  - d. Gwen- medium light
3. Stomach condition:
  - a. Carr- unsettled

- b. Tzara- tense
  - c. Joyce- tense
  - d. Gwen- unsettled
4. Muscle tension:
- a. Carr- taut
  - b. Tzara- taut
  - c. Joyce- taut
  - d. Gwen- taut
5. Breathing: rate, depth:
- a. Carr- normal/average
  - b. Tzara- quick/medium
  - c. Joyce- quick/medium
  - d. Gwen- quick/medium

CARR[verb- snub] (To JOYCE): And what about you, Doris?

JOYCE[verb- correct]: Joyce.

CARR[verb- indulge]: Joyce.

JOYCE[verb- entice]: It is not as a poet that I come to see you, sir, but as the  
 business manager of the English Players, a theatrical troupe.

CARR[verb- presage] : The business manager?

JOYCE[verb- assert]: Yes.

CARR[verb- deflect]: Well, if it's money you want, I'm afraid...

GWEN[verb-beseech]: Oh, Henry! — he's mounting a play, and Mr. Joyce thought  
 your official support—

JOYCE[verb-impress]: Perhaps I'd better explain. It seems, sir, that my name is in bad odour among the British community in Zurich. Whether it is my occasional contribution to the neutralist press, or whether it is my version of Mr. Dooley, beginning: "Who is the man, when all the gallant nations run to war, Goes home to have his dinner by the very first cable car, And as he eats his canteloupe contorts himself with mirth, To read the blatant bulletins of the rulers of the earth?"— and ending: "It's Mr. Dooley Mr. Dooley The wisest wight our country ever knew! "Poor Europe ambles like sheep to shambles" Sighs Mr. Dooley-ooley-ooley-ooo" or some other cause altogether, the impression remains that I regard both sides with equal indifference.

**"Dooleysprudence", James Joyce: 1916**

CARR[verb- doubt]: And you don't?.

JOYCE[verb- assuage]: Only as an artist. As an artist, naturally I attach no importance to the swings and roundabout of political history. But I come here not as an artist but as James A. Joyce. I am an Irishman. The proudest boast of an Irishman is — I paid back my way.

CARR[verb- confront]: So it is money.

JOYCE[verb- aggrandize]: A couple of pounds would be welcome — certainly, but it is to repay a debt that I have come. Not long ago, after many years of self-reliance and hardship during which my work had been neglected and reviled even to the point of being burned by a bigoted Dublin printer, there being no other kind of printer available in Dublin, I received £100 from the Civil List at the discretion of the Prime Minister.



CARR[verb- verify]: The Prime Minister —?

JOYCE [verb- explain]: Mr. Asquith.

CARR [verb- retort]: I am perfectly well aware who the Prime Minister is — I am the representative of His Majesty's Government in Zurich.

JOYCE [verb- correct]: The Prime Minister is Mr. Lloyd George, but at that time it was Mr. Asquith.

**PM Lloyd George: 1918-1922**

**PM Herbert Asquith: 1906-1916**

CARR[verb- retract]: Oh yes.

JOYCE[verb- expatiate]: I do not at this moment possess £100, nor was it the intention that I would repay the debt in kind. However, I mentioned the English Players. By the fortune of war, Zurich has become the theatrical centre of Europe. Here culture is the continuation of war by other means — Italian opera against French painting — German music against Russian ballet — but nothing from England. Night after night, actors totter about the raked stages of this alpine renaissance, speaking in every tongue but one — the tongue Shakespeare — of Sheridan, of Wilde . . . The English Players intend to mount a repertoire of masterpieces that show the Swiss who leads the world in dramatic art.

CARR[verb- agree (stupidly)]: Gilbert and Sullivan — by God!

GWEN [verb- encourage]: And also Mr. Joyce's own play *Exiles* which so far, unfortunately —

JOYCE[verb- redirect]: That's quite by the way —

CARR[verb- revel]: *Patience!*

JOYCE[verb- humor]: Exactly. First things first.

CARR[verb- exalt]: *Trial by Jury! Pirates of Penzance!*

JOYCE[verb- prompt]: We intend to begin with that quintessential English jewel, *The Importance of Being Earnest*.

CARR[verb- reject] (Pause): I don't know it. But I've heard of it and I don't like it. It is a play written by an Irish — (*Glances at GWENDOLEN*) Gomorrhahist —

Now look here, Janice, I may as well tell you, His Majesty's Government —

{conflict} JOYCE[verb- delude]: I have come to ask you to play the leading role.

CARR[verb- suspect]: What?

JOYCE[verb- blandish]: We would be honored and grateful.

CARR[verb- impugn]: What on earth makes you think that I am qualified to play the leading role in *The Importance of Being Earnest*?

GWEN[verb- prompt]: It was my suggestion, Henry. You were a wonderful

Goneril at Eton.

**(Goneril- one of King Lear's daughters.)**

CARR [verb- doubt]: Yes, I know, but —

JOYCE[verb- entice]: We are short of a good actor to play the lead — he's an articulate and witty English gentleman —

CARR[verb- elicit]: Ernest?

JOYCE[verb- disregard]: Not Ernest — the other one.

CARR[verb- self-deprecate] (Tempted): No — no — I absolutely...

JOYCE[verb- tantalize]: Aristocratic — romantic — epigrammatic — he's a young swell.

CARR[verb- waver]: A swell...?

JOYCE[verb- lure]: He says things like, I may occasionally be a little overdressed but I make up for it by being immensely overeducated. That gives you the general idea of him.

CARR[verb- assess]: How many changes of costume?

JOYCE[verb- bait]: Two complete outfits.

CARR[verb- assess]: Town or country?

JOYCE[verb- bait]: First one then the other.

CARR[verb- assess]: Indoors or out?

JOYCE[verb- bait]: Both.

CARR[verb- assess]: Summer or winter?

JOYCE[verb- coax]: Summer but not too hot.

CARR[verb- misgive]: Not raining?

JOYCE[verb- assure]: Not a cloud in the sky.

CARR[verb- petition]: But he could be wearing — a boater?

JOYCE[verb- hook]: It is expressly stipulated.

CARR[verb- waver]: And he's not in — pajamas?

JOYCE[verb- assuage]: Expressly proscribed.

CARR[verb- check]: Or in mourning?

JOYCE [verb-reassure]: Not the other one, Ernest.

{crisis} CARR[verb- approve] (*Claps his hands once*): Describe the play briefly, omitting all but essential detail.

JOYCE[verb- illustrate]: Act One. The curtain rises. A flat in Mayfair. Teatime. You enter in a bottle-green velvet smoking jacket with black frogging — hose white, cravat perfect, boots elastic-sided, trousers of your own choice. Act Two.

CARR[verb- percolate]: I shall have to make certain expenditures.

JOYCE[verb- illuminate]: A rose garden. After lunch. Some by-play among small parts. You enter in a debonair garden party, outfit beribboned boater, gaily striped blazer, parti-coloured shoes, trousers of your own choice-

CARR[verb- assert] (Instantly): Cream flannel.

JOYCE[verb- explicate]: Act Three. The morning room. A few moments later.

CARR[verb- implore]: A change of costume?

JOYCE[verb- humor]: Possibly by the alteration of a mere line or two of dialogue. . .

CARR[verb- query]: You have brought a copy of the play?

JOYCE[verb- confirm]: I have it here.

{resolution} CARR[verb- propose]: Then let us retire to the next room and peruse it.

JOYCE[verb- importune]: About those two pounds...

CARR[verb- pledge]: My dear Phyllis...!

Character:

1. Heartbeat:
  - a. Carr- medium-fast
  - b. Tzara- medium-fast
  - c. Joyce- medium-fast

- d. Gwen- medium- fast
2. Perspiration:
- a. Carr- medium
  - b. Tzara- medium
  - c. Joyce- medium
  - d. Gwen- medium light
3. Stomach condition:
- a. Carr- tense
  - b. Tzara- tense
  - c. Joyce- tense
  - d. Gwen- tense
4. Muscle tension:
- a. Carr- taut
  - b. Tzara- taut
  - c. Joyce- taut
  - d. Gwen- taut
5. Breathing: rate, depth:
- a. Carr- quick/medium
  - b. Tzara- quick/medium
  - c. Joyce- quick/medium
  - d. Gwen- quick/medium

DIALOGUE:

A. Choice of words – Doris, theatrical troupe, money, official support, bad odour, neutralist press, like sheep, war cable car, cantaloupe, equal indifference, swing and roundabout of political history, self-reliance, hardship, neglected, reviled, burned, bigoted, His Majesty's government, Italian Opera, French painting, Russian ballet, raked stages, alpine renaissance, repertoire of masterpieces, dramatic art, *Patience!*, *Trial by Jury*, *Pirates of Penzance*, *The Importance of Being Earnest*, gomorrist, Janice, leading role, Goneril, articulate and witty, aristocratic, epigrammatic, young swell, overdressed, immensely overeducated, costume, town, country, indoors, out (outdoors), summer, not a cloud in the sky, boater, expressly stipulated, expressly proscribed, Mayfair, teatime, bottle-green velvet smoking jacket with black frogging, hose white, cravat perfect, boots elastic-sided, trousers, certain expenditures, rose garden, by-play, debonair garden party outfit, beribboned boater, gaily striped blazer, parti-coloured shoes, cream flannel, Phyllis: Much of the above is illustrative of Carr's understanding of the art world and his obsession with the sartorial. Both of these characteristics represent his desire to exude what is proper and fashionable.

B. Choice of phrases and sentence structure- Joyce's explanations are both lengthy and abbreviated. Lengthy when explaining himself and abbreviated when discussing TIOBE. Carr's lines are likewise short, as is Gwen's snippet of dialogue.

C. Choice of images – like sheep, war cable car, cantaloupe, Italian Opera, French painting, Russian ballet, raked stages, alpine renaissance, dramatic art, *Patience!*, *Trial by Jury*, *Pirates of Penzance*, *The Importance of Being Earnest*, overdressed, costume, town, country, indoors, out (outdoors), summer, not a cloud in the sky, boater, Mayfair, teatime, bottle-green velvet smoking jacket with black frogging, hose white, cravat

perfect, boots elastic-sided, trousers, rose garden, by-play, debonair garden party outfit, beribboned boater, gaily striped blazer, parti-coloured shoes, cream flannel: The images are uplifting, lighthearted, and, subsequently, affect the mood of the play. The comedy therein is frivolous fun.

D. Choice of peculiar characteristics -- English and Irish dialects. Joyce is Irish, but that's true of every scene he's in.

E. The sound of the dialogue --A mixture. The tone is relatively neutral in emotion.

F. Structure of lines and speeches -- Joyce's short lines indicate that he is hiding something, presenting only the essential information. However, Joyce is more verbose in describing his own attributes and hardships, etc. Subtextual self-importance and defensiveness. Carr's interrogative, short sentences reveal his interest in Joyce's proposal.

MOOD: Stimulating, hectic

## Cycle 21

Title: Can't Go Wrong with a Sonnet

Summary of Action: Tzara presents his poetry to Gwen, which she initially rejects. The two confess their love for one another, Gwen's affection hinges on Tzara's (nonexistent) interest in Joyce. His attempts to confess his true feelings for the author are interrupted by passionate embrace which is, in turn, interrupted by Joyce's entrance. Joyce chastises the two, emulating Wilde's Lady Bracknell.

Purpose of Scene: Plot progression. The scene establishes the "mistaken interest" (soon to also be mistaken identity) that provides the climax of the play. It also provides further

example of Tzara's art and philosophy while, simultaneously establishing the intellect of the characters. Carr is offstage during this exchange, prompting the audience to suspect that Carr's memories have taken on a life of their own.

CHARACTER: Initial

(Note: Joyce merely makes an entrance and then promptly exits in this cycle.)

1. Heartbeat:
  - a. Tzara- medium
  - b. Gwen- medium-slow
  - c. Joyce- medium
2. Perspiration:
  - a. Tzara- medium
  - b. Gwen- light
  - c. Joyce- medium
3. Stomach condition:
  - a. Tzara- tense
  - b. Gwen- unsettled
  - c. Joyce- tense
4. Muscle tension:
  - a. Tzara- taut
  - b. Gwen- taut
  - c. Joyce- taut
5. Breathing: rate, depth:
  - a. Tzara- quick/medium



- b. Gwen- normal/average
- c. Joyce- normal/average

GWEN[verb-chide] (Absently): Gomorrahist . . . Silly bugger.

TZARA[verb-entreat]: Miss Carr . . .

GWEN [verb- object]: Mr. Tzara! — you're not leaving? (The hat)

TZARA[verb- entice]: Not before I offer you my poem.

GWEN[verb- doubt]: Your technique is unusual.

TZARA[verb- reveal]: All poetry is a reshuffling of a pack of picture cards, and all poets are cheats. I offer you a Shakespeare sonnet, but it is no longer his. It comes from the wellspring where my atoms are uniquely organized, and my signature is written in the hand of chance.

GWEN[verb- hesitate]: Which sonnet — was it?

TZARA[verb- inform]: The eighteenth. In English.

GWEN[verb- beguile]: “Shall I compare thee to a summer’s day...’

Thou art more lovely and more temperate.

Rough winds do shake the darling

buds of May and summer’s lease hath all too short a date . . .’

“Sometimes too hot the eye of heaven shines,

And often is his gold complexion dimm’d;

And every fair from fair sometime declines,

By chance or nature’s changing course untrimm’d;

But thy eternal summer shall not fade

Nor lose possession of that fair thou owest;

Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee . . . “

TZARA[verb- attest]: Yes, that's the one.

{conflict} GWEN[verb- chastise]: **You tear him for his bad verses? These are but  
wild and whirling words, my lord.**

(First sentence: *Julius Caesar*. Act III,  
Scene iii.

Second sentence: *Hamlet*, Act I, Scene iv.)

TZARA[verb- concede]: Ay, Madam.

GWEN[verb- censure]: **Truly I wish the gods had made thee poetical.**

(Restructuring of dialogue.)

TZARA[verb- query]: **I do not know what poetical is. Is it honest in word and deed?  
Is it a true thing?**

(*As You Like It*, Act III, Scene iii.)

GWEN[verb- assert]: **Sure he that made us with such large discourse, looking  
before and after, gave us not that capability, and god-like reason to fust in  
us unused.**

(*Hamlet*, Act IV, Scene iv.)

TZARA[verb- assuage]: **I was not born under a rhyming planet. Those fellows of  
infinite tongue that can rhyme themselves into ladies' favours, they do**

**reason themselves out again. And that would set my teeth nothing on edge  
— nothing so much as mincing poetry.**

**(First sentence: *Much Ado About***

***Nothing*, Act V, Scene ii.**

**Second sentence: *Henry V*, Act V, Scene  
ii.**

**Third sentence: *Henry IV Part I*, Act III,  
Scene i.)**

**GWEN[verb- reject]: Thy honesty and love doth mince this matter — Put your  
bonnet for his right use, ‘tis for the head! (*Sniffs away a tear*) I had rather  
than forty shilling I had my book of songs and sonnets here.**

**(First sentence: *Othello*, Act II, Scene iii.**

**Second sentence (“Put your...”):**

***Hamlet*, Act V, Scene ii.**

**Third sentence: *The Merry Wives of*  
*Windsor*, Act I, Scene i.)**

**TZARA[verb- appease]: But since he died, and poet better prove, his for his style  
you’ll read, mine for my — love.**

**(Adaptation of *Sonnet XXXII*- of  
note as Shakespeare  
acknowledges his successor poets  
and their inevitably**

varied styles.)

GWEN[verb- concede]: “Darling”.

shake thou thy gold buds the untrimm’d but short fair shade  
shines — see, this lovely hot possession growest so long by  
nature’s course — so . . . long— heaven! (*shriek*)

TZARA[verb- persist]: And declines, summer changing, more temperate  
complexion .

GWEN [verb- confront]: Pray don’t talk to me about the weather, .Mr. Tzara.

Whenever people talk to me about the weather I always feel quite certain that  
they mean something else.

TZARA[verb- profess]: I do mean something else, Miss Carr. Ever since I met you I  
have admired you.

GWEN[verb- confess]: For me you have always had an irresistible fascination. Even  
before I met you I was far from indifferent to you. As you know I have been  
helping Mr. Joyce with his new book, which I am convinced is a work of  
genius. Alas, in fashionable society, genius is regarded as an affront to the  
ordinary decencies of family life. A girl has few opportunities to meet a man  
like yourself who shares her regard for Mr. Joyce as an artist.

TZARA[verb- contest]: I, Gwendolen?

GWEN[verb- cajole]: Did you think, my darling, that I had not noticed you at the  
library? — how you gaze at him in admiration all the way from Economics to  
Foreign Literature? When I elicited by discreet questioning that you, too, were  
a poet of the most up-to-date disposition, I knew I was destined to love you.

{crisis} TZARA[verb- implore] (Amazed): Do you really love me, Gwendolen? .

GWEN[verb- validate]: Passionately!

TZARA[verb- embrace]: Darling, you don't know how happy you've made me.

GWEN[verb- adulate]: My own Tristan!

TZARA [verb- implore]: But you don't mean that you couldn't love me if I didn't share  
your regard for Mr. Joyce as an artist?

GWEN[verb- deflect]: But you do.

TZARA[verb- divulge(an attempt)]: Yes. I know I do, but

supposing — *(She kisses him on the mouth.)*

*(They embrace. JOYCE re-enters.)*

{resolution} JOYCE[verb- scold]: Rise, sir, from that semi-recumbent posture!

*(TZARA and GWEN spring apart, JOYCE walks across to the main door,  
picking up his hat, opens the door, addresses TZARA)*

**(The above sequence of events from**

**“Pray don't talk to me**

**about the weather...” to “Rise, sir,**

**from that semi-recumbent**

**posture” is an adaptation of Wilde,**

**Act I, lines 417-553.)**

Your monocle is in the wrong eye.

GWEN[verb- proclaim]: I must tell Henry!

*(GWEN gives TZARA the folder she acquired in the Prologue.)* Here is a chapter

of Mr. Joyce's book which I have been transcribing for him.

TZARA[verb- appeal]: But have you ever come across Dada, darling?

GWEN[verb- dismiss]: Never, da-da-darling! The chapter we are doing next is cast in the form of the Christian Catechism!

