

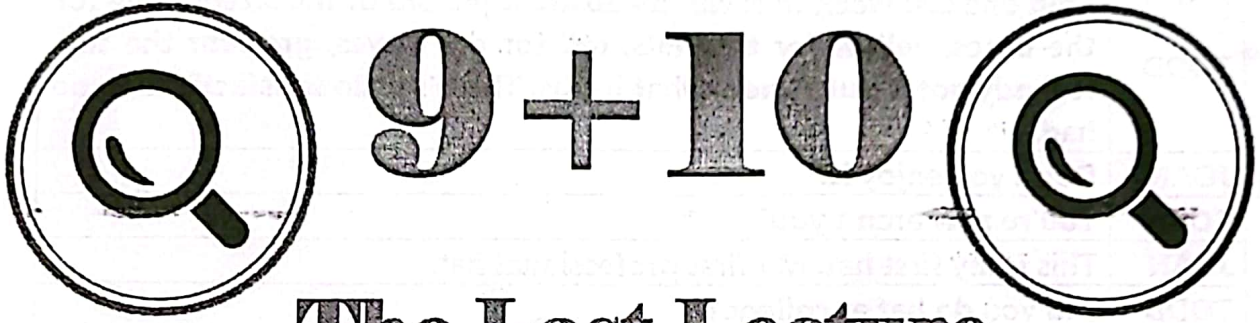
AYDI EST.

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The Last Lecture

Discourse

Analysis

21.07.2023

28.07.2023



مؤسسة العائدي للخدمات الطلابية
(دار العائدي للدراسات والنشر والترجمة)

DA 4. 9+10 Last

AYDI© 2023

LECTURE NO. 9

21.07.2023

HELLO EVERYONE!

In the previous lecture, we saw that the little Joan was questioning the authority of a parent like her aunt and she unveiled all the intentioned and systematic lies that were told by her aunt Harper. Today, we will move to page 143:

Several years later. A hat-makers.
1.
JOAN and TODD are sitting at a workbench. They have each just started making a hat.

These are the stage directions and setting. Let us start reading:

TODD	There's plenty of blue.
JOAN	I think I'm starting with black.
TODD	Colour always wins.
JOAN	I will have colour, I'm starting with black to set the colour off.
TODD	I did one last week that was an abstract picture of the street, blue for the buses, yellow for the flats, red for the leaves, grey for the sky. Nobody got it but I knew what it was. There's little satisfactions to be had.
JOAN	Don't you enjoy it?
TODD	You're new aren't you?
JOAN	This is my first hat. My first professional hat.
TODD	Did you do hat at college?
JOAN	My degree hat was a giraffe six feet tall.

How changed is Joan? How different is Joan? What does she do in this act?

Student: she is designing a hat.

Professor: where are they? It's a hat factory. They are now workers. Joan is no longer a child. She is no longer an adolescent. She is an adult and she had graduated from university and her graduation project was about making a giraffe six feet tall hat. She studied the art of hat making and she has become a hat maker. Now, she is working as a hat maker in a factory.

How different is Todd from Joan?

Student: Todd isn't new in this job.

Professor: good. Todd has more experience than Joan. Joan is just graduated from university and Todd is professional at hat making.

Joan is the naïve one. She knows a little about the profession and about the factory. After you graduate and get a job, you feel happy and everything will be colourful and bright, so she is very enthusiastic and happy and Todd is disillusion because he knows a lot about this job because he is here in the factory for a long time.

TODD	You won't have time to do something like that in the week.
JOAN	I know
TODD	We used to get two weeks before a parade and then they took it

	down to one and now they're talking about cutting a day.
JOAN	So we'd get an extra day off?
TODD	We'd get a day's less money. We wouldn't make such good hats.
JOAN	can they do that?
TODD	You'd oppose it would you?
JOAN	I've only just started.
TODD	You'll find there's a lot wrong with this place.
JOAN	I thought it was one of the best jobs.
TODD	It is. Do you know where to go for lunch?
JOAN	I think there's a canteen isn't there?
TODD	Yes but we don't go there. I'll show you where to go.

What they discuss?

Student: the day off.

Professor: is it good or bad?

It is something bad because it means less money and much less time to work on designing the hats. Those who own the factory will give them a day off to spend less time on making hats and they will get less money, so here there is a hint by Todd that the workers in this factory are exploited by the factory owners.

Joan said (can they do that?) and Todd replied (You'd oppose it would you?). What is Todd talking about?

Student: revolution.

Professor: yes.

He is pushing this fresh graduate little Joan to rebel against the owners of the factory while she is in her first day of work. Can we trust Todd? We don't know.

Next day. They are working on the hats, which are by now far more brightly decorated i.e. the ones they were working on have been replaced by ones nearer completion.

These are the stage directions. Let us read the dialogue:

JOAN	Your turn.
TODD	I go for a swim in the river before work.
JOAN	Isn't it dangerous?
TODD	Your turn.
JOAN	I've got a pilot's licence.
TODD	I stay up till four every morning watching the trials.
JOAN	I'm getting a room in a subway.
TODD	I've got my own place.
JOAN	Have you?
TODD	Do you want to see it? That's coming on.
JOAN	I don't understand yours but I like the feather.
TODD	I'm not trying. I've been here too long.
JOAN	Will you leave?
TODD	My turn. There's something wrong with how we get the contracts.

JOAN	But we want the contracts.
TODD	What if we don't deserve them? What if our work isn't really the best?
JOAN	So what's going on?
TODD	I'll just say a certain person's brother-in-law. Where does he work do you think?
JOAN	Where does he work?
TODD	I'm not talking about it in here. Tell me something else.
JOAN	I don't like staying in in the evenings and watching trials.
TODD	I watch them at night after I come back.
JOAN	Back from where?
TODD	Where do you like?

By saying (I don't understand yours but I like the feather), we understand that they are working and chatting.

- Trails: محاکمات

Todd is talking about the contracts and he is saying that there is something wrong with how they get them. He is pushing Joan to rebel, but will she do? This is the question.

3
Next day. They're working on the hats, which are getting very big and extravagant.

Extravagant: very expensive

TODD	I don't enjoy animal hats myself.
JOAN	I was a student.
TODD	Abstract hats are back in a big way.
JOAN	I've always liked abstract hats.
TODD	You must have not noticed when everyone hated them.
JOAN	It was probably before my time.
<i>Silence. They go on working</i>	
JOAN	It's just if you're going on about it all the time I don't know why you don't do something about it.
TODD	This is your third day.
JOAN	The management's corrupt - you've told me. We're too low paid — you've told me.
<i>Silence. They go on working</i>	
TODD	Too much green.
JOAN	It's meant to be too much.
<i>Silence. They go on working</i>	
TODD	I noticed you looking at that fair boy's hat. I hope you told him it was derivative.
<i>Silence. They go on working</i>	

TODD	I'm the only person in this place who's got any principles, don't tell me I should do something, I spend my days wondering what to do.
JOAN	So you'll probably come up with something.
<i>Silence. They go on working</i>	

What's going on between Todd and Joan?

They are making hats. They are discussing about fashion; what is fashionable and what isn't. They are talking about animal hats and abstract hats. They are talking about the corrupt management.

What did they decide to do about the corrupt management? Who did decide to take an action against the corrupt management of the hat industry?

Joan is saying (The management's corrupt - you've told me. We're too low paid — you've told me). What is she trying to do this time? What is implied?

Student: you yourself told me this and this.

Professor: ok, but what is implied? What is between the lines?

Student: she gets bored and she tries to say stop pushing me to do something.

Professor: exactly.

In a way, Joan is saying to Todd that you keep complaining about the system, you keep complaining about the corrupt management and this is my third day of work in the factory, but what are you going to do about it? Now, Joan is taking the responsibility and she is drawing boundaries between her and Todd and she is telling him very straightforwardly that this is the third day for me here and everyday I hear your complaining about the system. Joan has changed the position in her relationship with Todd.

Let us read what Todd is saying: (**I'm the only person in this place who's got any principles, don't tell me I should do something, I spend my days wondering what to do**); what do you think of Todd?