**Christian Catechism: “Ithaca”,  
*Ulysses*, James Joyce.  
[http://digicoll.library.wisc.edu/cgi-  
bin/JoyceColl/JoyceColl-  
idx?type=turn&id=JoyceColl.Lawrenc  
eUlysses&entity=JoyceColl.LawrenceU  
lysses.p0195&isize=text](http://digicoll.library.wisc.edu/cgi-bin/JoyceColl/JoyceColl-idx?type=turn&id=JoyceColl.LawrenceUlysses&entity=JoyceColl.LawrenceUlysses.p0195&isize=text)**

Character: Final

1. Heartbeat:
  - a. Tzara- medium-fast
  - b. Gwen- medium-fast
  - c. Joyce- medium
2. Perspiration:
  - a. Tzara- heavy
  - b. Gwen- heavy
  - c. Joyce- medium light
3. Stomach condition:
  - a. Tzara- clenched
  - b. Gwen- tense
  - c. Joyce- tense

4. Muscle tension:

- a. Tzara- taut
- b. Gwen- taut
- c. Joyce- taut

5. Breathing: rate, depth

- a. Tzara- quick/medium
- b. Gwen- quick/medium
- c. Joyce- normal/average

DIALOGUE:

A. Choice of words – gomorrhist, silly bugger, unusual, poets are cheats, Shakespeare sonnet, wellspring where my atoms are uniquely organized, hand of chance, wild and whirling words, poetical, honest in word and deed, rhyming planet, infinite tongue, ladies’ favours, weather, irresistible fascination, work of genius, ordinary decencies of family life, Dada, Christian Catechism, darling: Predominantly, the use of the Shakespearian phrases is demonstrative of the romantic feelings, however trite, brewing between Tristan and Gwen.

B. Choice of phrases and sentence structure- Structured as poetry when discussing the sonnet. Medium length, long, and shorter sentences when the dialogue is an interpretation of the Earnest and Gwendolyn scene and Gwen’s recitation of Sonnet 18.

C. Choice of images – reshuffling a pack of picture cards, wellspring, summer’s day, rough winds, darling buds of May, too hot the eye of heaven shines, gold complexion, eternal summer, shade, men can breathe, eyes can see, the gods, bonnet, weather,

fashionable society, semi-recumbent posture: The images bespeak beauty, an ironic result of Tzara's mutilation of Shakespeare's 18<sup>th</sup> Sonnet.

D. Choice of peculiar characteristics -- English dialect. Iambic pentameter and Wildean style.

E. The sound of the dialogue --Softer sounding words throughout, enhancing the "romantic" and "seductive" components of the scene.

F. Structure of lines and speeches -- Poetic phrasing for both scorn and adulation. Tzara is interrupted when hinting at his lack of regard for Joyce. Tzara expressly states his "weather" subtext.

MOOD: Farcical, romantic

## Cycle 22

Title: In Defense of Dada

Summary of Action: Joyce interrogates Tzara about the origins, elements, and evidence of Dadaism. This is accomplished through a quasi-Sophic call and response sequence of dialogue. This cycle concludes with Joyce finding the movement wanting in artistic integrity which, in turn, causes Tzara to deride Joyce and destroy props within his reach. Joyce upbraids Tzara, asserting that he need find himself a talent if he is to be considered an artist.

Purpose of Scene: This cycle provides factual (if you can call it that) and historical information regarding Dada. It places the two artists in opposition, creating a source of conflict. Furthermore, the scene illuminates select themes of the text--namely, the juxtaposition of art for art's sake and the beautification of human existence versus the



artistic interpretation of a world without causality or meaning that allows anything to be deemed art.

CHARACTER: Initial

1. Heartbeat:
  - a. Joyce- medium
  - b. Tzara- medium
2. Perspiration:
  - a. Joyce- medium
  - b. Tzara- heavy
3. Stomach condition:
  - a. Joyce- dyspeptic
  - b. Tzara- tense
4. Muscle tension:
  - a. Joyce- taut
  - b. Tzara- taut
5. Breathing: rate, depth
  - a. Joyce- quick/medium
  - b. Tzara- quick/medium

*(Joyce re-enters, having put on his hat and found himself covered in Tzara's sonnet clippings.)*

**(The following cycle parallels episode  
17 of *Ulysses*, "Ithaca", within which**

**there is an exchange of quasi-Sophic  
dialogue in the form of a question  
followed by an answer in third person.  
Simultaneously, this scene is  
reminiscent of Lady Bracknell's  
interrogation of Jack in Act I,  
lines 528-660.)**

JOYCE[verb- accost]: What is the meaning of this?

TZARA[verb- mystify]: It has no meaning. It is without meaning as Nature is. It is  
Dada.

JOYCE[verb- demand]: Give further examples of Dada.

TZARA[verb- exemplify]: The Zoological Gardens after closing time. The logical  
gardenia. The bankrupt gambler. The successful gambler. The Eggboard, a  
sport or pastime for the top ten thousand in which the players, covered from  
head to foot in egg yolk, leave the field of play.

**(An actual (if fictional) game  
invented by Arp that would  
inspire a wood relief and  
lithograph, demonstrating Arp's  
interest in the interplay between  
the visual arts and literature.  
<http://www.jstor.org.ezproxy.lib>**

JOYCE[verb- allege]: Are you the inventor of this sport or pastime?

TZARA[verb- deny]: I am not.

JOYCE[verb- doubt]: What is the name of the inventor?

TZARA[verb- humor]: Arp.

JOYCE[verb- probe]: By what familiarity, indicating possession and amicability in equal parts, do you habitually refer to him?

TZARA[verb- tease]: My friend Arp.

JOYCE[verb- probe]: Alternating with what colloquialism redolent of virtue and longevity?

TZARA[verb- jest]: Good old Arp.

JOYCE[verb- investigate]: From whom did Arp receive encouragement and friendship?

TZARA[verb- indulge]: From Hugo Ball.

JOYCE[verb- demand]: Describe Ball by epithet.

TZARA[verb- jest]: Unspherical. Tall, thin, sacerdotal, German.

JOYCE[verb- investigate]: Describe him by enumeration of his occupations and preoccupations.

TZARA[verb- jest]: Novelist, journalist, philosopher, poet, artist, mystic, pacifist, founder of the Cabaret Voltaire at the Meierei Bar, number one Spiegelgasse.

JOYCE[verb- probe]: Did Ball keep a diary?

TZARA[verb- suspect]: He did.

JOYCE[verb- pursue]: Was it published?

TZARA[verb- suspect]: It was.

JOYCE[verb- probe]: Is it in the public domain by virtue of the expiration of copyright protection as defined in the Berne Convention of 1886?

TZARA[verb- scrutinize]: It is not.

JOYCE[verb- measure]: Quote discriminately from Ball's diary in such a manner as to avoid forfeiting the goodwill of his executors.

TZARA[verb- indulge]: "I went to the owner of the Meierei Bar and said, "I want to start a nightclub. " That same evening Tzara gave a reading of poems, conservative in style, which he rather endearingly fished out of the various pockets of his coat.

*(Cabaret Voltaire, Issue I- the first*

**Dada publication.**

**[https://doubleoperative.files.wordpress.com/2009/12/richter-hans\\_zurich-](https://doubleoperative.files.wordpress.com/2009/12/richter-hans_zurich-dada.pdf)**

**[dada.pdf](https://doubleoperative.files.wordpress.com/2009/12/richter-hans_zurich-dada.pdf)**

**dada.pdf)**

JOYCE[verb- judge]: Is that the coat?

TZARA[verb- defend]: It is.

JOYCE[verb- assess]: In what regard is a coat inferior, and in what superior, to a hat in so far as they are interchangeable in the production of poetry?

TZARA[verb- jest]: Inferior to a hat in regard to the tendency of one or both sleeves to hang down in front of the eyes, with the resultant possibility of the wearer falling off the edge of the platform. Superior to a hat in regard to the number of its pockets.

JOYCE[verb- probe]: Amplify discreetly from any contemporary diarist whose estate is not given to obsessive litigation over trivial infringements of copyright.

TZARA [verb- indulge]: “On February 26th Richard Huelsenbeck arrived from Berlin, and on March 30th Herr Tristan Tzara was the initiator of a performance, the first in Zurich and in the world, of simultanist verse, including a poeme simultan e of his own composition. “

**(Cabaret Voltaire, Issue I- the first  
Dada publication.**

**[https://doubleoperative.files.wordpress.com/2009/12/richter-hans\\_zurich-dada.pdf](https://doubleoperative.files.wordpress.com/2009/12/richter-hans_zurich-dada.pdf)**)

JOYCE[verb- confound]: Quote severally your recollections of what was declaimed synchronously.

TZARA[verb- impress]: I began, “Boum boum boum il d eshabille sa chair quand les grenouilles humides commencerent a br uler.” Huelsenbeck began, “Ahoi ahoi des admirals gwirktes Beinkleid schnell zerfallt.” Janco chanted, “I can hear the whip o” will around the hill and at five o’clock when tea is set I like to have my tea with some brunette, everybody’s doing it, doing it. The title of the poem was “Admiral Seeks House to Let”.

**(Audio recording:**

**<http://writing.upenn.edu/pennsound/x/Dada-Sounds.html>**)

**“Boum bourn boum il déshabille sa  
chair quand les grenouilles humides  
commencerent a brûler.”:**

**“Boom boom boom he undressed his  
flesh when the moist frogs started to  
burn.”**

**“Ahoi ahoi des admirals gwirktes  
Beinkleid schnell zerfällt.”: “Ahoy ahoy**

**The Admiral’s woven pantaloons  
quickly disintegrate Roofing felt makes**

**Rawagen in the night.” (Rawagen-  
invented word suggesting “ravages” and  
“noise”)**

**[http://www.academia.edu/818542/\\_Neither\\_parallel\\_nor\\_slippers\\_Dada\\_war\\_and\\_the\\_meaninglessness\\_of\\_meaninglessness\\_in\\_Elisabetta\\_Tarantino\\_ed.\\_with\\_Carlo\\_Caruso\\_Nonsense\\_and\\_other\\_Senses\\_Regulated\\_Absurdity\\_in\\_Literature\\_Newcastle-upon-Tyne\\_Cambridge\\_Scholars\\_Press\\_2009\\_pp.\\_191-206](http://www.academia.edu/818542/_Neither_parallel_nor_slippers_Dada_war_and_the_meaninglessness_of_meaninglessness_in_Elisabetta_Tarantino_ed._with_Carlo_Caruso_Nonsense_and_other_Senses_Regulated_Absurdity_in_Literature_Newcastle-upon-Tyne_Cambridge_Scholars_Press_2009_pp._191-206) (p. 194)**

JOYCE[verb- disbelieve]: How would you describe this triumph?

TZARA [verb- boast] (*Putting the carnation into his buttonhole*): As just and proper.

Well merited. An example of enterprise and charm receiving their due. (*JOYCE starts to pull silk hankies from the hat.*)

JOYCE[verb- confuse]: What, reduced to their simplest reciprocal form, were Tzara's thoughts about Ball's thoughts about Tzara, and Tzara's thoughts about Ball's thoughts about Tzara's thoughts about Ball?

TZARA[verb- retort]: He thought that he thought that he knew what he was thinking, whereas he knew that he knew that he knew that he did not.

JOYCE[verb- probe]: And did he?

TZARA[verb- concede]: He did and he didn't.

JOYCE[verb- demand]: What did Dada bring to pictorial art, sculpture, poetry and music that had not been brought to these activities previously in (*The appropriate flags start coming out of the hat.*) . . . Barcelona, New York, Paris, Rome and St Petersburg by, for example, Picabia, Duchamp, Satie, Marinetti, and Mayakovsky who shouts his fractured lines in a yellow blazer with blue roses painted on his cheeks?

**Picabia: (French) painter, performer,  
poet.... Best known as a Dadaist.**

**<https://www.moma.org/artists/4607>**

**Duchamp: (French) Dadaist best known  
for "readymades" (objects as art).**

**[https://www.moma.org/learn/moma\\_lea](https://www.moma.org/learn/moma_lea)**

**ning/themes/dada/marcel-duchamp-  
and-the-readymade**

**Satie: (French) Composer associated  
with Dada and Surrealism.**

**<https://www.britannica.com/biography/>  
Erik-Satie**

**EXAMPLES:**

**<https://www.youtube.com/watch?v=mk2>  
SNcpTNbs**

**Mayakovsky: "the leading poet of the  
Russian Revolution of 1917 and of the  
early Soviet period."**

**<https://www.britannica.com/biography/>  
Vladimir-Vladimirovich-Mayakovsky**

TZARA[verb- edify]: The word Dada.

JOYCE[verb- demand]: Describe sensibly without self-contradiction, and especially  
without reference to people stuffing bread rolls up their noses, how the word  
Dada was discovered.

TZARA[verb- confound]: Tristan Tzara discovered the word Dada by accident in a  
Larousse Dictionary. It has been said, and he does not deny, that a paper-knife was  
inserted at random into the book. Huelsenbeck recounts how he discovered the word  
one day in Hugo Ball's dictionary while Tzara was not present, Hans Arp, however,



has stated, “I hereby declare that Tristan Tzara found the word Dada on February the 8th 1916 at six o’clock in the afternoon.”

JOYCE[verb- probe]: Were there further disagreements between Tzara and Huelsenbeck?

TZARA[verb- indulge]: There were.

JOYCE[verb- lead]: As to?

TZARA[verb- indulge]: As to the meaning and purpose of Dada.

JOYCE[verb- probe]: Huelsenbeck demanding, for example?

TZARA[verb- illuminate]: International revolutionary union of all artists on the basis of radical Communism.

JOYCE[verb- investigate]: As opposed to Tzara’s demanding?

TZARA[verb- illustrate]: The right to urinate in different colours.

JOYCE[verb- investigate]: Each person in different colours at different times, or different people in each colour all the time? Or everybody multi-coloured every time?

TZARA[verb- elucidate]: It was more to make the point that making poetry should be as natural as making water—

{conflict} JOYCE[verb- sneer] (*Rising. The conjuring is over*): Godsend you don’t make them in the one hat.

{crisis} TZARA[verb- excoriate]: By God, you supercilious streak of Irish puke! You four-eyed, bog-ignorant, potato-eating ponce! Your art has failed. You’ve turned literature into a religion and it’s as dead as all the rest, it’s an overripe corpse and you’re cutting fancy figures at the wake. It’s too late for geniuses!

Now we need vandals and desecrators, simple-minded demolition men to smash centuries of baroque subtlety, to bring down the temple, and thus finally, to reconcile the shame and the necessity of being an artist! Dada! Dada! Dada!! (*He starts to smash whatever crockery is to hand; which done, he strikes a satisfied pose. JOYCE has not moved.*)

JOYCE[verb- vitiate]: You are an over-excited little man, with a need for self-expression far beyond the scope of your natural gifts. This is not discreditable. Neither does it make you an artist. An artist is the magician put among men to gratify — capriciously — their urge for immortality. The temples are built and brought down around him, continuously and contiguously, from Troy to the fields of Flanders. If there is any meaning in any of it, it is in what survives as art, yes even in the celebration of tyrants, yes even in the celebration of nonentities. What now of the Trojan War if it had been passed over by the artist's touch? Dust. A forgotten expedition prompted by Greek merchants looking for new markets. A minor redistribution of broken pots. But it is we who stand enriched, by a tale of heroes, of a golden apple, a wooden horse, a face that launched a thousand ships — and above all, of Ulysses, the wanderer, the most human, the most complete of all heroes — husband, father, son, lover, farmer, soldier, pacifist, politician, inventor and adventurer . . . It is a theme so overwhelming that I am almost afraid to treat it. And yet I with my Dublin Odyssey will double that immortality, yes by God there's a corpse that will dance for some time yet and leave the world precisely as it finds it— and if you hope to shame it into the grave with your fashionable magic, I would strongly

advise you to try and acquire some genius and if possible some subtlety before  
the season is quite over. Top o’ the morning, Mr. Tzara!

{resolution} (*With which JOYCE produces a rabbit out of his hat, puts the hat on his  
head, and leaves, holding the rabbit.*)

CHARACTER: Final

1. Heartbeat:
  - a. Joyce- medium-fast
  - b. Tzara- fast
2. Perspiration:
  - a. Joyce- heavy
  - b. Tzara- drenched
3. Stomach condition:
  - a. Joyce- nauseated
  - b. Tzara- boiling
4. Muscle tension:
  - a. Joyce- clenched
  - b. Tzara- strained
5. Breathing: rate, depth:
  - a. Joyce- quick/medium
  - b. Tzara- quick/shallow

Dialogue:

A. Choice of words – field of play, indicating possession and amicability, friend, colloquialism redolent of virtue and longevity, epithet, enumeration of his occupations and preoccupations, novelist, journalist, philosopher, poet, artist, mystic, pacifist, public domain, expiration of copyright, forfeiting the goodwill of his executors, synchronously, Picabia, Duchamp, Satie, Marinetti, Mayakovsky, self-contradiction, religion, self-expression, immortality, Troy, fields of Flanders, even in the celebration of tyrants, nonentities, tale of heroes, golden apple, wooden horse, face that launched a thousand ships, the wanderer, husband, father, son, pacifist, fashionable magic, acquire some genius: The use of jargon and contrived language divorces Joyce the character from his dialogue, allowing for the elevation of style over character. However, Joyce returns to himself in disseminating the contents of the *Odyssey*.

B. Choice of phrases and sentence structure- Imperative sentences. Longer questions than responses, generally. Long, exclamatory monologues explaining, at length, the character's philosophical standings regarding art.

C. Choice of images – Nature, The Zoological Gardens after closing time, gardenia, sport, egg yolk, field of play, tall, thin, sacerdotal, fished out of the various pockets of his coat, hat, sleeves to hang down in front of the eyes, falling off the edge of the platform, pictorial art, sculpture, Barcelona, New York, Paris, Rome, St Petersburg, yellow blazer with blue roses painted on his cheeks, people stuffing bread rolls up their noses, paper-knife was inserted at random into the book, puke, four-eyed, potato-eating ponce, overripe corpse, cutting fancy figures at the wake, magician, temples are built and brought down around him, Troy, fields of Flanders, dust, broken pots, golden apple, wooden horse, face that launched a thousand ships, the wanderer, lover, farmer, soldier,

politician, inventor, adventurer, grave: The juxtaposition of images, as is true with the two artists, convey contemporary absurdity and classical beauty respectively.

D. Choice of peculiar characteristics -- English dialect. Sophic dialogue as found in *Ulysses*. Irish accent, colloquialisms- top o" the morning". Dada poetry.

E. The sound of the dialogue --Crisp, stiff, hard. The French utilized in the scene has a more languid, flowing, velvety texture (romance language).

F. Structure of lines and speeches -- Joyce hides criticism in verbosity. Tzara masks (somewhat) his condescension and cockiness in his abrupt answers. Monologues are very blunt, though there is at least a summarization of their assessments of one another possible to the analyst: you're useless.

MOOD: Didactic, tumultuous, nonsensical

### Cycle 23

Title: Carr vs. Joyce in the Courts

Summary of Action: Carr enters rehearsing/reciting lines from *The Importance of Being Earnest*. He rants about Joyce, finally explaining his conflict with Joyce in detail and relating to the audience the results of said conflict, in an attempt to procure the sympathies of the audience.

Purpose of Scene: Fully discloses the conflict between Carr and Joyce. Reminds the audience that they are being led down this bizarre course by Carr, as this scene closes the first act. Indicates Carr's sensitivity to insult and his desire to be looked upon positively. Transitions the audience out of the Wildean material in preparation for the first scene of Act II.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium
2. Perspiration:
  - a. Carr- medium light
3. Stomach condition:
  - a. Carr- normal
4. Muscle tension:
  - a. Carr- loose
5. Breathing: rate, depth
  - a. Carr- normal/average

CARR[verb- rant, persuade] (Voice off): “Really, if the lower orders don’t set us a good example what on earth is the use of them? They seem as a class to have absolutely no sense of moral responsibility.