Student: arrogant.

Professor: exactly. He is very arrogant. He is annoyed. He is not satisfied at work. He keeps complaining but he is not courageous. He doesn't know what to do and he keeps thinking about what to do. There is a difference between thinking what to do and taking action. He is just nagging and complaining without taking any action. Keeping complaining about the work, about the system, and about the corruption kills your passion. If there is someone who nags and criticizes in front of you all the time, he kills your passion and bothers you, he tries to force you to speak what he wants to speak. But is he going to rebel? This is the question.

Joan is very clever and no longer naïve, so probably she comes with something. She is now pushing him to do something as if she says stop nagging and takes actions.

What do you think about the repetition of the stage direction (silence. They go on working)? Is it symbolic? Is it a sign? What does stage direction tell us about Joan and Todd? What does this stage direction reveal about the workers?

Student: routine.

Professor: They are stuck in a routine. They are stuck in a vicious circle. They want to move on but they can't because there are no job opportunities or because they

are afraid of the system that may fire them. There are many rebellions among the workers and there is a strike, but the authorities oppose them back.

Repeating the same stage direction five times in the same scene is very symbolic because it reveals how the workers are stuck, imprisoned, and trapped. There is so much to be done but the only doing they do is hat making; until this moment there is no rebellion so ever. They are afraid and the silence in this context is quite oppressive, it's intimidating, and it's fearful because it's not an easy step to rebel against authorities. It takes so much organization. It takes so much courage and bravery, and you need to bear in mind the consequences of your action because you might lose your job, you might get arrested and imprisoned, you might get killed etc.

If you want to go in a strike against the authorities asking for more money, the authorities will not be happy.

Let us move to Scene 4 in Act 2:

4
Next day. They are working on the hats, which are now enormous and preposterous.

- Enormous: massive/huge
- Preposterous: unreasonable/absurd/silly (منافٍ للفعل/منافٍ للطبيعة)

You see in the stage direction of scene 3, the hats were big and extravagant. In the stage direction of scene 4, the hats are huge and preposterous. Is there anything symbolic?

TODD	That's beautiful.
JOAN	You like it?
TODD	I do.
JOAN	I like yours too.
TODD	You don't have to say that. It's not one of my best.
JOAN	No it's got - I don't know, it's a confident hat.
TODD	I have been doing parades for six years. So I'm a valued old hand. So when I go and speak to a certain person he might pay attention.
JOAN	You're going to speak to him?
TODD	I've an appointment after work.
JOAN	You might lose your job.
TODD	I might.
JOAN	I'm impressed.
TODD	I might. That was the idea.
JOAN	Will you mention the brother-in-law?
TODD	First I'll talk about the money. Then I'll just touch in the brother-in-law. I've a friend who's a journalist.
JOAN	Will you touch in the journalist?
TODD	I might imply something without giving the journalist away. It might be better if he can't trace the journalist back to me.
JOAN	Though he will suspect.

TODD	However much he suspects. One thing if I lost my job.
JOAN	What's that?
TODD	I'd miss you.
JOAN	Already?

- Parade: festival (مهرجان/استعراض)

In a parade, men and women come out to the street dressing beautiful outfits. They sing, dance, eat candies etc. A parade is a public celebration well organized by certain groups of people. Many people can join and take part in it. People can carry flags, dress in a certain way or funny way. A parade has a certain theme, but we don't know the parade that Todd and Joan refer to. We don't know the theme or the identity of this parade.

Todd said (I have been doing parades for six years); what's the connection between the job he does now and his job in the parade for six year?

Student: people in parades put hats on their heads.

Professor: thank you. The workers in the factory made hats for parades for six years and this is a very old time. The meaning of (So I'm a valued old hand) is that people recognize that this is Todd's hat.

Joan asks him a question (you're going to speak to him?) and the dialogue goes on about the brother-in-law and journalist. What do you understand?

Student: I think Todd is trying (يحط واسطة).

Professor: thank you, but why?

Student: لتحسين ظروف العمل وزيادة الأجر

Professor: no, it's not. Go back to the text and read it carefully.

Student: is he trying to expose the corrupt?

Professor: no.

(Giving the journalist away) means he has two (واسطة); the journalist and brother-in-law. He will use the brother-in-law and if this doesn't work, he will go to the journalist. My question is why he needs this (واسطة)?

Student:

لأنه ليس بإمكانه فتح هذا الموضوع من دون واسطة.

Professor: which subject?

Student: money.

Professor: no.

Student:

قال (I'd miss you) أي أنه يريد الانتقال إلى مكان آخر.

Professor: he is looking for another job.

Joan asked Todd (you're going to speak to him?) and he replied (I've an appointment after work), so he has a job interview in a new place and this is Todd's rebellion against the corrupt management in this hat factory by looking for another job somewhere else. That's why at the end of the scene he says (I'd miss you), so he is going to miss Joan if he gets a new job.

حتى في الغرب يوجد (واسطة) وهم يسمونها (social networking) أي أنهم هدّبوا كلمة (واسطة)، ومن ليس لديه (social networking) وضعه صعب.

Let us move to Scene 5 in Act 2. This scene is totally different from the previous

scenes because there is no dialogue. Is it possible to have a scene without a dialogue and why?

5

Next day. A procession of ragged, beaten, chained prisoners, each wearing a hat, on their way to execution. The finished hats are even more enormous and preposterous than in the previous scene.

What does this tell you about the situation? How different this stage direction from the previous stage directions in scenes 3 and 4?

Student: the parade is a prisoners' parade. They are humiliated and beaten.

Professor: this is a death parade and the prisoners are going to be executed. They were tortured, beaten, chained, so it's not a happy parade and it's not a carnival; it's a carnival of death. It's very sad.

They are making hats for people who are not celebrating together and have fun; they are celebrating death. They are getting money out of death.

Who are these prisoners? We don't know.

They say something about the hats: "they are more enormous and preposterous than in the previous scene."

We have no information about the coming job interview. We have information about Todd's current job.

Why did Caryl Churchill choose to omit the dialogue in scene 5?

Student: there is no need for words. We get the idea from the image and the stage direction.

Professor: for this scene, if you are a director, what did you do on stage?

Student: the actors would be beaten and humiliated; their backs curved etc.

Professor: ok.

The image embodied in the stage direction is telling us about the nature of the parade. It is a death parade. It's not like what we imagined when they talk about it in the previous scene.

Let us move to Scene 6 in Act 2.

6.

A new week. JOAN and TODD are starting work on new hats.

JOAN	I still can't believe it.
TODD	No one's ever won in their first week before.
JOAN	It's all going to be downhill from now on.
TODD	You can't win every week.
JOAN	That's what I mean.
TODD	No but you'll do a fantastic body of work while you're here.
JOAN	Sometimes I think it's a pity that more aren't kept.
TODD	There'd be too many, what would they do with them?
JOAN	They could reuse them.
TODD	Exactly and then we'd be out of work.

JOAN	It seems so sad to burn them with the bodies.
TODD	No I think that's the joy of it. The hats are ephemeral. It's like a metaphor for something or other.
JOAN	Well, life.

What are going to happen to the hats?

Student: they are being burnt except for one hat; the hat that Joan made and she won and she said it's a pity that more aren't kept.

Professor: thank you.

Every time there is a parade one of the workers can win the best hat for the best position and it seems Todd once won in one of the parades, but Joan won at his first week of work. She says it's sad to burn the rest of hats with the bodies of prisoners, so we know an extra detail about the parade and the hats. Every body of the prisoners and every hat (except one) are being burnt and this is the execution.

Why did they burn hats?

Student: it's metaphoric. Todd said (it's like a metaphor for something or other).

Professor: what do you think the hats stand for?

Student: the prisoners who are executed.

Professor: do you agree with her?

Student: oppression.

Student: everything related to prisoners.

Student: they stand for (تكيم الأفواه) and I don't know how to say it in English.

Professor: it's gagging.