(Voice off) “How are you, my dear Ernest. What brings you up to town?” — “Pleasure, pleasure — eating as usual, I see, (*CARR enters, as Old Carr, holding a book.*) Algy! (**Wilde, Act 1, lines 42-50**) The other one. Personal triumph in the demanding role of Algernon Moncrieff. The Theater zur Kaufleuten on Pelikanstrasse, an evening in Spring, the English Players in that quintessential English jewel “The Imprudence of Being” — Now I’ve forgotten the first one. By Oscar Wilde. Henry Carr as Algy, Other parts played by Tristan Rawson, Cecil Palmer, Ethel Turner, Evelyn Cotton . . . forget the rest. **{conflict}** Tickets

five francs, four bob a nob and every seat filled, must have made a packet for the Irish lout and his cronies — still, not one to bear a grudge, not after all these years, and him dead in the cemetery up the hill, unpleasant as it is to be dragged through the courts for a few francs — after I'd paid for my trousers and filled every seat in the house — not very pleasant to be handed ten francs like a tip! — and then asking me for twenty-five francs for tickets — bloody nerve — Here, I got it out— (*From his pocket, a tattered document*) Bezirksgericht Zuerich, Zurich District Court, in the case of Dr. James Joyce — doctor my eye — plaintiff and counter-defendant versus Henry Carr, defendant and counter-plaintiff, with reference to the claim for settlement of the following issues: (a) Suit: is defendant and counter-plaintiff (that's me) obliged to pay the plaintiff and counter-defendant (that's him) twenty-five francs? (b) Counter-suit: is plaintiff and counter-defendant bound to pay defendant and counter-plaintiff three hundred francs? Have you got that? Joyce says I owe him twenty-five francs for tickets. I say Joyce owes me three hundred francs for the trousers, etcetera, purchased by me for my performance as Henry — or rather — *god dammit!* — the other one...

Incidentally, you may or may not have noticed that I got my wires crossed a bit here and there, you know how it is when the old think-box gets stuck in a groove and before you know where you are you've jumped the points and suddenly you think, No, steady on, old chap, that was Algernon — Algernon! There you are — all coming back now, I've got it straight, I'll be all right from here on. In fact, anybody hanging on just for the cheap comedy of senile

confusion might as well go because now I'm on to how I met Lenin and could have changed the course of history etcetera, what's this?? (the document) Oh yes. Erkannt — has decided that. 1. Der Beklagte, the defendant, Henry Carr, is obliged to pay den Klager, the plaintiff, James Joyce, twenty-five francs. The counter-claim of Henry Carr is denied. Herr Carr to indemnify Doktor Joyce sixty francs for trouble and expenses. **{crisis}** In other words, a travesty of justice. Later the other case came up — Oh yes, he sued me for slander, claimed I called him a swindler and a cad . . . Thrown out of court, naturally. But it was the money with Joyce. Well, it was a long time ago. He left Zurich after the war, went to Paris, stayed twenty years and turned up here again in December 1940. Another war. But he was a sick man then, perforated ulcer, and in January he was dead. Buried one cold snowy day in the Fluntern Cemetery up the hill.

**{resolution}** I dreamed about him, dreamed I had him in the witness box, a masterly cross-examination, case practically won, admitted it all, the whole thing, the trousers, everything, and I flung at him — “And what did you do in the Great War?” “I wrote Ulysses,” he said. “What did you do?” Bloody nerve.

*(BLACKOUT)*

CHACACTER: Final

1. Heartbeat:
  - a. Carr- medium-fast
2. Perspiration:
  - a. Carr- medium



3. Stomach condition:
  - a. Carr- dyspeptic
4. Muscle tension:
  - a. Carr- clenched
5. Breathing: rate, depth
  - a. Carr- quick/medium

Dialogue:

A. Choice of words- personal triumph, demanding role, quintessential English jewel, Tristan Rawson, Cecil Palmer, Ethel Turner, Evelyn Cotton, made a packet, Irish lout, cronies, grudge, dragged through the courts, like a tip, bloody nerve, plaintiff and counter-defendant, defendant and counter-plaintiff, performance as Henry, think-box, the cheap comedy of senile confusion, travesty of justice, slander, swindler and a cad, perforated ulcer, I dreamed about him: Carr, for what may be the first time, seems to make some sense out of his memories. He is able to identify the cast of the real production of Wilde's play and address, specifically, his issue with Joyce. In using the title of the play in the monologue, Stoppard identifies Carr's "travesty" in what Carr believes to be his unjust legal dealings with Joyce.

B. Choice of phrases and sentence structure- Sentences continually interrupted by memories or distractions.

C. Choice of images- dead in the cemetery up the hill, trousers, filled every seat in the house, cold snowy day: The images are bleak but realistic.

D. Choice of peculiar characteristics -- English dialect and slang. "bloody nerve" "lout" "cad" "four bob a nob"

E. The sound of the dialogue --Riddled with the knocking of derogatory railings. Having to redirect the course of the monologue requires the actor, and thus Carr, bite his consonants.

F. Structure of lines and speeches -- A long rant, demonstrating a continued grudge, despite the assertion that there isn't one. An interruption indicates a change in inner monologue (remembering something or finding a more important train of thought).

MOOD: Recapitulative, yet muddled. Heated. Transitional.

### Cycle 24 (Act II)

Title: Russian History

Summary of Action: Cecily educates the audience regarding the circumstances and events that brought Lenin and Nadya to Zurich. Nadya informs Lenin as to the developments in Russia and persuades him to come home. Carr stealthily observes Cecily and the Lenins.

Purpose of Scene: Cecily's connection with Lenin is reinforced and background information on the Lenins is provided. The interruption of Cecily's monologue is indicative of a progression in the plotline involving the Lenins. Not necessarily a sense of foreboding, but an insinuation of change is present in the presentation of the dialogue. This is especially true as the audience's main, though not only, experience with the Lenins was the same scene without translation in the previous act.

CHARACTER: Initial

1. Heartbeat:
  - a. Cecily- medium

- b. Joyce- slow
  - c. Lenin- medium
  - d. Nadya- medium-fast
  - e. Carr- medium-slow
2. Perspiration: [dry, light, medium light, medium, heavy, drenched]
- a. Cecily- medium light
  - b. Joyce- light
  - c. Lenin- light
  - d. Nadya- medium
  - e. Carr- medium light
3. Stomach condition:
- a. Cecily- tense
  - b. Joyce- normal
  - c. Lenin- normal
  - d. Nadya- tense
  - e. Carr- unsettled
4. Muscle tension: [flaccid, loose, taut, clenched, strained]
- a. Cecily- taut
  - b. Joyce- loose
  - c. Lenin- loose
  - d. Nadya- taut
  - e. Carr- taut
5. Breathing: rate, depth:

- a. Cecily- quick/medium
- b. Joyce- normal/average
- c. Lenin- normal/average
- d. Nadya- quick/medium
- e. Carr- quick/medium

CECILY[verb- recapitulate, inform]: To resume.

The war caught Lenin and his wife in Galicia, in Austro-Hungary. After a brief internment, they got into Switzerland and settled in Berne. In 1916, needing a better library than the one in Berne, Lenin came to Zurich ... (*The Library set is now lit.*)

... intending to stay two weeks. But he and Nadezhda liked it here and decided to stay.

They rented a room in the house of a shoe-maker named Kammerer at 14 Spiegelgasse. Zurich during the war was a magnet for refugees, exiles, spies, anarchists, artists and radicals of all kinds. Here could be seen James Joyce, reshaping the novel into the permanent form of his own monument, the book the world now knows as *Ulysses!* – and here, too, the Dadaists were performing nightly at the Cabaret Voltaire in the Meierei Bar at Number One Spiegelgasse, led by a dark, boyish and obscure Romanian poet...

(JOYCE is seen passing among the bookshelves; and also CARR, now monocled and wearing blazer, cream flannels, boater... and holding a large pair of scissors

*which he snips speculatively as he passes between the bookcases. JOYCE and CARR pass out of view.)*

Every morning at nine o'clock when the library opened, Lenin would arrive.

*(LENIN arrives, saying "Good morning" in Russian: "Zdrasvuitiye".)*

He would work till the lunch hour, when the library closed, and then return and work until six, except on Thursdays when we remained closed. He was working on his book on Imperialism.

*(LENIN is at work among books and papers.)*

On January 22nd, 1917, at the Zurich People's House Lenin told an audience of young people, "We of the older generation may not live to see the decisive battles of the coming revolution." We all believed that that was so. But one day hardly more than a month later, a Polish comrade, Bronsky, ran into the Ulyanov house with the news that there was a revolution in Russia ...

*(NADYA enters as in the Prologue, and she and LENIN repeat the Russian conversation previously enacted. This time CECILY translates it for the audience, pedantically repeating each speech in English, even the simple "No!" and "Yes!" The LENINS leave.*

*NADYA says "Das vedanya" to CECILY (i.e. "Goodbye") as she goes.)*

As Nadezhda writes in her *Memories of Lenin*, "From the moment the news of the February revolution came, Ilyich burned with eagerness to go to Russia." But this was easier said than done, in this landlocked country. Russia was at war with Germany. And Lenin was no friend of the Allied countries. His war policy made him a positive danger to them;

*(CARR enters, very debonair in his boater and blazer, etc. CARR has come to the library as a “spy”, and his manner betrays this until CECILY addresses him.)*

indeed it was clear that the British and the French would wish to prevent Lenin from leaving Switzerland. And that they would have him watched. Oh!

**The following is not present in the text here, though it is in the opening scene. Its purpose is to demonstrate the crisis, conflict, and resolution within the above action cycle:**

{conflict}NADYA[verb- revitalize]: Bronsky prishol. On s’kazol shto v’Petersburge revolutsia! Bronsky came to the house. He says there is a revolution in St. Petersburg.

{crisis}NADYA[verb- plead]: Da, da, da! (Yes, yes, yes!)

{resolution}LENIN[verb- instruct]: Idyi nazad y skazhee y’moo shto ya prichazhoo. Tolka sobieru svayi b’magi. (Go home ahead of me. I will collect my papers and follow.)

CHARACTER: Final

1. Heartbeat:
  - a. Cecily- medium
  - b. Joyce- slow
  - c. Lenin- medium-fast
  - d. Carr- medium-slow
2. Perspiration: [dry, light, medium light, medium, heavy, drenched]

- a. Cecily- medium light
  - b. Joyce- light
  - c. Lenin- medium
  - d. Carr- medium
3. Stomach condition:
- a. Cecily- tense
  - b. Joyce- normal
  - c. Lenin- clenched
  - d. Carr- nauseated
4. Muscle tension: [flaccid, loose, taut, clenched, strained]
- a. Cecily- taut
  - b. Joyce- loose
  - c. Lenin- strained
  - d. Carr- taut
5. Breathing: rate, depth:
- a. Cecily- quick/medium
  - b. Joyce- normal/average
  - c. Lenin- quick/medium
  - d. Carr- quick/medium

DIALOGUE:

A. Choice of words – “to resume”- acknowledging the audience. Dry, historical facts about the Lenins’ trajectory to Zurich and relevant political statements and events,

adapted from the real Nadya's memoirs.

(<http://www.marxistsfr.org/archive/krupskaya/works/rol/rol28.htm>)

B. Choice of phrases and sentence structure- A lengthy monologue punctuated by the conversation between Nadya and Lenin, which Cecily translates. The didactic elements are fluid, while the translation is staccato.

C. Choice of images – Austro-Hungary, Berne, Zurich, library, 14 Spiegelgasse, young people, battles of the coming revolution, landlocked country: The images are geographical and political, a history lesson.

D. Choice of peculiar characteristics -- English dialect. Russian dialogue with English translation. Dry, didactic dialogue as Cecily describes prior circumstances and events.

E. The sound of the dialogue --Not particularly soft, but papery, like the turning of pages. The Russian dialogue, as seen in the previous cycle, will sound harsh in comparison.

F. Structure of lines and speeches – Didactic structure/ lecture that is interrupted by Nadya's longer, more explanatory lines and Lenin's shorter reactions.

MOOD: Uncertain, shifting, political, didactic

### Cycle 25

Title: In Pursuit of Cecily, or Alphabetical Adversity

Summary of Action: Carr, disguised as Tzara, approaches Cecily. Cecily disparages Carr/Tzara's lifestyle and there is a brief connection over a (supposedly) shared love of learning. Cecily corrects Carr in stating that the purpose of art is social reform, and Carr attempts to persuade her of the value of art for art's sake.



Purpose of Scene: This scene aligns Cecily with Tzara and Carr with Joyce and Gwen in their opinions of art. Provides a clearer understanding of the two disparate viewpoints. It is an attempt at kindling a relationship between Carr and Cecily; however, Carr will have to give it another go. Furthermore, Carr learns that Bennett has been passing information to the socialists and their sympathizers. In Carr's mind, this provides an excuse as to why he accomplished nothing of major importance in his life. In being the man who could have caught Lenin, Carr feels more significant.

Character:

1. Heartbeat:
  - a. Cecily- medium
  - b. Carr- medium
2. Perspiration:
  - a. Cecily- medium light
  - b. Carr- medium
3. Stomach condition:
  - a. Cecily- tense
  - b. Carr- tense
4. Muscle tension:
  - a. Cecily- taut
  - b. Carr- taut
5. Breathing: rate, depth:
  - a. Cecily- normal/average

b. Carr- normal/average

(CECILY sees CARR who hands her the visiting card he received from BENNETT in Act One.)

CECILY[verb- greet]: Tristan Tzara. Dada, Dada, Dada ... *Why, it's Jack's younger brother!!*

CARR[verb- recognize]: You must be Cecily!

CECILY[verb- admonish]: Ssssh!

CARR[verb- confirm]: You are!

{conflict} CECILY[verb- disapprove]: And you, I see from your calling card, are Jack's decadent nihilist younger brother.

CARR[verb- deny]: Oh, I'm not really a decadent nihilist at all, Cecily. You mustn't think that I am a decadent nihilist.

CECILY[verb- chastise]: If you are not then you have certainly been deceiving us all in a very inexcusable manner. To *masquerade* as a decadent nihilist – or at any rate to ruminate in different colours and display the results in the Bahnhofstrasse – would be hypocritical.

CARR[verb- recant]: (*Taken aback*): Oh! Of course, I have been rather *louche* and devil-take-the-hindmost.

CECILY[verb- accept]: I am glad to hear it.

CARR[verb- boast]: In fact now you mention the subject I have made quite a corner in voluptuous disdain.

CECILY[verb- disparage]: I don't think you should be so proud of it, however pleasant it must be. You have been a great disappointment to your brother.

**(From beginning of cycle, Wilde, Act II, lines 978-998)**

CARR[verb- defend, redirect]: Well, my brother has been a great disappointment to me, and to Dada. His mother isn't exactly mad about him either. My brother Jack is a booby, and if you want to know why he is a booby, I will tell you why he is a booby. He told me that you were rather pretty, whereas you are at a glance the prettiest girl in the whole world. Have you got any books here one can borrow?

CECILY[verb- rebuke, inquire]: I don't think you ought to talk to me like that during library hours. However, as the reference section is about to close for lunch I will overlook it. Intellectual curiosity is not so common that one can afford to discourage it. What kind of books were you wanting?

CARR[verb- entertain]: Any kind at all.

CECILY[verb- disbelieve]: Is there no limit to the scope of your interests?

CARR[verb- divert]: It is rather that I wish to increase it. An overly methodical education has left me to fend as best I can with some small knowledge of the aardvark, a mastery of the abacus and a facility for abstract art. An aardvark, by the way, is a sort of African pig found mainly –

CECILY [verb- appraise]: I know only too well what an aardvark is, Mr. Tzara. To be frank, you strike a sympathetic chord in me.

CARR[verb- confess]: Politically, I haven't really got beyond anarchism.

CECILY[verb- query]: I see. Your elder brother, meanwhile-

CARR[verb- inquire]: Bolshevism. And  
you, I suppose ...?

CECILY[verb- impress]: Zimmervaldism.

**Zimmervaldism: an “ism” referencing  
the Zimmervald Left, a minority  
socialist group led by Lenin that  
opposed the Russian Revolution of 1917.  
[https://www.marxists.org/glossary/orgs/  
z/i.htm](https://www.marxists.org/glossary/orgs/z/i.htm)**

CARR[verb- entreat]: Oh, Cecily, will you not make it your mission to reform me? We  
can begin over lunch. It will give me an appetite. Nothing gives me an appetite  
so much as renouncing my beliefs over a glass of hock.

CECILY[verb- dismiss]: I’m afraid I am too busy to reform you today. I must spend  
the lunch hour preparing references for Lenin.

CARR[verb- sneer]: Some faithful governess seeking fresh pastures?

CECILY[verb- correct]: Far from it. I refer to Vladimir Ilyich who with my little help is  
writing his book on “Imperialism, the highest stage of capitalism”.

CARR[verb- insist]: Of course – *Lenin*. But surely, now that the revolution has broken  
out in St Petersburg, he will be anxious to return home.

CECILY[verb- admit]: That is true. When the history of the Revolution – or indeed of  
anything else – is written, Switzerland is unlikely to loom large in the story.  
However, all avenues are closed to him. He will have to travel in disguise with  
false papers. Oh, but I fear I have said too much already. Vladimir is positive

that there are agents watching him and trying to ingratiate themselves with those who are close to him. The British are among the most determined, though the least competent. Only yesterday the Ambassador received secret instructions to watch the ports.

CARR[verb- verify] (*Ashamed*): The ports?

CECILY[verb- divulge]: At the same time, the Consul in Zurich has received a flurry of cryptic telegrams suggesting intense and dramatic activity – “Knock ‘em cold” – “Drive ‘em Wilde” – “Break a leg” – and one from the Ambassador himself, “Thinking of you tonight, Horace.”

CARR[verb- enlighten]: I think I can throw some light on that. The Consul has been busy for several weeks in rehearsals which culminated last evening in a performance at the Theater zur Kaufleuten on Pelikanstrasse. I happened to be present.

CECILY[verb- assert]: That would no doubt explain why he virtually left the Consulate’s affairs in the hands of his manservant – who, fortunately, has radical sympathies.

CARR[verb- acknowledge]: Good heavens!

CECILY[verb- suspect]: You seem surprised.

CARR[verb- distract]: Not at all. I have a servant myself.

CECILY[verb- condemn]: I am afraid that I disapprove of servants.

CARR[verb- agree]: You are quite right to do so. Most of them are without scruples.

CECILY[verb- proclaim]: In the socialist future, no one will have any.

CARR[verb- interrogate]: So I believe. To whom did this manservant pass the Consul's correspondence?

CECILY[verb- divulge, observe]: Your brother Jack. Oh dear, there I go again! You are not a bit like your brother. You are more English.