- Gagging: تكيم الأفواه
- To gag someone = to silence him

ويوجد برنامج مقالب فكاهي اسمه (gags).

بداية سأحدث عن ما ترمز إليه الـ (hats) بعيداً عن هذا الـ (context):

The hat is a symbol of art, a symbol of movie, a symbol of joyful parades etc. People gather in celebration of life and this is what Todd told us. A hat is a metaphor of life, so if you think of hats and how people dress them up originally out of this context, you see that they are for joyful occasions, for example, people wear hats for wedding, for parades and so on, so it is a symbol of celebrating life. People are coming out together to celebrate life, to celebrate triumph etc.

In this context, what are they celebrating?

They are celebrating death, humiliation of prisoners, the end of someone's life, punishment, execution, torture, violence, the continuation of violence; and the continuation of hat industry is continuation of violence.

JOAN	It seems so sad to burn them with the bodies.
TODD	No I think that's the joy of it. The hats are ephemeral. It's like a metaphor for something or other.

Todd actually finds joy in the burning of hats.

- Ephemeral: exist for a short period of time (سريع الزوال).

The hats are temporary and don't last forever. It is like a metaphor for something.

If the hats are ephemeral, is the violence orchestrated against/perpetrated against the prisoners also temporary? This is the question that I want you to keep in mind

until we read the whole play.

Student: why are the prisoners in the prison?

Professor: we don't know.

The Violence in the play and the violence that Churchill talks about have nothing to do with violence in the UK, it doesn't talk about Syria, it doesn't talk about Iraq; it could be anywhere and that's why the title is Far Away. Actually, the violence is not far away and this is the conclusion of our play. We will see that violence is not far away. Violence is everywhere. By the end of the play, we will recognize that violence is not far away. We will discuss this in detail next time.

TODD	Well, life, there you are. Out of nearly three hundred hats I've made here I've only had three win and go in the museum. But that's never bothered me. You make beauty and it disappears, I love that.
JOAN	You're so . . .
TODD	What?
JOAN	You make me think in different ways. Like I'd never have thought about how this place is run and now I see how important it is.
TODD	I think it did impress a certain person that I was speaking from the high moral ground.
JOAN	So tell me again exactly what he said at the end.
TODD	'These things must be thought about.'
JOAN	I think that's encouraging.
TODD	It could mean he'll think how to get rid of me.
JOAN	That's a fantastic shape to start from.
TODD	It's a new one for me. I'm getting inspired by you.
JOAN	There's still the journalist. If he looks into it a bit more we could expose the corrupt financial basis of how the whole hat industry is run, not just this place, I bet the whole industry is dodgy.
TODD	Do you think so?
JOAN	I think we should find out.
TODD	You've changed my life, do you know that?
JOAN	If you lose your job I'll resign.
TODD	We might not get jobs in hats again.
JOAN	There's other parades.
TODD	But I think you're a hat genius.
JOAN	Unless all the parades are corrupt.
TODD	I love these beads. Use these beads.
JOAN	No, you have them.
TODD	No, you.

Thank You

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LECTURE NO. 10
THE LAST LECTURE
28.07.2023

HELLO EVERYONE!

In Act I, Joan saw a very violent action and she shouldn't have seen as child. She went to her aunt to ask her about what was happening. In the first place, she went to her aunt who is the one Joan should trust complaining and confessing about what she had witnessed at night in the dark. The aunt told Joan a lie after a lie until little Joan cornered her. This affects the relationship between a parent and a child. We take the side of the little child. Joan was questioning about what is going on and under what umbrella and why? What is going on to the people? Are the aunt and the uncle on the right side of the battle? Can they be trusted? Do they tell the truth? Who does define the truth for us as children? Are they the parents? It is supposed that the parents are the source of comfort, safety, and security for the little child. However, after that we had a provoking dialogue between the little child and the aunt. The little child no longer trusts her aunt. The aunt first said there is a party, then she said the uncle has a work at night etc. Joan witnessed a crime or maybe organized violence. We don't know who are those people who. We don't the identity of the kidnapped and tortured children who are in the shed are. Are the traitors as the aunt claimed? Are they enemies? Are they smuggled? Is there human trafficking in this house? Are the aunt and the uncle smugglers? We don't know anything and we don't know who is on the right side.

In Act II, Joan was working in a hat factory after she graduated. She was talking with Todd who is more experienced than her. They talked about the graduation; they talked about the work etc. Todd was talking about the corrupt management and low salary. He wanted Joan to take part in what he had wanted. He wanted her to rebel against the system. Joan turned the table and said it's your turn to take action and fight for yourself. If you think the system is unjust and if you see it corrupt, move on. Todd does nothing except searching for another job.

Todd and Joan were making hats for prisoners who must walk in a parade decorated by hats. Parades should be joyful and amusing, but the parade in the play was a parade for death. The workers in this hat industry are involved in killing people. They are orchestrating death in a way or another.

What do we know about these prisoners? Nothing. We don't know who they are and we don't know what they had done. The hats were huge, extravagant, and sometimes too big to be worn by a person.

There is a shift between Act I and Act II. In Act I, Joan was a little child and witnessed a massacre in her aunt's house. In Act II, Joan is an adult and independent woman. She graduated from the university and now she is witnessing violence outside the house. It's a march of death and she is part of that march because she is making hats for the prisoners.

In Act I, we don't know anything about the identity of the children in the shed. In Act I, we don't know anything about the identity of the prisoners in the parade. These prisoners were tortured, humiliated, executed or burnt with their hats. Every week

there was a march or parade like that. Every week there was more and more death.

Joan can do nothing because this is her job. It's so tragic. It's her job to witness organized killing of people. Joan was sad because the hats were burnt with the bodies as if her concern was the hats not the bodies. Joan and other workers became accustomed to killing and death in the parades week after week. They became desensitized (تبلت مشاعرهم). They no longer think of the prisoners as humans. Art usually has a good message, but in this factory the art is a tool of oppression.

The two workers Todd and Joan were questioning the meaning or the symbolism of hat making. They talked about the meaning of hat making as a symbol and as a metaphor for what?

They talked about hats as being ephemeral and objects that don't last and as changeable objects just like life.

The hat making is a symbol of cards being used to oppress people and deform the real value of art. The hat making is a symbol of turning death into a festival and turning violence into something normal i.e. it is normalizing crimes and making young people part of it.

Every week there is a winning hat to encourage workers to make more hats. It is a competition over how we kill these prisoners regardless who they are and what they do is not important in the play.

It's so tragic. Todd feels trapped and helpless. He can't do anything to change this but he never mentions humiliation and he never mentions what's happening to the prisoners. He only talks about the corrupt management and the bad payment i.e. he talks only about the management and the economic situation, but he never talks about the prisoners.

We see the transformation of Joan from an eyewitness as a child in Act I to be an eyewitness and participant and creator of massacres and organized violence in Act II.

Workers only need money to survive, so they don't care about the prisoners or about what's happening at all. Is the money the workers get is clear money? They only need money to survive in a way or another.

In the last page we read last time, we talked about the new job interview that Todd is going to have soon and we talked about the importance of (واسطة) to get the job.

Now, let us move to Act 3. Go to page 152:

3

Several years later. HARPERS house, daytime.

This is the stage direction in this act.

HARPER	You were right to poison the wasps.
TODD	Yes, I think all the wasps have got to go.
HARPER	I was outside yesterday on the edge of the wood when a shadow came over and it was a cloud of butterflies, and they came down just beyond me and the trees and bushes were red with them. Two of them clung to my arm, I was terrified, one of them got in my hair, I managed to squash them.
TODD	I haven't had a problem with butterflies.

HARPER	They can cover your face. The Romans used to commit suicide with gold leaf, just flip it down their throat and it covered their windpipe, I think of that with butterflies.
TODD	I was passing an orchard, there were horses standing under the trees, and suddenly wasps attacked them out of the plums. There were the horses galloping by screaming with their heads made of wasp. I wish she'd wake up.
HARPER	We don't know how long she'd been walking.
TODD	She was right to come.
HARPER	You don't go walking off in the middle of a war.
TODD	You do if you're escaping.
HARPER	We don't know that she was escaping.
TODD	She was getting to a place of safety to regroup.
HARPER	Is this a place of safety?