CARR[verb- declare]: I assure you I am as Bulgarian as he is.

CECILY[verb- contradict]: He is Romanian.

CARR[verb- backpedal]: They are the same place. Some people call it the one, some the other.

CECILY[verb- accept]: I didn't know that, though I always suspected it.

CARR[verb- justify]: Anyway, now that *Earnest* has opened, no doubt the Consul will relieve his servant of diplomatic business. In all fairness, he did have a personal triumph in a most demanding role.

CECILY[verb- probe]: *Earnest??*

CARR[verb- confess]: No – the other one.

CECILY[verb- doubt]: What do you mean by *Earnest*?

CARR[verb- enlighten]: *The Importance of Being Earnest* by Oscar Wilde.

CECILY[verb- doubt]: Wilde?

CARR[verb- delight]: You know him?

CECILY[verb- brag]: No, in literature I am only up to G. But I've heard of him and I don't like him. The life is the art, as Vladimir Ilyich always says.

CARR[verb- flirt]: *Ars longa, vita brevis, Cecily.*

**Latin- Art is long, life is short.**

CECILY [verb- censure]: Let us leave his proclivities in the decent obscurity of a learned tongue, Mr. Tzara. I was referring to the fact that Oscar Wilde was a bourgeois individualist and, so I hear, overdressed from habit to boot.

CARR[verb- falter]: From habit to boot?

CECILY[verb- confirm]: And back again.

CARR[verb- justify]: He may occasionally have been a little over-dressed but he made up for it by being immensely uncommitted.

**TIOBE: Act II, line 1292**

CECILY[verb- decree]: The sole duty and justification for art is social criticism.

CARR[verb- contest]: That is a most interesting view of the sole duty and justification for art, Cecily, but it has the disadvantage that a great deal of what we call art has no such function and yet in some way it gratifies a hunger that is common to princes and peasants.

CECILY [verb- edify]: In an age when the difference between prince and peasant was thought to be in the stars, Mr. Tzara, art was naturally an affirmation for the one and a consolation to the other; but we live in an age when the social order is seen to be the work of material forces and we have been given an entirely new kind of responsibility, the responsibility of changing society.

{crisis} CARR[verb- challenge]: No, no, no, no, no – my dear girl! – art doesn't change society, it is merely changed by it.

*(From here the argument becomes gradually heated.)*

CECILY[verb- rebut]: Art is a critique of society or it is nothing!

CARR[verb- grill]: Do you know Gilbert and Sullivan??!

CECILY[verb- defend]: I know Gilbert but not Sullivan.

CARR[verb- disparage]: Well, if you knew *Iolanthe* like I know *Iolanthe* –

**Parody of song “If You Knew Susie”  
(1920’s) Buddy Desylva, Joseph Meyer**

CECILY[verb- contradict]: doubt it –

CARR[verb- attest]: *Patience!*

CECILY[verb- revile]: How dare you!

CARR[verb- substantiate]: *Pirates! Pinafore!*

CECILY[verb- command]: Control yourself!

CARR[verb- protest]: *Ruddigore!*

CECILY [verb- censure]: This is a Public Library, Mr. Tzara!

CARR[verb- harangue]: *GONDOLIERS, Madam! (Another “time slip …”)*

{resolution} (in transition)

Character:

1. Heartbeat:
  - a. Cecily-fast
  - b. Carr- fast
2. Perspiration:
  - a. Cecily- heavy
  - b. Carr- heavy
3. Stomach condition:
  - a. Cecily- boiling



- b. Carr- boiling
4. Muscle tension:
- a. Cecily- clenched
  - b. Carr- strained
5. Breathing: rate, depth:
- a. Cecily- quick/shallow
  - b. Carr- quick/shallow

#### DIALOGUE:

A. Choice of words – illustrations of Cecily’s political sympathies- Zimmervaldism, socialist future, bourgeois, capitalism, social criticism. Carr’s listing of Gilbert and Sullivan operettas as the height of artistic contributions to society indicate his simplicity/silliness.

B. Choice of phrases and sentence structure- Initially, short sentences, succinct phrases- typical of people not well acquainted. As the conversation progresses and differences of opinion are disclosed, sentences lengthen briefly before devolving into two to three word sentences wielded back and forth between the characters.

C. Choice of images – library, overdressed from habit to boot, Gilbert and Sullivan

D. Choice of peculiar characteristics -- English dialect. Both characters reveal the gaps in their understanding of the world, their views fragmented based on exposure.

(Literature up through G, politics up to anarchy, etc.)

E. The sound of the dialogue --Quiet and hard, loud and positively stony as the cycle progresses.

F. Structure of lines and speeches -- Carr's alarmed questions indicate his status as a sort of "double agent". His attempts at flattery or acquiescence, though relevant to the conversation, reveal his attempt to woo. In this cycle, Carr is unable to make his advances understood. Cecily's dialogue leaves little to the imagination regarding the opinions of her character.

MOOD: Political, heated, absurd (not in the theatrical sense)

### Cycle 26

Title: A Socialist Striptease

Summary of Action: Carr makes another attempt to entice Cecily, asking, again, that she reform him. She dismisses his request as she is currently consumed with assisting Lenin with his work. This assertion directs her train of thought to the numerous socialist ministers in Europe whom, she believes, are impeding the inevitable revolution prophesied by Marx. Carr refutes this sentiment, countering with the idea that Marx simply encountered capitalism at the wrong time, in its worst state. Cecily berates Carr, believing him to be of the ilk that will not support a "head on collision" for social change, and further accuses him of desiring to see her in her knickers. Despite Carr's refutation, his mind leads him astray. Cecily strips as "The Stripper" plays and professes her rejection of (nearly) every ism that isn't revolutionism.

Purpose of Scene: Creates a greater obstacle for Carr in his pursuit of Cecily. Distances Cecily and Lenin from Joyce, Tzara, and Carr. Portrays Carr's baser instances. It breaks up the tension of the back-to-back arguments with a moment of burlesque levity. With

“The Stripper” interlude, the audience is also introduced to the baser, more common side of Carr. He is not the “admirable” individual he would paint himself.

Character:

1. Heartbeat:
  - a. Cecily- medium
  - b. Carr- medium
2. Perspiration:
  - a. Cecily- medium light
  - b. Carr- medium
3. Stomach condition:
  - a. Cecily- tense
  - b. Carr- tense
4. Muscle tension:
  - a. Cecily- taut
  - b. Carr- taut
5. Breathing: rate, depth:
  - a. Cecily- normal/average
  - b. Carr- normal/average

CECILY[verb- rebuke, inquire]: I don't think you ought to talk to me like that during library hours. However as the reference section is about to close for lunch I will overlook it. Intellectual curiosity is not so common that one can afford to discourage it. What kind of books were you wanting?

CARR[verb- entreat]: Any kind at all. You choose. I should like you, if you would, to make it your mission to reform me. We can begin over lunch.

{conflict} CECILY[verb- dismiss]: I'm afraid I am too busy to reform you today. You will have to reform yourself. Here is an article which I have been translating for Vladimir Ilyich. You may not be aware, Mr. Tzara, that in the governments of Western Europe today there are ten Socialist ministers.

CARR[verb- deceive]: I must admit my work has prevented me from taking an interest in European politics. But ten is certainly impressive.

CECILY[verb- persuade]: It is scandalous. They are supporting an imperialist war. Meanwhile the real struggle, the class war, is being undermined by these revisionists like Kautsky and MacDonald.

CARR[verb- clarify] (*Puzzled*): Do you mean Ramsay MacDonald, Cecily?

**(MacDonald: British statesman, first  
Labour Party Prime Minister.  
Kautsky- Czech-Austrian Marxist  
theoretician- anti Bolshevik. )**

CECILY [verb- deride]: I don't mean Flora Macdonald, Mr. Tzara.

CARR[verb- assert]: But he's an absolute Bolshie.

CECILY[verb- contradict]: He is working within the bourgeois capitalist system and postponing its destruction. Karl Marx has shown that capitalism is digging its own grave.

CARR[verb- enlighten, flatter]: No, no, no, no, my dear girl – Marx got it wrong. He got it wrong for good reasons but he got it wrong just the same. By bad luck he

encountered the capitalist system at its most deceptive period. The industrial revolution had crowded the people into slums and enslaved them in factories, but it had not yet begun to bring them the benefits of an industrialized society. Marx drew the lesson that the wealth of the capitalist had been stolen from the worker in the form of unpaid labour. He thought that was how the whole thing worked. That false premise was itself added to a false assumption. Marx assumed that people would behave according to their class. But they didn't. In all kinds of ways and for all kinds of reasons, the classes moved closer together instead of further apart. The critical moment never came. It receded. The tide must have turned at about the time when *Das Kapital* after eighteen years of hard labour was finally coming off the press, a moving reminder, Cecily, of the folly of authorship. How sweet you look suddenly – pink as a rose.

CECILY[verb- revile]: That's because I'm about to puke into your nancy straw hat, you *prig!* – you swanking canting fop, you bourgeois intellectual humbugger, you – *artist!* Marx warned us against the liberals, the philanthropists, the piecemeal reformers – change won't come from *them* but from a head-on collision, *that's* how history works! When Lenin was 21 there was famine in Russia. The intellectuals organized relief – soup kitchens, seed corn, all kinds of do-gooding with Tolstoy in the lead. Lenin did – nothing. He understood that the famine was a force for the revolution. Twenty-one years old, in Samara, in 1890-91. He was a boy, and he understood that, so don't talk to me about superior morality, you patronizing Kant-struck prig, all the time you're talking

about the classes you're trying to imagine how I'd look stripped off to my knickers –

**It is relevant that Cecily's reference to Kant follows her objection to Carr's "superior morality". Kant believed that morality has its basis in reason. Defending Lenin's inaction during the famine, and his understanding of its necessity, would appear immoral. Because others fail to understand the relationship between events such as these, they cannot see the "moral" reasons for Lenin's choice which, in Cecily's mind, is admirable. If understanding invokes morality then there is no clear justification for change and, thus, no reason to pursue revolution.**

{crisis} CARR[verb- refute]: That's a lie!

*(But apparently it isn't. As CECILY continues to speak we get a partial Carr's-mind view of her. Coloured lights begin to play over her body, and most of the other light goes except for a bright spot on Carr.)*

*(Faintly from 1974, comes the sound of a big band playing “The Stripper”. CARR is in a trance. The music builds. CECILY might perhaps climb on to her desk. The desk may have “cabaret lights” built into it for use at this point.)*

CECILY[verb- seduce]: The only way is the way of Marx and of Lenin, the enemy of all revisionism! – of opportunist liberal economism! – of social-chauvinist bourgeois individualism! – quasi-Dadaist paternalism! – pseudo-Wildean aphorism! – sub-Joycean catechism and dogmatism! – cubism! – expressionism! – rheumatism! –

CARR[verb- appeal/demand]: *Get ‘em off!*

{resolution} *(The light snaps back to normal.)*

Character:

1. Heartbeat:
  - a. Cecily-fast
  - b. Carr- fast
2. Perspiration:
  - a. Cecily- heavy
  - b. Carr- heavy
3. Stomach condition:
  - a. Cecily- boiling
  - b. Carr- boiling
4. Muscle tension:
  - a. Cecily- strained
  - b. Carr- strained

5. Breathing: rate, depth:

a. Cecily- quick/shallow

b. Carr- quick/shallow

DIALOGUE:

A. Choice of words – Reform me, scandalous, supporting an imperialist war, class war, undermined by revisionists, Bolshie, bourgeois capitalist system, postponing its destruction, digging its own grave, capitalism at its most deceptive period, industrial revolution, enslaved them in factories, unpaid labour, would behave according to their class, closer together instead of further apart, *Das Kapital*, folly of authorship, piecemeal reformers, superior morality, stripped off to my knickers, of opportunist liberal economism, of social-chauvinist bourgeois individualism, quasi-Dadaist paternalism, pseudo-Wildean aphorism, sub-Joycean catechism and dogmatism, cubism, expressionism, rheumatism: The above conveys a decidedly political perspective. However, the word choice devolves into non-sequiturs (rheumatism) as Carr, young and old, is distracted by Cecily.

B. Choice of phrases and sentence structure- Initially shorter sentences and phrases that build an argument between the two. Carr then attempts to enlighten Cecily, revealing Marx's mistakes. This monologue is composed of sentences of what one could call average length with the exception of several very short sentences. "It receded." Indicative of his attempt to simplify these ideas for Cecily. Cecily responds with a monologue of her own, composed almost entirely of abrupt, truncated insults and admonishments of those who would revise and not rebuild.



C. Choice of images – postponing its destruction, digging its own grave, industrial revolution, enslaved... in factories, stripped off to my knickers

D. Choice of peculiar characteristics -- English dialect. More risqué dialogue.

E. The sound of the dialogue -- Carr is softer in tone, just as Cecily's dialogue has become more direct and rough (a veritable tongue lashing).

F. Structure of lines and speeches -- No subtext necessary aside from the obligatory "You're wrong!" It's all laid bare.

MOOD: Political, frenzied, bawdy

### Cycle 27

Title: Nadya's Memoirs and a Family Reunion

Summary of Action: Nadya recalls two attempts made to return to Russia. Lenin corresponds with sympathetic individuals in an attempt to leave Switzerland. Their plans were not realized. In direct contrast to the previous two scenes, Carr and Cecily immediately connect, confessing their love and disappearing behind the library desk to express their passion. Tzara arrives and discovers that Carr has introduced himself to Cecily as Jack Tzara. Subsequently, Tzara rebuffs Carr's attempts at conversation.

Purpose of Scene: Progression of Nadya and Lenin's plotline. Another obstacle/complication for the couples, that of deception/mistaken identity. Carr, again, "jumps the rails" and must return to an earlier point in his dialogue with Cecily to progress the plot of his memoir. This scene also epitomizes Carr's idealization of his own significance. In this scene, it would be within Carr's ability to apprehend Lenin and prevent him from returning to Russia. He eavesdrops on Lenin and even comes face to

face with the man but does nothing. This inaction occurs because, in reality, Carr never came in contact with Lenin and, therefore, is not as significant a player in history as he would have the audience believe.

Character:

1. Heartbeat:
  - a. Cecily- medium-slow
  - b. Carr- medium
  - c. Nadya- medium-slow
  - d. Lenin- medium-slow
  - e. Tzara- medium
2. Perspiration:
  - a. Cecily- medium light
  - b. Carr- medium
  - c. Nadya- light
  - d. Lenin- medium
  - e. Tzara- medium
3. Stomach condition:
  - a. Cecily- tense
  - b. Carr- tense
  - c. Nadya- tense
  - d. Lenin- tense
  - e. Tzara- clenched
4. Muscle tension:

- a. Cecily- taut
- b. Carr- taut
- c. Nadya- taut
- d. Lenin- taut
- e. Tzara- taut

5. Breathing: rate, depth:

- a. Cecily- normal/average
- b. Carr- quick/medium
- c. Nadya- normal/average
- d. Lenin- normal/average
- e. Tzara- quick/medium

CECILY[verb- chastise, measure]: I don't think you ought to talk to me like that during library hours. However, as the reference section is about to close for lunch I will overlook it. Intellectual curiosity is not so common that one can afford to discourage it. What kind of books were you wanting?

CARR[verb- seduce]: Books? What books? What do you mean, Cecily, by books? I have read Mr. Lenin's article and I don't need to read any more. I have come to tell you that you seem to me to be the visible personification of absolute perfection.

CECILY[verb- entice]: In body or mind?

CARR[verb- assure]: In every way.

CECILY[verb- swoon]: Oh, Tristan!

CARR[verb- plead]: You will love me back and tell me all your secrets, won't you?

CECILY[verb- assuage]: You silly boy! Of course! I have waited for you for months.

CARR[verb- inquire] (*Amazed*): For months?

CECILY[verb- confess]: Ever since Jack told me he had a younger brother who was a decadent nihilist it has been my girlish dream to reform you and to love you.

CARR[verb- extol]: Oh, Cecily!

(*Her embrace drags him down out of sight behind her desk. He resurfaces momentarily*

–)

CARR[verb- beseech]: But, my dear Cecily, you don't mean that you couldn't love me

if–

(– *and is dragged down again.*)

**(The above scene is a parallel of Wilde,**

**Act II, lines 1362-1445)**

(*NADYA enters, wearing a bonnet, severely dressed and carrying a book...*)

NADYA[verb- recount]: From the moment news of the revolution came, Ilyich burned with eagerness to go to Russia ... He did not sleep and at night all sorts of incredible plans were made.

**(“The moment the news of the February Revolution was received, Ilyich was all eagerness to go back to Russia – Krupskaya’s “Reminiscences of Lenin”)**

(*LENIN enters, wearing a clerical collar, but otherwise dressed in black from parson's hat to parson's leggings. He and NADYA look at each other and despair – Chasuble and Prism.*)

**In TIOBE, Chasuble (a parson) and Ms. Prism (Cecily's governess) are in love but unable to have a relationship. The "pining" of the two characters is parodied in this moment.**

But such things could only be thought of in the semi delirium of the night.

*(NADYA takes off her bonnet. LENIN takes off his hat and removes his clerical collar.)*

A passport of a foreigner from a neutral country would have to be obtained.

LENIN[verb- disclose] *(Dictating to NADYA)*: Letter to Yakov Ganetsky in

Stockholm, March 19th, 1917.

*(NADYA writes on a pad.)*

"I cannot wait any longer. No legal means of transit available.

Whatever happens, Zinoviev and I must reach Russia. The only possible plan is as follows: you must find two Swedes who resemble Zinoviev and me, but since we cannot speak Swedish they must be deaf mutes. I enclose our photographs for this purpose."

**"A Swedish passport could be obtained through the Swedish comrades, but ignorance of the language was an obstacle to using it." –Krupskaya's "Reminiscences of Lenin")**

**Zinoviev: “revolutionary who worked closely with Lenin in the Bolshevik Party before the Russian Revolution of 1917.” <https://www.britannica.com/biography/Grigory-Yevseyevich-Zinovyev>**

*(CARR, with his jacket off, surfaces from behind Cecily’s desk.)*

CARR[verb- disbelieve]: Two Swedish deaf mutes ...??

*(An unseen hand yanks him back out of sight.)*

NADYA[verb- recount]: The plan mentioned in this letter was not realized. (LENIN produces a blonde wig from a cardboard box and puts the wig on his head.)

*(Writing in her pad)* Letter to V. A. Karpinsky in Geneva, the same day, March 19th, 1917.

LENIN[verb- confide] *(Dictating)*: “My dear Vyacheslav Alexeyevich. I am considering carefully and from every point of view what will be the best way of travelling to Russia. The following is absolutely secret.”

*(For emphasis, LENIN bangs his fist inadvertently on the bell on Cecily’s desk.)*

CECILY *pops up and disappears again without being seen by LENIN.*)

“Please procure in your name papers for travelling to France and England. I will use these when passing through England and Holland to Russia. I can wear a wig. The passport photograph will be of me in a wig. I shall go to the Berne Consulate to present your papers and I shall be wearing the wig.”

*(CARR reappears again, fully dressed, and eavesdrops on the LENINS.)*

(Continuing) “You must disappear from Geneva for at least two or three weeks, until you receive a telegram from me in Scandinavia ... Your Lenin. P.S.: I write to you because I am convinced that everything between us will remain *absolutely* secret.”

(TZARA enters briskly, *unseen by CARR and not seeing him, and bangs the bell on Cecily’s desk. CECILY pops up from behind the desk.*)

CECILY[verb- notice]: Jack?

TZARA[verb- hedge] (*Turning away*) Cecily!

{conflict} CECILY[verb- demean]: I have such a surprise for you. Your brother is here.

TZARA[verb- refute]: What nonsense! I haven’t got a brother. (*He turns the other way and sees CARR*) – Oh my God.

(*The LENINS stop and stare at these events.*)

CARR[verb-coax]: Brother Jack, I have come to tell you that I am sorry for all the embarrassment I have caused you in the past, and that I hope very much that I do not have to embarrass you in the future.

CECILY[verb- chide]: Jack, you are not going to refuse your own brother’s hand!

TZARA[verb- glower]: Nothing will induce me to take his hand. He knows perfectly well why.

CECILY[verb- persuade]: Jack, if you don’t shake hands with your brother I’ll never forgive you.

TZARA[verb- declare, ensnare]: Well, don’t forgive me. Why should I care? The fact of the matter is, he is no more my –

(From “Jack?”-Wilde, Act II, lines

1200-1240)

(At this point LENIN removes his wig and TZARA recognizes  
him.)

Ah... Comrade! Do you know my brother Tristan?

(CARR shakes hands heartily with the stunned LENINS. CARR holds his hand out to  
TZARA.)

{crisis} CARR [verb- blanch]: How do you do Comrade, Mrs. Comrade. Brother!

TZARA[verb- avow] (*Shaking hands*): This is the last time I shall ever do it.

{resolution} CECILY[verb- celebrate]: How pleasant it is to see so perfect a  
reconciliation. Let us leave the two brothers together.

(TIOBE, Chasuble, line 1237)

NADYA[verb: recount]: The plan mentioned in this letter was not realized.

(The LENINS gather their possessions and leave, CECILY going with them.)

Character:

1. Heartbeat:
  - a. Cecily- medium
  - b. Carr- medium-fast
  - c. Nadya- medium-slow
  - d. Lenin- medium-slow
  - e. Tzara- medium-fast
2. Perspiration:
  - a. Cecily- medium light



- b. Carr- medium
  - c. Nadya- light
  - d. Lenin- medium
  - e. Tzara- heavy
3. Stomach condition:
- a. Cecily- tense
  - b. Carr- clenched
  - c. Nadya- tense
  - d. Lenin- tense
  - e. Tzara- clenched
4. Muscle tension:
- a. Cecily- loose
  - b. Carr- taut
  - c. Nadya- taut
  - d. Lenin- taut
  - e. Tzara- taut
5. Breathing: rate, depth:
- a. Cecily- normal/average
  - b. Carr- quick/medium
  - c. Nadya- normal/average
  - d. Lenin- normal/average
  - e. Tzara- quick/medium

DIALOGUE:

A. Choice of words – Mr. Lenin’s article, visible personification of absolute perfection, secrets, decadent nihilist, to reform you, to love you, revolution, thought of in the semi delirium of the night, I cannot wait any longer, Swedish deaf mutes, absolutely secret, passport, wig, brother, nonsense, so perfect a reconciliation: The words reflect the sexual tensions and Wildean wit of the scene.

B. Choice of phrases and sentence structure- The Lenins deliver longer passages of staid, factual information. The lines of dialogue between the remaining characters are short and clipped, partially glazing over their lack of causality.

C. Choice of images – library, visible personification of absolute perfection, night, passport, wig, brother

D. Choice of peculiar characteristics -- English dialect. The Lenins are now speaking English, a juxtaposition with their other scenes.

E. The sound of the dialogue --The Lenins’ dialogue varies in sound, though there is a sense of quiet desperation to their words, a certain softness.

F. Structure of lines and speeches -- Lines that are abrupt or rushed are indicative of the deceptions of the various characters- “Tell me your secrets” “He knows perfectly well why”.

MOOD: Conspiratorial, farcical

## Cycle 28

Title: A Moral Dilemma

Summary of Action: Nadya and (though indirectly) Lenin describe the events leading up to and shortly after their departure from Zurich, further educating the audience.

Imploring tolerance from the audience, Carr muses about the conflicting moral responsibilities he holds toward his government and to Cecily. Carr and Tzara fight over pastries, and Carr attempts to convince Tzara (and himself) that he will inform the authorities of Lenin's intentions.

Purpose of Scene: Progression of plot for Lenin and Nadya. Demonstrates a more serious aspect of Carr's personality-- his resolve and sense of duty in action, rather than in self-portraiture. However, that the Nadya/Lenin scene occurs simultaneously with the Carr/Tzara scene allows for an internal build (leading up to Lenin's departure).

Furthermore, as the scenes are in close proximity but in separate locations, the absence of a real connection between Carr and Lenin is reinforced. As this sequence pertains to the Wildean plotline, the obvious fact that Lenin has slipped through Carr's fingers allows this arc to continue uninterrupted.

Character: Initial

1. Heartbeat:
  - a. Carr- medium-fast
  - b. Tzara- medium-fast
  - c. Nadya- medium-slow
  - d. Lenin- medium-slow
  - e. Bennett- medium slow
2. Perspiration:
  - a. Carr- medium
  - b. Tzara- medium light
  - c. Nadya- light

- d. Lenin- medium
  - e. Bennett- dry
3. Stomach condition:
- a. Carr- clenched
  - b. Tzara- unsettled
  - c. Nadya- tense
  - d. Lenin- tense
  - e. Bennett- normal
4. Muscle tension:
- a. Carr- taut
  - b. Tzara- loose
  - c. Nadya- taut
  - d. Lenin- taut
  - e. Bennett- taut
5. Breathing: rate, depth:
- a. Carr- normal/average
  - b. Tzara- normal/average
  - c. Nadya- normal/average
  - d. Lenin- normal/average
  - e. Bennett- normal/average

CARR[verb- confide]: She is a darling. I am in love with Cecily. Which puts me in something of a moral dilemma. I must have a muffin to resolve it. You can have some tea-cake.

*(The library gives way to Carr's room, the conversation continuing.)*

TZARA[verb- reject]: But I don't like tea-cake. Besides, I have sworn never to shake hands with you again.

CARR[verb- rebuff, inquire]: I don't want you to shake hands with me when I'm eating muffins. Muffins should never be eaten with shaking hands.

*(As BENNETT enters with a muffin dish)*

Ah, Bennett. Is there anything in my correspondence that I might share with you and Mr. Tzara?

BENNETT[verb- entice]: The odds on Lenin have shortened somewhat, sir, but you can still get a hundred to one against.

CARR[verb- confirm]: A hundred to one?

TZARA[verb- request]: Put a tenner on for me, would you, Bennett? – running the show by Christmas.

CARR[verb- contradict]: And a tenner for me, Bennett – the dustbin of history.

BENNETT[verb- acquiesce]: Yes, sir.

*(BENNETT leaves. CARR and TZARA help themselves to the contents of the dish.)*

{conflict} TZARA[verb- chastise]: I am shocked, Henry. You are surely not going to let your so-called duty stand in the way of your love for Cecily Carruthers.

CARR[verb- stall]: I haven't decided – there are still several muffins left.

**(Muffins- reference to Wilde, Act II,  
lines 1793-1819)**

*(He takes one. NADYA enters, dressed to travel, and lugging a suitcase and a bundle or two. The boundary between Library and Room is now, perhaps, obscure.)*

NADYA[verb- edify]: On the same day, March 19th, there was a meeting of the Russian political emigre groups in Switzerland to discuss ways and means of getting back to Russia. Martov suggested obtaining permits to pass through Germany in exchange for German and Austrian prisoners of war interned in Russia. (LENIN *enters, similarly dressed and similarly encumbered.*)

**(Provisions- “1. That all emigrants were to be allowed to go regardless of their views on the war, 2. That no one could enter the railway car in which the emigrants were travelling without the permission of Platten. There was to be no inspection of passports or luggage; 3. That the passengers undertook to agitate in Russia for a corresponding number of Austro-German internees to be repatriated by way of exchange.” - Krupskaya’s “Reminiscences of Lenin”)**

LENIN[verb- edify]: March 21st, letter to Karpinsky in Geneva. “Martov’s plan is good. Only, we cannot deal directly with the German authorities.”

**(“We cannot take part, either directly or indirectly; our participation will spoil it all. But the plan, in itself, is a very good**

**one and is very right.” – *Lenin, Collected Works, Volume 36***

NADYA[verb- educate]: Therefore, Comrade Grimm, President of the Zimmerwald Committee, undertook the negotiations. March 25th – telegram from the German High Command to the Foreign Ministry in Berlin. “No objection to the transit of Russian revolutionaries if effected in special train with reliable escort.”

CARR[verb- convince]: (*Eating a muffin*): Look – be fair. I adore Cecily, but the Americans are about to enter the war and it’s not a good moment for some Bolshevik to pull the Russians out of it. It could turn the whole thing round. I mean, I *am* on the side of right. Remember plucky little Poland – not Poland, the other one.

LENIN[verb: command]: Our tactics – no trust in and no support of the new Government. Kerensky especially suspect. Arming of the proletariat is the only guarantee. Telegraph this to St Petersburg.

**(“Who can carry out these measures except a people’s militia, to which women should without fail belong equally with men?” Krupskaya’s “Reminiscences of Lenin”)**

CARR[verb- suggest]: Mind you, according to Marx, the dialectic of history will get you to much the same place with or without Lenin. If Lenin did not exist, it would be unnecessary to invent him.

**In the above line, Carr bastardizes a  
Voltaire quotation: “If God did not  
exist, it would be necessary to invent  
him.”**

LENIN[verb- dictate]: Telegram to Ganetsky in Stockholm. “Twenty of us are leaving tomorrow.”

{crisis} CARR[verb- accuse]: Furthermore, your Marxism is sheer pretension. You’re an amiable bourgeois with a chit from matron and if the revolution came you wouldn’t know what hit you. You’re nothing. You’re an artist. And multi-coloured micturition is no trick to those boys, they’ll have you pissing blood.

TZARA[verb- disregard]: Artists and intellectuals will be the conscience of the revolution. It is perfectly heartless of you to eat all the muffins and leave me with tea-cakes.

**(Muffins- reference to Wilde, Act II,  
lines 1793-1819)**

NADYA[verb- recollect]: On April 9th, at 2:30 in the afternoon, the travelers moved off from the Zahringer Hof Restaurant in true Russian style, loaded with pillows, blankets and a few personal belongings. Ilyich wore a bowler hat, a heavy overcoat and the thick-soled hobnailed boots that had been made for him by the cobbler Kammerer at number 14 Spiegelgasse. Telegram to his sister in St Petersburg:

LENIN[verb- inform]: “Arriving Monday night, eleven. Tell Pravda.”



TZARA[verb- dismiss] (*Getting up*): Well, do what you will. To a Dadaist history comes out of a hat too.

CARR[verb- jab]: I don't think there'll be a place for Dada in a Communist society.

TZARA[verb- agree]: That's what we have against this one. There's a place for us in it!

(TZARA *leaves*.)

NADYA[verb- recollect]: The train left at 3.10, on time.

(LENIN and NADYA *leave with their luggage. Sound of train departing.*)

(*The train is heard, and perhaps seen, to leave. CECILY appears, dressed for the station platform, and waves a red handkerchief at the departing train.*)

{resolution} CARR[verb- convince] (*Decisively*): No, it is perfectly clear in my mind.

He must be stopped. The Russians have got a government of patriotic and moderate men. Prince Lvov is moderately conservative, Kerensky is moderately socialist, and Guchkov is a businessman. All in all a promising foundation for a liberal democracy on the Western model, and for a vigorous prosecution of the war on the Eastern front, followed by a rapid expansion of trade. I shall telegraph the Minister in Berne.

**Prince Lvov: “Russian social reformer and statesman who was the first head of the Russian provisional government established during the February Revolution (1917).”**

<https://www.britannica.com/biography/>

**Georgy-Yevgenyevich-Prince-Lvov**

**Guchkov: “statesman and leader of the moderate liberal political movement in**

**Russia between 1905 and 1917.”**

<https://www.britannica.com/biography/>

**Aleksandr-Ivanovich-Guchkov**

(CARR *leaves.*)

Character: Final

1. Heartbeat:

- a. Carr- medium-fast
- b. Tzara- medium-fast
- c. Nadya- medium
- d. Lenin- medium
- e. Bennett- slow

2. Perspiration:

- a. Carr- medium
- b. Tzara- medium light
- c. Nadya- light
- d. Lenin- medium
- e. Bennett- dry

3. Stomach condition:

- a. Carr- dyspeptic

- b. Tzara- normal
  - c. Nadya- tense
  - d. Lenin- tense
  - e. Bennett- normal
4. Muscle tension:
- a. Carr- clenched
  - b. Tzara- loose
  - c. Nadya- taut
  - d. Lenin- taut
  - e. Bennett- taut
5. Breathing: rate, depth:
- a. Carr- quick/medium
  - b. Tzara- normal/average
  - c. Nadya- quick/medium
  - d. Lenin- quick/medium
  - e. Bennett- normal/average

## DIALOGUE

A. Choice of words – darling, love, moral dilemma, muffin, tea-cake, the odds on Lenin have shortened somewhat, so called duty, German authorities, special train with reliable escort, I *am* on the side of right, arming of the proletariat is the only guarantee, dialectic of history, unnecessary to invent him, pretension, chit from matron, pissing blood, artists and intellectuals will be the conscience of the revolution, pillows, blankets, bowler hat, heavy overcoat, thick-soled hobnailed boots, history comes out of a hat,

patriotic and moderate men, liberal democracy, rapid expansion of trade: Lenin's possession are redolent of travel, a change. Carr's self-justifications serve to bolster his confidence in what Young Carr should do and to forgive his (Old Carr's) mistakes.

B. Choice of phrases and sentence structure- The structure of the Lenin's dialogue is much the same as in the previous cycle, though Lenin's correspondence becomes shorter.

C. Choice of images – muffin, tea-cake, chit from matron, pissing blood, pillows, blankets, bowler hat, heavy overcoat, thick-soled hobnailed boots, history comes out of a hat: Or, perhaps, history comes out of an antique travelling trunk.

D. Choice of peculiar characteristics -- English dialect. Lenins continue to speak English. Carr and Tzara's language remains unchanged.

E. The sound of the dialogue -- Generally soft, nonconfrontational conversation and description of events.

F. Structure of lines and speeches -- The brevity of Nadya's lines at the end of the cycle indicate a sense of hope, or of pending success. Previously, unfortunate news was included in her recollections (plans not realized).

MOOD: Fluctuation, standing on a precipice

### Cycle 29

Title: Lenin's Views on Art

Summary of Action: Carr sends Lenin in as the narrator instead of himself. Nadya provides information as to Lenin's writings on literature, and Lenin, essentially, quotes or reads the selections she indicates. Carr agrees with Lenin's perspective on art. Nadya

remembers an attempt to see Lenin while in prison, humanizing and humbling the historical figure.

Purpose of Scene: This scene relates the Lenins to the discussions of artists and artistic merit in the script, demonstrating a political view on art. As Carr agrees with many of Lenin's statements, this iterates that individuals may have ideas or characteristics in common despite distances in political beliefs, time, or location.

Character: Initial

1. Heartbeat:
  - a. Carr- medium-fast
  - b. Lenin -medium-slow
  - c. Nadya- medium-slow
2. Perspiration:
  - a. Carr- medium
  - b. Lenin – medium light
  - c. Nadya- light
3. Stomach condition:
  - a. Carr- clenched
  - b. Lenin - unsettled
  - c. Nadya- normal
4. Muscle tension:
  - a. Carr- taut
  - b. Lenin - taut
  - c. Nadya- taut

5. Breathing: rate, depth:
- a. Carr- quick/medium
  - b. Lenin- normal/average
  - c. Nadya- normal average

*(Everything black except a light on LENIN. There is a much reproduced photograph of Lenin addressing the crowd in a public square in May 1920 – “balding, bearded, in the three-piece suit”, as Carr describes him; he stands as though leaning into a gale, his chin jutting, his hands gripping the edge of the rostrum which is waist high, the right hand at the same time gripping a cloth cap ... a justly famous image.)*

*(LENIN, as the orator, is now the only person on stage.)*

LENIN[verb- rile] *(Declaiming)*: Really, if the lower orders don't set us a good example what on earth is the use of them?! They seem as a class to have absolutely no sense of moral responsibility! **(Wilde, Act 1, lines 42-50)** To lose one revolution is unfortunate. To lose two would look like carelessness! **(Wilde, Act 1, line 599)**

*(OLD CARR enters, interrupting, consulting a tattered book.)*

{conflict} OLD CARR[verb- redirect] *(Entering)*: No, steady on – sorry – did you notice? Of course you did. Hello, hello, you thought, he's doing it again. Right – well, never mind, here's the picture. April 16th, Lenin in St Petersburg, yours truly holding the bag. I'd got pretty close to him, had a stroke of luck with a certain little lady and I'd got a pretty good idea of his intentions, in fact I might have stopped the whole Bolshevik thing in its tracks, but – here's the point. I was *torn*. On the one hand, the future of the civilized world. On the other hand,

my feelings for Cecily. And, don't forget, *he wasn't Lenin then!* I mean, *who was he?*, as it were. There I was, the lives of millions of people hanging on which way I'd move or whether I'd move at all, another man might have cracked – sorry about that muffin business, incidentally. Be that as it may, where were we? Ah yes.

(CARR *opens his book, searching in it.*) – Lenin on Literature and Art –

(CARR *remains on stage with the book. LENIN makes a fresh start.*)

LENIN[verb: dictate]: Today, literature must become party literature. Down with non-partisan literature! Down with literary supermen! Literature must become a part of the common cause of the proletariat, a cog in the Social democratic mechanism.

Publishing and distributing centres, bookshops and reading rooms, libraries and similar establishments must all be under party control. We want to establish and we shall establish a free press, free not simply from the police, but also from capital, from careerism, and what is more, free *from bourgeois anarchist individualism!*

*(Lenin, Collected Works, Volume 36)*

(NADYA *enters with a copy of the same book.*)

NADYA[verb- inform] (*Entering*): Ilyich wrote those remarks in 1905 during the first Revolution.

LENIN[verb- dictate] (*Continuing*): Everyone is free to write and say whatever he likes, without any restrictions. *But* every voluntary association, including the party, is also free to expel members who use the name of the party to advocate anti-party

views. Secondly, we must say to you bourgeois individualists that your talk about absolute freedom is sheer hypocrisy. There can be no real and effective freedom in a society based on the power of money. Socialist literature and art will be free because the idea of socialism and sympathy with the working people, instead of greed and careerism, will bring ever new forces to its ranks!

*(Lenin, Collected Works, Volume  
10)*

*(The light goes out on LENIN.)*

CARR[verb- fast-forward]: And a lot more like that, but there's a bit somewhere about bosh and nonsense – hang on –

*(He searches through the book.)*

NADYA[verb- divulge]: Ilyich wrote very little about art and literature, generally, but he enjoyed it. We sometimes went to concerts and the theatre, even the music hall – he laughed a lot at the clowns – and he was moved to tears when he saw *La Dame aux Camélias* in London in 1907.

CARR[verb- reminisce] *(Sentimentally)*: Oh ... *La Dame aux Camélias*...

*(La Dame aux Camélias: Play by*

**Alexander Dumas, fils)**

NADYA[verb- recall]: Ilyich admired Tolstoy, especially *War and Peace*, but, as he put it in an article in 1908 on Tolstoy's eightieth birthday...

*(LENIN enters to join NADYA)*

LENIN[verb- dictate] *(Entering)*: On the one hand we have the great artist; on the other hand we have the landlord obsessed with Christ. On the one hand the



strong and sincere protester against social injustice, and on the other hand the jaded hysterical sniveler known as the Russian intellectual beating his breast in public and wailing, I am a bad wicked man, but I am practicing moral self-perfection. I don't eat meat, I now eat rice cutlets. Tolstoy reflected the stored-up hatred and the readiness for a new future – and at the same time the immature dreaming and political flabbiness which was one of the main causes for the failure of the 1905 revolution.”

*(Lenin, Collected Works, Volume 10)*

CARR[verb- pinpoint] (*Finding the place*): Here we are.

NADYA[verb- disclose]: However, he respected Tolstoy's traditional values. The *new* art seemed somehow alien and incomprehensible to him. Clara Zetkin, in her memoirs, remembers him bursting out –

{crisis} CARR & LENIN[verb- concur]: Bosh and nonsense!

LENIN[verb- assert]: We are good revolutionaries but we seem to be somehow obliged to keep up with modern art. Well, as for me I'm a barbarian.

CARR & LENIN[verb- assert]: Expressionism, futurism, cubism ... I don't understand them and I get no pleasure from them.

**Clara Zetkin, *Reminiscences of Lenin*, “I  
have the courage to show myself a  
‘barbarian’: I cannot value the works of  
expressionism, futurism, cubism, and  
other isms as the highest expressions of  
artistic genius. I don't understand them.**

**They give me no pleasure.”**

**<https://www.marxists.org/archive/zetkin>**

**[/1924/reminiscences-of-lenin.htm#h03](#)**

CARR[verb- disclose]: That’s my point. There was nothing wrong with Lenin except his politics.

LENIN[verb- recollect]: September 15, 1919, to A. M. Gorki, Dear Alexei Maximych ... “I recall a remark of yours during our talks in London, on Capri, and later – namely: “We artists are irresponsible people.”“

CARR & LENIN[verb- concur]: (*Simultaneously*) Exactly!

LENIN[verb- assert]: “You utter incredibly angry words – about what? About a few dozen (or perhaps even a few hundred) Cadet and near-Cadet gentry spending a few days in jail in order to prevent plots which threaten the lives of tens of thousands of workers and peasants. A calamity indeed. What an injustice! A few days, or even weeks, in jail for intellectuals in order to prevent the massacre of tens of thousands of workers and peasants. “Artists are irresponsible people!””

CARR[verb- relate]: In other words, a chit from matron.

LENIN[verb-recollect]: “Both on Capri and afterwards, I told you – you allow yourself to be surrounded by the very worst elements of bourgeois intelligentsia and succumb to their whining. No, really, you will go under if you don’t tear yourself away from these bourgeois intellectuals. With all my heart I wish that you do this quickly. All the best. Yours, Lenin. P.S. For you are not writing anything!”

**From “Dear Alexei Maximych” to  
“...not writing anything”. Nearly  
verbatim. *Lenin- Collected Works,*  
*Volume 44)***

NADYA[verb- reminisce]: Once in 1919 we went to a concert in the Kremlin and an actress started declaiming something by Mayakovsky. Mayakovsky was celebrated even before the revolution, when he used to shout his fractured lines in a yellow blazer with blue roses painted on his cheeks. Ilyich was in the front row, and he nearly jumped out of his skin.

LENIN[verb- disparage]: Memo to A. V. Lunacharsky, Commissar for Education – “Aren’t you ashamed for printing 5,000 copies of Mayakovsky’s new book? It is nonsense, stupidity, double-dyed stupidity and affectation.”

**(Lenin, Collected Works, Volume 35)**

CARR[verb- approve] (*Simultaneously*): ... “Nonsense, stupidity, double-dyed stupidity and affectation.”

LENIN[verb- assert]: “Mayakovsky should be whipped for his Futurism.”

**(Lenin, Collected Works, Volume 35,**

**said about Lunacharsky.)**

CARR[verb- reiterate]: Mayakovsky shot himself in 1930. Tzara got fat and died in Paris in 1963. With modern art, you see, you have to pick your time and place.  
**(facts)**

NADYA[verb- ruminate]: I remember when we were in London in 1903 how Ilyich longed to go to the Moscow Art Theatre to see *The Lower Depths*. We did so

after the revolution. Well, the overacting irritated him. After seeing *The Lower Depths* he avoided the theatre for a long time. But once we went to see *Uncle Vanya* which he liked very much. And finally the last time we went to the theatre, in 1922, we saw a stage version of Charles Dickens's *Cricket on the Hearth*. After the first act Ilyich found it dull. The saccharine sentimentality got on his nerves, and during the conversation between the old toymaker and his blind daughter he could stand it no longer and we left.

*(The Appassionata Sonata of Beethoven is quietly introduced. CARR closes his book and sighs.)*

CARR: [verb- muses] Yes, I would have enjoyed a crack with Old Vladimir Ilyich – talking about art and literature in the cafés, strolling along the Bahnhofstrasse discussing Tolstoy and Dosty – the other one. It wasn't the same with Tzara and Joyce – never hit it off with them, never saw eye to eye. But Lenin and I... if only I'd known! But he had a train to catch and then it was too late. Pity. *(He goes upstage.)*

NADYA[verb- evoke]: But I remember him one evening, at a friend's house in Moscow, listening to a Beethoven Sonata ...

LENIN[verb- lament]: I don't know of anything greater than the Appassionata. Amazing, superhuman music. It always makes me feel, perhaps naively, it makes me feel proud of the miracles that human beings can perform. But I can't listen to music often. It affects my nerves, makes me want to say nice stupid things and pat the heads of those people who while living in this vile hell can create such beauty. Nowadays we can't pat heads or we'll get our hands bitten

off. We've got to *hit* heads, hit them without mercy, though ideally we're against doing violence to people... Hm, one's duty is infernally hard ...

(From a conversation with Maxim  
Gorky.

[https://www.marxists.org/archive/gorky  
-maxim/1924/01/x01.htm](https://www.marxists.org/archive/gorky-maxim/1924/01/x01.htm))

(CARR leaves the Room. LENIN leaves the Library. The music continues.)

{resolution} NADYA [verb- humanize]: Once when Vladimir was in prison – in St Petersburg – he wrote to me and asked that at certain times of day I should go and stand on a particular square of pavement on the Shpalernaya. When the prisoners were taken out for exercise it was possible through one of the windows in the corridor to catch a momentary glimpse of this spot. I went for several days and stood a long while on the pavement there. But he never saw me. Something went wrong. I forget what.

(*The Appassionata swells in the dark.*)

Character: Final

1. Heartbeat:
  - a. Carr- medium
  - b. Lenin -medium
  - c. Nadya- medium
2. Perspiration:
  - a. Carr- heavy

- b. Lenin – medium
  - c. Nadya- medium light
3. Stomach condition:
- a. Carr- tense
  - b. Lenin - unsettled
  - c. Nadya- unsettled
4. Muscle tension:
- a. Carr- taut
  - b. Lenin - taut
  - c. Nadya- taut
5. Breathing: rate, depth:
- a. Carr- quick/medium
  - b. Lenin- slow/medium
  - c. Nadya- quick/deep

## DIALOGUE

A. Choice of words – Lower orders, moral responsibility, revolution, torn, party literature, literary supermen, proletariat, free press, bourgeois anarchist individualism, voluntary association, expel, anti-party views, hypocrisy, power of money, greed and careerism, bosh and nonsense, *La Dame aux Camélias*, Tolstoy, protestor against social injustice, jaded hysterical sniveler, stored-up hatred, new future, immature dreaming, political flabbiness, traditional values, new art, modern art, barbarian, intellectuals, workers and peasants, irresponsible, chit from matron, yellow blazer with blue roses painted on his cheeks, doubledyed stupidity and affectation, whipped for his Futurism,

pick your time and place, overacting, saccharine sentimentality, too late, Appassionata, pat the heads, vile hell, hands bitten off, *hit* heads, against doing violence, one's duty is infernally hard, something went wrong, I forget: In this cycle, there is a comparison of revolutionary expectations and necessities versus contemporary art. The "new" art is inherently violent, the destruction of tradition, so, as art, it is little appreciated by those who feel that violence is the only means of pursuing their cause.

B. Choice of phrases and sentence structure- Nadya's shorter phrases and sentences, predominantly, introduce what Lenin will say or put his words in context. Lenin's phrases are long and complete, as they were premeditated and written out before spoken. Carr interrupts himself, repeats Lenin, or speaks simultaneously with Lenin on several occasions. He is "outside" the scene of Nadya and Lenin, just as Nadya is somewhat removed from Lenin in this scene. Significant that they're both referencing Lenin from a book. Nadya references, potentially, her own memoir. However, Carr looks up historical information due to his ignorance of Lenin.

C. Choice of images- cog, mechanism, modern art, expressionism, futurism, cubism, jail, yellow blazer with blue roses painted on his cheeks, shot himself, got fat, pat the heads, *hit* heads, prison, particular square of pavement, prisoners taken out for exercise, windows in the corridor, train to catch: The images are disjointed and seem to reflect a more "colorful" experience than that presented in the cycle.

D. Choice of peculiar characteristics -- English dialect. Lenin uses socialist political jargon. Carr's colloquial terms- "steady on", "a crack" (a joke, a laugh). Both Lenins continue to speak English.

E. The sound of the dialogue --Lenin's more passionate transcriptions are harder than Nadya's treatment of Lenin and Lenin's appreciation for art. Carr's interruptions and acknowledgements are hard, but they are not harsh.

F. Structure of lines and speeches -- Use of imagery invigorates Lenin's humanity and vulnerability. Carr's self-interruptions indicate his insecurity, his desire to present himself in a positive light, and his intention to indicate his importance. The factual presentation of the Lenins' dialogue and the lack of blatant emotional expression requires that the appropriate emotional state of the characters should be subtle; however, it is the lack of emotionality that demonstrates its presence.

MOOD: Contradictory, nostalgic

### Cycle 30

Title: The Testy Tea Party

Summary of Action: Gwen and Cecily verbally flay one another in attempts to claim "Tristan".

Purpose of Scene: Sets the precedent for the conflict between the two women and their intended loves. Use of familiar, comedic rhythm from an established work/song allows a quick transition between the seriousness of the previous scene and the antics of the Wildean characters. There is an increase in tension and pace and, in addition, a comedic, subtextual subversion of propriety via the conflict between the girls. This is only enhanced through rhythm of the song.

Character: Initial

1. Heartbeat:



- a. Bennett- slow
  - b. Gwen- slow
  - c. Cecily- medium-slow
2. Perspiration:
- a. Bennett- dry
  - b. Gwen- dry
  - c. Cecily- light
3. Stomach condition:
- a. Bennett- normal
  - b. Gwen- normal
  - c. Cecily- unsettled
4. Muscle tension:
- a. Bennett-taut
  - b. Gwen- taut
  - c. Cecily- taut
5. Breathing: rate, depth:
- a. Bennett- normal/average
  - b. Gwen- normal/average
  - c. Cecily- quick/medium

*(The Room: GWEN is seated. There are tea things on the table.*

*The Appassionata degenerates absurdly into "Mr. Gallagher and Mr. Shean".*

*BENNETT enters, followed by CECILY. The rhyme-scheme of the song is fairly evident. The verses are of ten lines each, the first line being a non-rhyming primer.)*

**“Mr. Gallagher and Mr. Shean”:**

**<https://www.youtube.com/watch?v=4H>**

**H-BVputtM**

**(Below-Wilde, Act II, lines 1484- 1670)**

BENNETT[verb- announce]: Miss Carruthers ...

CECILY[verb- request]: Cecily Carruthers ...

GWEN[verb- flatter]: Cecily Carruthers! What a pretty name!

According to the Consul

“Round the fashionable fonts you’ll often

hear the Cecilys declaimed.

CECILY[verb- implore]: Oh dear Miss Carr, oh dear Miss

Carr, pleasure remain exactly where you are – I beg

you don’t get up–

GWEN[verb- entreat]: (*TO BENNETT*) I think we’ll need another cup –

Pray sit down, Miss Carruthers,

CECILY[verb- accept]: So kind of you, Miss Carr.

(*Exit BENNETT.*)

GWEN[verb- endear]: Miss Carruthers, oh Miss Carruthers ... I hope that you

will call me Gwendolen

I feel I’ve known you long

And I’m never ever wrong–

Something tells me that we’re going to be great friends.

CECILY[verb- compliment, implore]: (*Upper class*) Oh Gwendolen! Oh, Gwendolen!

It sounds ez pretty *ez* a mendolen!

I hope that you'll feel free

to call me Cecily ...

GWEN[verb- accept]: Absolutely, Cecily.

CECILY[verb- concur]: Then that's settled Gwendolen.

CECILY[verb- prompt]: Oh Gwendolen, Oh, Gwendolen ...

I fear you don't remember where we met.

I'm not so picturesque when seen behind a desk –

GWEN[verb- inquire]: Of *course*, my dear –

*how* could I forget? Oh, Cecily, Oh,

Cecily, Accept my sincere apology! Now

be absolutely frank,

is there trouble at the bank?

CECILY[verb- correct]: At the Libr'ry, Gwendolen.

GWEN[verb- recognize]: At the *Libr'ry*, Cecily!

CECILY[verb- broach]: Oh Gwendolen, Oh Gwendolen ...

I dread to state the reason for my call.

The fact is there's a fee

due on Homer's *Odyssey*

and the *Irish Times* for June 1904.

GWEN[verb- excuse]: Oh Cecily, Oh Cecily,

A friend of mine is writing *Ulysses!*

I'm sure he never knew  
that the books were overdue –

CECILY[verb- confess]: Since October, Gwendolen.

GWEN[verb- inquire]: On my ticket, Cecily!

*(Enter BENNETT with cup. There is a certain amount of tea-pouring and tea-sipping to come, not to mention the cup suddenly clinked down on the saucer, and all that; but directions to this effect are omitted.)*

GWEN[verb- assess]: Oh Cecily, Oh Cecily...

Aren't you the girl who has that Russian friend?

I pass him every day by Economics A to K–

CECILY[verb- confide]: *(Sadly)* It's never going to be the same again.

Oh Gwendolen, Oh Gwendolen!

He left this afternoon on the three-ten.

I've just come from the train.

But we'll hear of him again...

GWEN[verb- patronize]: *(Insincerely)* Absolutely, Cecily...

CECILY[verb- persuade]: *Positively*, Gwendolen!

*(Exit BENNETT.)*

CECILY[verb- confide]: Oh Gwendolen, Oh Gwendolen ...

The Library is going to seem so sad.

Apart from Mr. Tzara

all the Bolsheviki are aboard

that special choo-choo bound for Petrograd.

GWEN [verb- demand]: Excuse me, Cecily, dear

Cecily... This Mr. Tzara, does he spell it  
with a T?

T-Z-A-R-A?

A Bolshevik, you say?

CECILY[verb- assert]: Absolutely, Gwendolen.

GWEN[verb- doubt]: You surprise me, Cecily

GWEN[verb- deflect]: Oh Cecily, oh Cecily...

I must admit you've taken me aback.

I shall certainly insist on a tête-à-tête with Tristan –

CECILY[verb- correct]: With Tristan? – No, I mean his brother Jack.

Oh Gwendolen, Oh Gwendolen!

Tristan's quite another thing again.

GWEN[verb- chide]: Brother Jack is news to

me–

CECILY[verb- defend]: They kept it in the

family–

GWEN[verb- dismiss]:Relatively, Cecily.

CECILY[verb- enlighten]: Imminently, Gwendolen.

{conflict} CECILY[verb- apprise]: Oh Gwendolen, Oh Gwendolen

I'd like you to be the first to know...

Tristan's hanging up his hat

for the proletariat.

We have an understanding –

GWEN[verb- censure]: (*Rising*) Just a mo– (*Sitting*) ment, Cecily, dear  
Cecily, Tristan’s understanding is with me. What he writes (or  
draws) is no concern of yours.

CECILY[verb- dismiss]: Relatively, Gwendolen –

GWEN[verb- assert]: *Absolutely*, Cecily!

GWEN[verb- pity]: Oh, Cecily... Oh Cecily ... you have made an  
unfortunate mistake.

Forgive me if I say

(*Producing her diary*) Tristan mentioned yesterday

he delectates his art for its own sake.

CECILY[verb- condescend]: Oh Gwendolen, Oh Gwendolen Clearly he  
has changed his mind since then.

(*Producing her diary*) Today he said, “My heart’s no longer in the  
arts excepting,

Cecily, as a means towards an end.”

GWEN[verb- pity]: (*Frigid*) Oh Cecily, Oh Cecily...

To say this gives me physical distress

but one of Joyce’s chapters

sent Tristan into raptures

on the subject of the stream of consciousness.

CECILY[verb- console]: Oh Gwendolen, Oh Gwendolen, it harrows me to  
contradict a friend, but his consciousness of class is the one that's  
going to last –

GWEN[verb- jab]: Lower middle, Cecily?

CECILY[verb- snub]: Are you really, Gwendolen?

{crisis} GWEN[verb- confront]: (*Rising*) Miss Carruthers,

CECILY[verb- challenge]: (*Ditto*) Yes, Miss Carr.

GWEN[verb- dismiss]: I do not wish to trespass on your time.

CECILY[verb- embarrass]: I hope that I will see you at the Library should  
you ever get around to pay your fine. Miss Carr. (*Bows.*)

(*To the door.*)

GWEN[verb- slight]: Miss Carruthers,

Is it done to wish you luck with all the others?

I'm not awfully au fait

with manners down your way –

{resolution} CECILY[verb- revile]: And up yours, Miss Carr – *Tristan!*

Character: Final

1. Heartbeat:
  - a. Bennett- slow
  - b. Gwen- medium-fast
  - c. Cecily- medium-fast
2. Perspiration:
  - a. Bennett- dry

- b. Gwen- medium
  - c. Cecily- medium
- 3. Stomach condition:
  - a. Bennett- normal
  - b. Gwen- clenched
  - c. Cecily- clenched
- 4. Muscle tension:
  - a. Bennett-taut
  - b. Gwen- clenched
  - c. Cecily- clenched
- 5. Breathing: rate, depth:
  - a. Bennett- normal/average
  - b. Gwen- quick/shallow
  - c. Cecily- quick/shallow

DIALOGUE:

A. Choice of words- I'm never ever wrong, absolutely frank, overdue, absolutely, positively, relatively, imminently, delectates his art for its own sake, a means towards an end, raptures, stream of consciousness, consciousness of class, lower middle, trespass, au fait: The words, as is observed in the cycle, rhyme. Everything is hyperbolic (everything is described in absolutes).

B. Choice of phrases and sentence structure- choice of phrase is more in tune with fitting the poetic structure than fitting within the previously established character parameters.



C. Choice of images- fashionable fonts, the train, choo-choo, Economics A to K

D. Choice of peculiar characteristics -- English dialect. Spoken in rhythm to “*Mr. Gallagher and Mr. Shean*”, so the phrasing and subsequent tempo will take on characteristics of the song.

E. The sound of the dialogue --Soft. Rhyming verse with introductory phrases- their names are fluid, ending in vowel sounds (eee, ehn).

F. Structure of lines and speeches -- Formal structuring of dialogue reinforces the “formality” of the scene. Everything is “suggested”, but never expressly stated (except “up yours”). This is simple when a phrase is left dangling so that the reply may finish poetic verse.

MOOD: formal, proper, hostile, combative, bubbly

### Cycle 31

Title: Jack is Tristan, Tristan is Henry

Summary of Action: Carr enters, interrupting the fight between Gwen and Cecily. Gwen informs Cecily that the man before her is not Tristan, but is her brother Henry Carr.

Tzara enters. Cecily denies Gwen’s assertion, insisting that this is Comrade Jack, a socialist sympathizer (however, this is a fake name given at the library by Tzara). The women unite in their betrayal by the men, but give them the opportunity for forgiveness in their response to the chapters supposedly written by Lenin and Joyce. The men attempt but fail to state that they like the material. The women disparage them and leave in a huff.

Purpose of Scene: Increase in conflict for the central plot. Creates a problem for Carr and Tzara that requires resolution. Continued reference to Wilde, as this provides the basic plot structure.

Character: Initial

1. Heartbeat:

- a. Bennett- slow
- b. Cecily- medium-fast
- c. Gwen- medium-fast
- d. Carr- medium-fast
- e. Tzara- medium-fast

2. Perspiration:

- a. Bennett- dry
- b. Cecily- medium
- c. Gwen- medium
- d. Carr- medium
- e. Tzara- medium

3. Stomach condition:

- a. Bennett- normal
- b. Cecily- clenched
- c. Gwen- clenched
- d. Carr- tense
- e. Tzara- tense

4. Muscle tension: [flaccid, loose, taut, clenched, strained]

- a. Bennett- taut
- b. Cecily- clenched
- c. Gwen- clenched
- d. Carr- clenched
- e. Tzara- clenched

5. Breathing: rate, depth:

- a. Bennett- normal/average
- b. Cecily- quick/shallow
- c. Gwen- quick/shallow
- d. Carr- quick/medium
- e. Tzara- quick/medium

**(Entire cycle- Wilde, Act II, 1680-1747)**

*(CARR has entered. Pause.)*

GWEN[verb- patronize]: *(Censoriously)* That's my brother.

CECILY[verb- doubt]: Your brother?

GWEN[verb- assert]: Yes. My brother, Henry Carr.

CECILY[verb- confront]: Do you mean that he is not Tristan Tzara the artist?

GWEN[verb- confirm]: Quite the contrary. He is the British Consul.

*(CARR has frozen like a hunting dog. He is holding the folder given to him by CECILY in the Library. BENNETT opens the door.)*

BENNETT [verb- announce]: Mr. Tzara...

*(TRISTAN enters. BENNETT retires. TZARA carries his folder.)*

GWEN[verb- adore]: Tristan! My Tristan!

CECILY[verb- commend]: Comrade Jack!

GWEN[verb- disbelieve]: Comrade Jack?

CECILY[verb- enlighten]: Yes. The gentleman who has his arm round your waist is a luminary of the Zimmerwald Left.

GWEN[verb- demand]: Are they Bolsheviks?

CECILY[verb- concede]: Well, they dine with us.

GWEN[verb- comfort]: A gross deception has been practiced upon us. My poor wounded Cecily!

CECILY[verb- console]: My sweet wronged Gwendolen!

*(They are making for the door.)*

{conflict} CECILY [verb- test] (*Halting*): There is just one question I should like to ask Mr. Carr.

GWEN[verb- scrutinize]: An admirable idea. Mr. Tzara, there is a question I should like to put to you.

CECILY[verb- interrogate]: What in truth *was* your opinion of the essay I gave you to read?

GWEN[verb- interrogate]: What indeed *did* you think of the chapter I showed you?

CARR [verb- appease] (*Timidly*): Very... well written... Interesting style...

TZARA[verb- appease] (*Timidly*): Very ... well read... Rich material.

CECILY[verb- prod]: But as a social critique –?

GWEN[verb- prod]: But as art for art's sake –?

{crisis} CARR[verb- decry] (*Giving up*): *Rubbish!* He's a madman!

TZARA[verb- defame]: Bilge! It's unreadable!

GWEN & CECILY[verb- renounce]: Oh! Hypocrites!

CARR[verb- plead]: I'm sorry! 'Twas for love!

GWEN & CECILY[verb- examine]: For love?

GWEN[verb- yield]: That is true...

CECILY[verb- relinquish]: Yes, it is.

*(In unison they move towards the men, then in unison change their minds.)*

{resolution} GWEN & CECILY[verb- reject]: But our intellectual differences are an  
insuperable barrier!

*(The door closes behind them.)*

Character: Final

1. Heartbeat:

- a. Bennett- slow
- b. Cecily- medium-fast
- c. Gwen- medium-fast
- d. Carr- medium-fast
- e. Tzara- medium-fast

2. Perspiration:

- a. Bennett- dry
- b. Cecily- medium
- c. Gwen- medium
- d. Carr- medium

- e. Tzara- medium
3. Stomach condition:
- a. Bennett- normal
  - b. Cecily- clenched
  - c. Gwen- clenched
  - d. Carr- clenched
  - e. Tzara- clenched
4. Muscle tension : [flaccid, loose, taut, clenched, strained]
- a. Bennett- taut
  - b. Cecily- clenched
  - c. Gwen- clenched
  - d. Carr- clenched
  - e. Tzara- clenched
5. Breathing: rate, depth:
- a. Bennett- normal/average
  - b. Cecily- quick/shallow
  - c. Gwen- quick/shallow
  - d. Carr- quick/shallow
  - e. Tzara- quick/shallow

DIALOGUE:

A. Choice of words – brother, comrade, luminary, Zimmerwald Left, Bolsheviks, gross deception, wounded, interesting style, rich material, social critique, art for art’s sake,

rubbish, madman, bilge, unreadable, hypocrites, for love: There is a combination of virulent opinions on art and politics and Wildean dialogue.

B. Choice of phrases and sentence structure- Exceptionally short in comparison to other scenes. Frequent exclamatory sentences.

C. Choice of images – brother, Bolsheviks, art

D. Choice of peculiar characteristics -- English dialect. Wildean style. Quick, quippy.

E. The sound of the dialogue --Hardest word is “hypocrites” (though the name Jack ends in a hard consonant sound, it’s not as significant). Even “bilge” and “rubbish” are softer despite being derogatory. Throughout, the couples attempt to express affection. This leads to softer tonality.

F. Structure of lines and speeches -- Hesitant dialogue and utilization of ellipses is indicative of their deceptions. The ladies’ questions regarding the men’s opinions, containing phrases such as “what in truth” and “what indeed”, though also reflecting to the Wildean characteristics of the dialogue, give their words a leading, persuasive bent. The subtext, then, is interpreted along the lines of “if you want my love, you had best answer this correctly”. The tone is almost threatening and the men crumble under the pressure.

MOOD: Romantic, tempestuous, comical, exaggerated

### Cycle 32

Title: What the Butler... Read

Summary of Action: Carr scolds Tzara, stating that he knows about Tzara’s correspondence with Bennett. Bennett flatters Carr in informing him of his lauded

theatrical success. Bennett also goads Carr in informing him of his instructions to prevent Lenin from leaving the country. Carr's then attempts to convince the audience of Joyce's many failings.

Purpose of Scene: Indicates how Carr's memory is slipping, a loss of narrative control and confirms that Carr informed his superiors of the information he had stumbled upon regarding Lenin. This is a small victory for Bennett, so the audience gets to celebrate with him in some small way. Bennett, subsequently, is more bold in his attempts to subvert Carr. He attempts to distract Carr with the praise of his performance in *Earnest* before delivering the message from the Minister that instructs Carr to apprehend Ulyanov. Carr's focus on Joyce demonstrates his "derailing" from his intentions with the memoir.

Character: Initial

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium-fast
  - c. Tzara- medium-fast
2. Perspiration:
  - a. Bennett- dry
  - b. Carr- heavy
  - c. Tzara- heavy
3. Stomach condition:
  - a. Bennett- normal
  - b. Carr- nauseated



- c. Tzara- nauseated
4. Muscle tension:
- a. Bennett- taut
  - b. Carr- flaccid
  - c. Tzara- flaccid
5. Breathing: rate, depth
- a. Bennett- normal/average
  - b. Carr- slow/medium
  - c. Tzara- slow/medium

*(CARR and TZARA sink into the two main chairs.)*

CARR[verb- accuse]: By the way, I hear that Bennett has been showing you my private correspondence.

*(BENNETT enters with champagne for two on a tray. He begins to dispense it.)*

TZARA[verb- accept]: He has radical sympathies.

CARR[verb- advise]: There is no one so radical as a manservant whose freedom of the champagne bin has been interfered with.

TZARA [verb- concur]: So I believe.

CARR[verb- proclaim]: Well, I've put a stop to it.

TZARA[verb- assume]: Given him notice?

CARR[verb- confess]: Given him more champagne.

TZARA[verb- bolster]: We Romanians have much to learn from the English.

CARR[verb- sympathize/lapse]: I expect you'll be missing Sofia.

TZARA[verb- correct]: You mean Gwendolen.

CARR [verb- identify] (*Frowns; clears*): Bucharest.

TZARA[verb- reminisce]: Oh, yes. Yes. The Paris of the Balkans ...

CARR[verb- dismiss, accuse]: Silly place to put it, really... (*Sips*) Is this the Perrier-

Jouet, Brut, "89?????!!

BENNETT[verb- snub]: No, sir.

CARR[verb- plead] (*He has read the writing on the wall*): All gone ...?

BENNETT[verb- deflate] (*Implacably*): I'm afraid so, sir.

CARR[verb- concede]: Very well, Bennett.

BENNETT[verb- serve]: I have put the newspapers and telegrams on the sideboard, sir.

CARR[verb- dismiss]: Anything of interest?

BENNETT[verb- apprise]: The *Neue Zurichher Zeitung* and the *Zuricher Post* announce

respectively the cultural high and low point of the theatrical season at the

Theater zur Kaufleuten yesterday evening. The *Zeitung* singles you out for a

personal triumph in a demanding role. The Minister telegraphs his

congratulations, and also thanks you for your telegram to him. He urges you to

prevent Mr. Ulyanov leaving Switzerland at all costs.

**Ulyanov: Lenin**

(BENNETT *leaves*. PAUSE.)

{conflict} CARR[verb- slander]: Irish Lout...

TZARA[verb- correct]: Russian...

CARR[verb- redirect]: No – whasisname – Deidre.

TZARA[verb- coax]: Bridget... (*pause*)

{crisis} CARR[verb- disdain]: Joyce!

TZARA[verb- agree]: Joyce!

{resolution} CARR[verb- carp]: Lout. Quadri-oculate Irish git... Came round to the dressing room and handed me ten francs like a *tip* – bloody nerve – Sponger –

Character: Final

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium
  - c. Tzara- medium
2. Perspiration:
  - a. Bennett- dry
  - b. Carr- medium
  - c. Tzara- medium
3. Stomach condition:
  - a. Bennett- normal
  - b. Carr- unsettled
  - c. Tzara- unsettled
4. Muscle tension:
  - a. Bennett- taut
  - b. Carr- loose
  - c. Tzara- loose
5. Breathing: rate, depth:
  - a. Bennett- normal/average
  - b. Carr- quick/medium

c. Tzara- normal/average

DIALOGUE

A. Choice of words – Private correspondence, radical sympathies, manservant, freedom, missing Sophie, you mean Gwendolen, Bucharest, anything of interest, cultural high and low point, personal triumph, congratulations, at all costs, Irish lout, Russian, Diedre, Bridget, Joyce, quadri-oculate Irish git, like a *tip*, bloody nerve, sponger: Carr has difficulty remembering Joyce's name. This is simultaneously a slight and a further indication of Carr's senility.

B. Choice of phrases and sentence structure- Carr and Tzara have shorter sentences; the argument with Gwen and Cecily has drained them. Bennett has a short monologue that is explanatory (thus its length).

C. Choice of images – manservant, freedom, Sophie (a blank for the audience), Gwendolen, Bucharest, Irish, Russian, Diedre (a blank, or Joyce in a dress), Joyce, quadri-oculate (four-eyes)

D. Choice of peculiar characteristics -- English dialect. Proper, speech expected from aristocratic individuals and their servants.

E. The sound of the dialogue --Casual conversation is soft and languid. Carr's insults are hard, though lack conviction until the end.

F. Structure of lines and speeches -- Bennett's lack of response when accused demonstrates his lack of remorse, in fact, his pleasure in the situation. Sarcasm from Bennett (high and low), hidden in a rush of information. Unexplained slurs against Joyce indicate Carr's internal monologue. Additionally, the repetition of Bennett's dialogue from Act I indicates that nothing between Carr and Bennett has changed.

Carr's lack of control concerning his surroundings represents the wavering of his resolve in light of his "failure" with Lenin.

MOOD: lackadaisical, a release in tension, amusing

### Cycle 33

Title: The Revelation

Summary of Action: Joyce returns to Carr's house in search of Gwen, intent on chastising her soundly. Joyce and Carr exchange insults, and Tzara reviles what he believes to be Joyce's manuscript. Gwen and Cecily enter, and Gwen admits that she gave the manuscript to Tzara to read. Cecily, hearing an excerpt, recognizes Lenin's work. The couples rejoice and prepare to dance.

Purpose of Scene: The climax of the Wildean plotline, it unites the couples and returns Joyce's work (thus preventing the *tragedy* of a world without *Ulysses*.) This is the climax of the play.

Character: Initial

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium-slow
  - c. Tzara- medium-slow
  - d. Joyce- medium-fast
  - e. Gwen- medium
  - f. Cecily- medium
2. Perspiration:

- a. Bennett- dry
- b. Carr- medium
- c. Tzara- medium
- d. Joyce- heavy
- e. Gwen- medium light
- f. Cecily- medium light

3. Stomach condition:

- a. Bennett- normal
- b. Carr- churning
- c. Tzara- tense
- d. Joyce- clenched
- e. Gwen- tense
- f. Cecily- tense

4. Muscle tension:

- a. Bennett- taut
- b. Carr- taut
- c. Tzara- loose
- d. Joyce- strained
- e. Gwen- taut
- f. Cecily- taut

5. Breathing: rate, depth:

- a. Bennett- normal/average
- b. Carr- slow/medium

- c. Tzara- normal/average
- d. Joyce- quick/medium
- e. Gwen- normal/average
- f. Cecily- normal/average

(BENNETT *enters.*)

BENNETT [verb- announce]: Mr. Joyce.

(JOYCE *enters in an agitated state.*)

JOYCE[verb- demand]: Where is your sister?

CARR[verb- taunt]: Her money is in trust.

JOYCE[verb- intimidate]: I have only one request to make *of you* –

CARR[verb- denigrate]: And I have only one request to make *of you – why for God's sake cannot you contrive just once to wear the jacket that is suggested by your trousers??*

*(It is indeed the case that JOYCE is now wearing the other halves of the outfit he wore in Act One.)*

JOYCE[verb- justify, confront] (*With dignity*): If I could do it once, I could do it every time. My wardrobe got out of step in Trieste, and its reciprocal members pass each other endlessly in the night. Now – could you let me have the twenty-five francs.

CARR[verb- defy]: What twenty-five francs?

JOYCE[verb- challenge]: You were given eight tickets to sell at five francs per ticket. My books indicate that only fifteen francs has been received from you.

CARR[verb- scorn, slander]: I have spent three hundred and fifty francs of my own money so that your off-the-peg production should boast one character who looked as if he was acquainted with a tailor. If you hope to get a further twenty-five francs out of me you will have to drag me through the courts. (*Deliberately*)  
*You are a swindler and a cad!*

{conflict} TZARA[verb- deprecate] (*Handing JOYCE his folder*): Furthermore, your book has much in common with your dress. As an arrangement of words it is graceless without being random; as a narrative it lacks charm or even vulgarity; as an experience it is like sharing a cell with a fanatic in search of a mania.

(GWEN and CECILY enter. JOYCE is scanning the manuscript.)

JOYCE[verb- charge]: Who gave you this manuscript to read?

GWEN[verb- assert]: I did!

JOYCE [verb- implicate]: Miss Carr, did I or did I not give you to type a chapter in which Mr. Bloom's adventures correspond to the Homeric episode of the Oxen of the Sun?

GWEN[verb- adulate]: Yes, you did! And it was wonderful!

JOYCE[verb- accuse]: Then why do you return to me an ill-tempered thesis purporting to prove, amongst other things, that Ramsay MacDonald is a bourgeois lickspittle gentleman's gentleman?

GWEN[verb- stall]: (Aaaah)

TZARA[verb- comprehend]: (Ohhhh)

CECILY[verb- confess]: (Oops!)

CARR[verb- rejoice]: (Aaah!)



{crisis} JOYCE[verb-threaten] (*Thunders*): Miss Carr, where is the missing chapter???

**(TIOBE, Act III, line 2247)**

CARR[verb- inquire]: Excuse me – did you say Bloom?

JOYCE[verb- defend]: I did.

CARR[verb- expound]: And is it a chapter, inordinate in length and erratic in style,  
remotely connected with midwifery?

JOYCE[verb- edify]: It is a chapter which by a miracle of compression, uses the gamut  
of English literature from Chaucer to Carlyle to describe events taking place in a  
lying-in hospital in Dublin.

CARR[verb- deride] ( *Holding out his folder*): It is obviously the same work.

**(Below- Wilde, Act III, lines 2407-2408)**

{resolution} (*GWEN and CECILY swap folders with cries of recognition. CARR and  
TZARA close in. A rapid but formal climax, with appropriate cries of “Cecily!  
Gwendolen! Henry! Tristan!” and appropriate embraces.*)

Character: Final

1. Heartbeat:
  - a. Bennett- slow
  - b. Carr- medium- fast
  - c. Tzara- medium- fast
  - d. Joyce- fast
  - e. Gwen- medium- fast
  - f. Cecily- medium- fast
2. Perspiration:

- a. Bennett- dry
- b. Carr- heavy
- c. Tzara- medium
- d. Joyce- heavy
- e. Gwen- medium light
- f. Cecily- medium light

3. Stomach condition:

- a. Bennett- normal
- b. Carr- clenched
- c. Tzara- tense
- d. Joyce- boiling
- e. Gwen- tense
- f. Cecily- tense

4. Muscle tension:

- a. Bennett- taut
- b. Carr- taut
- c. Tzara- taut
- d. Joyce- taut
- e. Gwen- taut
- f. Cecily- taut

5. Breathing: rate, depth:

- a. Bennett- normal/average
- b. Carr- quick/medium

- c. Tzara- quick/medium
- d. Joyce- quick/deep
- e. Gwen- quick/medium
- f. Cecily- quick/medium

DIALOGUE:

A. Choice of words – Request (x2), suggested by your trousers, out of step, reciprocal members, endlessly in the night, off-the-peg, acquainted with a tailor, swindler, cad, drag me through the courts, graceless without being random, lacks charm or even vulgarity, fanatic in search of a mania, adventures, wonderful, ill-tempered thesis, bourgeois lickspittle gentleman’s gentleman, oops, ahhh, inordinate in length, erratic in style: Above there are personal judgements directed at Joyce’s clothing and his work.

He is disparaged by the artist and the common man alike.

B. Choice of phrases and sentence structure- Short, clipped sentences. An argument and a moment of abrupt understanding. Longer phrases to praise or deride the manuscripts.

C. Choice of images – jacket, trousers, francs, manuscript, courts, gentleman’s gentleman, midwifery

D. Choice of peculiar characteristics -- English dialect. Elevated language, still Wildean, quick

E. The sound of the dialogue --Biting phrases and snippets of surprise and understanding.

F. Structure of lines and speeches -- Varying styles of insults. Throwing insults at Lenin’s Manifesto, waxing long in his description, Tzara believes himself to have

procured a victory over Joyce in that, by Tzara's account, he has no talent and is, thus, not an artist. Exclamations, as they are predominantly sounds, offer nothing but subtext.

The particular sound indicates the mental/emotional circumstance of the character.

MOOD: Climactic, confrontational, lively, celebratory

### Cycle 34

Title: The Dance

Summary of Action: The characters dance spiritedly for a few moments, celebrating live and entertaining the audience, before dancing their way offstage. Old Carr and Old Cecily return to the stage, still dancing.

Purpose of Scene: This scene is the resolution of Carr's memories and ends with the coupling of the romantic interests. It is a final transition out of the distorted, whimsical memories of Henry Carr.

CHARACTER: Initial

1. Heartbeat:
  - a. Tzara- medium
  - b. Gwen- medium
  - c. Carr- medium
  - d. Cecily- medium
  - e. Joyce- medium
  - f. Bennett- slow
  - g. Old Carr- medium
  - h. Old Cecily- medium

2. Perspiration:

- a. Tzara- medium
- b. Gwen- medium
- c. Carr- medium
- d. Cecily- medium
- e. Joyce- medium
- f. Bennett- medium light
- g. Old Carr- medium
- h. Old Cecily- medium

3. Stomach condition:

- a. Tzara- normal
- b. Gwen- normal
- c. Carr- normal
- d. Cecily- normal
- e. Joyce- normal
- f. Bennett- normal
- g. Old Carr- unsettled
- h. Old Cecily- normal

4. Muscle tension:

- a. Tzara-taut
- b. Gwen-taut
- c. Carr-taut
- d. Cecily-taut

- e. Joyce-taut
  - f. Bennett-taut
  - g. Old Carr-taut
  - h. Old Cecily-taut
5. Breathing: rate, depth:
- a. Tzara- quick/medium
  - b. Gwen- quick/medium
  - c. Carr- quick/medium
  - d. Cecily- quick/medium
  - e. Joyce- quick/medium
  - f. Bennett- quick/medium
  - g. Old Carr- quick/medium
  - h. Old Cecily- quick/medium

*(Music, appropriate to the period. Light change. A formal, short dance sequence.*

*TZARA dances with GWEN, CARR with CECILY. JOYCE and BENNETT dance independently. The effect is of course a complete dislocation of the play. CARR and CECILY dance out of view. The others continue, and then they, too, dance offstage just as OLD CARR dances back on stage with OLD CECILY.)*

{conflict}- dance begins

{crisis}- Carr and Cecily leave

{resolution}- all exit

CHARACTER: Final

- 1. Heartbeat:

- a. Tzara- medium
- b. Gwen- medium
- c. Carr- medium
- d. Cecily- medium
- e. Joyce- medium
- f. Bennett- slow
- g. Old Carr- medium-fast
- h. Old Cecily- medium-fast

2. Perspiration:

- a. Tzara- medium
- b. Gwen- medium
- c. Carr- medium
- d. Cecily- medium
- e. Joyce- medium
- f. Bennett- medium light
- g. Old Carr- heavy
- h. Old Cecily- medium

3. Stomach condition:

- a. Tzara- normal
- b. Gwen- normal
- c. Carr- normal
- d. Cecily- normal
- e. Joyce- normal

- f. Bennett- normal
- g. Old Carr- dyspeptic
- h. Old Cecily- unsettled

4. Muscle tension:

- a. Tzara-taut
- b. Gwen-taut
- c. Carr-taut
- d. Cecily-taut
- e. Joyce-taut
- f. Bennett-taut
- g. Old Carr-strained
- h. Old Cecily-strained

5. Breathing: rate, depth:

- a. Tzara- quick/medium
- b. Gwen- quick/medium
- c. Carr- quick/medium
- d. Cecily- quick/medium
- e. Joyce- quick/medium
- f. Bennett- quick/medium
- g. Old Carr- slow/medium
- h. Old Cecily- slow/medium

MOOD: Picturesque, celebratory



## Cycle 35

Title: It All Comes Out in the Wash

Summary of Action: Old Cecily contradicts the entirety of the action of the play, deriding Carr for embellishing his importance. Carr ultimately ignores this, clinging to the nostalgia and self-importance he has constructed within his memories.

Purpose of Scene: This is the resolution of the play. It informs the audience, once and for all, about the unreliability of memory and provides reinforcement of the underlying idea that the search for meaning is what comprises one's identity, more so than the events of one's life.

CHARACTER: Initial

1. Heartbeat:
  - a. Carr- medium-fast
  - b. Old Cecily- medium-fast
2. Perspiration:
  - a. Carr- heavy
  - b. Old Cecily- medium
3. Stomach condition:
  - a. Carr- normal
  - b. Old Cecily- normal
4. Muscle tension:
  - a. Carr- taut
  - b. Old Cecily- taut

5. Breathing: rate, depth

- a. Carr- quick-medium
- b. Old Cecily- quick-medium

(OLD CECILY *is about 80 of course, like Old Carr. They dance a few decrepit steps.*)

{conflict} OLD CECILY[verb- deride]: No, no, no, no it's pathetic though there was a court case I admit, and your trousers came into it, I don't deny, but you never got close to Vladimir Ilyich, and I don't remember the other one. I do remember Joyce, yes you are quite right and he was Irish with glasses but that was the year after – 1918 – and the train had long gone from the station! I waved a red hanky and cried long live the revolution as the carriage took him away in his bowler hat and yes, I said yes when you asked me, but he was the leader of millions by the time you did your Algernon ...

CARR[verb- approve]: Algernon – that was him.

OLD CECILY[verb- correct]: I said that was the year after –

CARR[verb-demand]: After What?

OLD CECILY[verb- reproach]: You never even saw Lenin.

CARR[verb- refute]: Yes I did. Saw him in the cafés. I knew them all. Part of the job.

OLD CECILY[verb- repudiate]: And you were never the Consul.

CARR[verb- recant]: Never said I was.

OLD CECILY[verb- admonish]: Yes you did.

CARR[verb- divert]: Should we have a cup of tea?

OLD CECILY[verb- persist]: The Consul was Percy somebody.

CARR[verb- concede]: (Bennett.)

OLD CECILY[verb- bait]: What?

CARR (*Testily*) [verb- confess]: I said the

Consul's name was Bennett!

OLD CECILY[verb- pursue]: Oh yes...

Bennett... That's another thing-

{crisis} CARR[verb- rebuke]: *Are we going*

*to have a cup of tea or not?*

OLD CECILY[verb- assert]: And I never helped him write *Imperialism, the Highest*

*Stage of Capitalism*. That was the year before, too. 1916.

CARR[verb- accuse]: Oh, Cecily. I wish I'd known then that you'd turn out to be a

pedant! (*Getting angry*) Wasn't this – Didn't do that – 1916 – 1917 – *What of*

*it?* I was here. They were here. They went on. I went on. We all went on.

OLD CECILY[verb- oppugn]: No, we didn't. We stayed. Sophia married that artist. I

married you. You played Algernon. They all went on.

(*Most of the fading light is on CARR now.*)

{resolution} CARR[verb- ruminate]: Great days ... Zurich during the war. Refugees,

spies, exiles, painters, poets, writers, radicals of all kinds. I knew them all. Used

to argue far into the night... at the Odeon, the Terrasse ... I learned three things

in Zurich during the war. I wrote them down. Firstly, you're either a

revolutionary or you're not, and if you're not you might as well be an artist as

anything else. Secondly, if you can't be an artist, you might as well be a

revolutionary ... I forget the third thing. (*BLACKOUT.*)

CHARACTER: Final

1. Heartbeat:
  - a. Carr- medium
  - b. Cecily- medium-slow
2. Perspiration:
  - a. Carr- heavy
  - b. Cecily- medium light
3. Stomach condition:
  - a. Carr- dyspeptic
  - b. Cecily- normal
4. Muscle tension:
  - a. Carr- taut
  - b. Cecily- loose
5. Breathing: rate, depth
  - a. Carr- slow/medium
  - b. Cecily- normal/average

DIALOGUE:

A. Choice of words – never, pedant, “went on”, revolutionary, artist: These few words recapitulate some of the main themes of the play.

B. Choice of phrases and sentence structure- Old Cecily’s sentences are longer due to their explanatory nature. Carr’s are relatively short as he either refutes or begrudgingly acquiesces to her assertions. Then, as is expected of Carr, he lapses into a verbose recantation of his time in Zurich, ending with an attempt at a moral for the audience.

C. Choice of images – Lenin, Joyce, Zurich, The Consul, train station, cup of tea: The images provide a recap, with the exception of the tea, that reconstruct the audience’s vision of Carr.

D. Choice of peculiar characteristics -- English dialect. A change in vocal characteristics indicative of age.

E. The sound of the dialogue --As Cecily is rebuking Carr, her words are more staccato. Carr, in turn, replies with a crisp tone and word choice. In the end, Carr’s words retain a softer characteristic.

F. Structure of lines and speeches -- Carr’s shorter lines indicate an awareness of his embellishments and reimagining of his life.

MOOD: Humorous, conclusive, pleasant if disconcerting.

#### IDEAS:

A. Meaning of the title – Travesties, used as a title for this piece, is indicative of the travesty of history, of biography, of Wilde’s play, of memories, and of art. The “travesty” that Carr recognizes in his own life is the “unjust” resolution to his dealings with Joyce in court. Dadaism is a travesty of art and communism is a travesty of “civilized” capitalist society. Ultimately, though, it is the attempt to avoid the “travesty” that is life that justifies Carr as the central character. He encounters the Absurd and shies away from the enormity of it. He is presented with a variety of options for overcoming the Absurd but his choice is to avoid

the “travesty” by returning to sleep, that is, losing all semblance of awareness of the Absurd.

B. Philosophical statements in the play -- cite actual quotations found in the script. Pinpoint the line(s) that make direct reference to your interpretation of its meaning.

- “For every thousand people there’s nine hundred doing the work, ninety doing well, nine doing good, and one lucky bastard who’s the artist”
- “An artist is the magician put among men to gratify — capriciously — their urge for immortality.”
- **“Firstly, you’re either a revolutionary or you’re not, and if you’re not you might as well be an artist as anything else. Secondly, if you can’t be an artist, you might as well be a revolutionary. ... I forget the third thing.”**
- “In point of fact, everything is Chance.”
- **I was here. They were here. They went on. I went on. We all went on.** (Beckett)
- “It means, my dear Henry, that the causes we know everything about depend on causes we know very little about, which depend on causes we know absolutely nothing about. And it is the duty of the artist to jeer and howl and belch at the delusion that infinite generations of real effects can be inferred from the gross expression of apparent cause.”  
(Camus)

- “It is the duty of the artist to beautify existence.”
- “Nowadays, an artist is someone who makes art mean the things he does.”
- “An artist is someone who is gifted in some way that enables him to do something more or less well which can only be done badly or not at all by someone who is not thus gifted.”
- “Music is corrupted, language conscripted. Words are taken to stand for their opposites. That is why anti-art is the art of our time.”
- “We’re here because we’re here, because we’re here because we’re here...we’re here because We’re here because we’re here because we’re here....”
- “It is without meaning as Nature is.”
- “Now we need vandals and desecrators, simple-minded demolition men to smash centuries of baroque subtlety, to bring down the temple, and thus finally, to reconcile the shame and the necessity of being an artist!”
- “The sole duty and justification for art is social criticism.”

C. Implications of the action --

The plot that the play follows, superficially, is that of TIOBE. The switching of the folders, the creation of false identities, the wooing of Gwen and Cecily, the revelations of identity, the reading of the manuscripts, and the discovery of the original script propel the action forward. However, this plot is intertwined with

the philosophical and political musings of the historical figures that serve as characters within the play.

What one must consider is that Lenin falls out of the world of the play, the last mention of his life being his stay in prison and Nadya's inability to see him at the arranged time. This humanizes Lenin and reduces his status as a paragon in retrospect. As the "conqueror" figure, when observing the text from Camus' Absurdist philosophy, Lenin successfully pursues meaning. However, due to the context in which Lenin is viewed in the play, he is not our hero.

Furthermore, Tzara (when waxing philosophical) is trounced by Joyce and never has the opportunity to recover or attempt again his argument for the sake of Dada. Additionally, art of Joyce's preference and purpose has outlasted the works and ideals of Dadaism as a widely-known style of art. However, as Camus' "Don Juan" Tzara is successful in that within every moment there is meaning and every action is spontaneous. However, as Tzara's views on art are subverted by Joyce's opinions, he is not our hero.

Joyce's perspective appears to be more in tune with Stoppard's. He emerges victorious from the many "debates" of the play. He is a successful Camusian "actor" in that he is continuously attempting to capture, artistically, the ephemeral



existence of humankind. However, Joyce also fades away when the action of the play resolves. He is not our hero.

Carr, despite all of his failings, despite his common sensibilities and lack of overt concern for either politics or art, is our hero. When Carr experiences a brief moment of “awakening” and is very nearly forced to acknowledge the Absurd, he is able to return to blissful, innocent slumber. For Camus, if a return to sleep is possible it is the best option for the individual. Carr is able to make meaning, to create his own identity *ad infinitum*, without the weight of the Absurd on his shoulders. We must assume that Carr, like Sisyphus, is happy (Camus, 123). He remains unchanged and, subsequently, content with his own existence.

## Chapter 5: Conclusion

An exploration of Tom Stoppard's *Travesties*, specifically in preparation for the position of dramaturg or director of a production of this play, requires extensive research not only about the playwright but also about the historical figures within the play, the many artistic and political allusions within the work, and the theatrical conventions proscribed by the playwright. In pursuing this information, the cataloguing of acquired materials should, at all costs, be organized in a manner that allows for easy access to the procured information due to the vast amount of materials about which one must be knowledgeable.

Furthermore, in addressing a variety of analyses of the text, one must be prepared to observe multiple disparate interpretations of the content. As the playwright does not overtly state the intended meaning of the text, the material is subject to much debate. It is therefore essential that the dramaturg or director be prepared to synthesize information and formulate an individual opinion about the text.

As pertains to *Travesties* within the context of this thesis, the personality and experience of the playwright is evident and influential within the text. These attributes allow for an examination of an awakening to the Absurd and an exploration of the means by which an individual can combat the overwhelming sensibilities that accompany such an awakening. Stoppard's later works, post-*Travesties*, his own convictions are more openly addressed. Arguably, this demonstrates a newfound motivation in Stoppard, perhaps instigated by the composing of *Travesties*, to find meaning in his work and life.

Within the text, the means of combating the Absurd that aligns most closely with Stoppard's own ideas is that of Joyce, the perpetuator of art for the sake of art. His desire to immortalize humankind and preserve the human experience gives meaning to his existence and, therefore, fends off the meaninglessness that threatens to consume those that are aware of its existence. However, as Carr is the protagonist of the play, it is essential that his perspective be addressed. While Stoppard may find a kindred spirit in Joyce, it is Carr that deals most successfully with the Absurd. When confrontations with the Absurd arise, Carr redirects his attention and avoids becoming fully "awakened." Even when overtly confronted with his own illusions (by Old Cecily), Carr manages to return to sleep, unburdened by the existential anxiety that comes from awareness of the Absurd.

Beyond a thematic and philosophical understanding of the play, staging a production *Travesties* requires that the production team create a clearly visible and easily digested arc of action. The first scene needs to engage but not inundate. Additionally, the director would need to thoroughly examine the beginning of Act II to find a way to "lead the audience" through this stylistically and thematically disparate section of the play. As a means of accomplishing this, the director may choose to enhance the disparity, extending the prescribed technology with music and precise choreography to play up the "agitprop" aspects of these sections.

Of greater significance, however, is the audience's understanding of how Carr is manipulating the content and the characters of the play. It is necessary that the actor playing Carr establish two modes of being, Old Carr and Young Carr, but, additionally,

be able to disclose hints of one when performing the other without completely shifting character. Carr must react to everything that he puts onstage.

The “time slips” in the play also require specific attention. Whether Carr is debating with Tzara or attempting to introduce Joyce and Cecily to his memoirs, Carr’s need to “begin again” is a momentary lapse in the knowledge of his own identity and, consequently, a brief and incomplete awakening to the Absurd. The audience needs to see Carr recover internally as well as externally, though not so much as to take them out of the action of the scene.

Finally, it is the frequent changes in rhythm and tempo that will provide a significant challenge to the director. To deal with this issue, the director should consider establishing the rhythm with an introductory moment for the onstage actors at the beginning of each scene. Before the dialogue begins, an action, sound, or series of actions should establish the rhythm and tempo of what is to follow. This potentially eliminates the actors’ need to “settle in” to their dialogue.

Though a production of Tom Stoppard’s *Travesties* would encounter a plethora of difficulties, the end result would be well worth the effort. The witty, complex dialogue, the intricate intertextualities, and the presence of the thematic elements within the play compound to provide an enriching theatrical experience that audiences would (and will) find both enlightening and entertaining.

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