What do you understand? Why are they talking about wasps and butterflies? How do they describe wasps and butterflies?

Student: not beautiful.

Student: Harper is afraid of butterflies.

Student: there is something metaphoric about wasps and butterflies.

Professor: about what? What do they stand for?

Student: people.

Professor: could be. Who is escaping?

Joan is escaping, from what? Why is she escaping? She was walking for a long time and now she is sleeping because she is so tired. Harper said (you don't go walking off in the middle of a war), so we are now in a war scene and a war zone; that's why Joan is escaping and she ran back to a safe place which is Harper's house, but actually it's not safe at all because she should remember what she witnessed when she was a child. It means there is no safe place to run to.

Harper still denies that Joan was escaping and Todd clarifies (she was getting to a place of safety to regroup), why would she regroup? What do you understand by (regroup)?

Student: family.

Professor: maybe to be in a family especially when you are in a war zone; you try to be with people you love. People gather together and regroup because they need strength, care, food, safety, family members etc.

When Harper says (is this a place of safety?), it means she knows that her house is not a place of safety.

TODD	Relatively, yes of course it is. Everyone thinks it's just a house.
HARPER	The cats have come in on the side of the French.
TODD	I never liked cats, they smell, they scratch, they only like you because you feed them, they bite, I used to have a cat that would suddenly just take some bit of you in its mouth.
HARPER	Did you know they've been killing babies?

TODD	Where's that?
HARPER	In China. They jump in the cots when nobody's looking.
TODD	But some cats are still ok.
HARPER	I don't think so.
TODD	I know a cat up the road.
HARPER	No, you must be careful of that.
TODD	But we're not exactly on the other side from the French. It's not as if they're the Moroccans and the ants.

So far they are talking about wasps, butterflies, cats, killing babies, China, and Moroccans, what do you understand?

Student: is it a world war?

Professor: it's no longer part of the house of Harper and the uncle, it's no longer part of the factory, and it's no longer part of the country. It's international. It is in France, Morocco, China, and even animals have it.

HARPER	It's not as if they're the Canadians, the Venezuelans and the mosquitoes.
TODD	It's not as if they're the engineers, the chefs, the children under five, the musicians.
HARPER	The car salesmen.
TODD	Portuguese car salesmen.
HARPER	Russian swimmers.
TODD	Thai butchers.
HARPER	Latvian dentists.
TODD	No, the Latvian dentists have been doing good work in Cuba. They've a house outside Havana.
HARPER	But Latvia has been sending pigs to Sweden. The dentists are linked to international dentistry and that's where their loyalty lies, with dentists in Dar-es-Salaam.
TODD	We don't argue about Dar-es-Salaam.
HARPER	You would attempt to justify the massacre in Dar-es-Salaam? She's come here because you're here on leave and if anyone finds out I'll be held responsible.
TODD	It's only till tomorrow. I'll wake her up. I'll give her a few more minutes.

As you can see in this dialogue between Harper and Todd, violence is everywhere; in Latvia, in Sweden, in Dar-es-Salaam, in Cuba etc.

Harper wants Joan to leave the house, why?

Todd and Harper are running and escaping from violence and Harper thinks that if they stay longer in her house, everybody will be arrested or killed; we don't know how bad the situation. She does not really concern about the safety of Joan who is her relative. She just wants her to leave somewhere safe because the house is not safe.

HARPER	Did you see the programme about crocodiles?
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TODD	Yes but crocodiles, the way they look after the baby crocodiles and carry them down to the water in their mouths.
HARPER	Don't you think everyone helps their own children?
TODD	I'm just saying I wouldn't be sorry if the crocodiles were on one of the sides we have alliances with. They're unstoppable, come on.
HARPER	Crocodiles are evil and it is always right to be opposed to crocodiles. Their skin, their teeth, the foul smell of their mouths from the dead meat. Crocodiles wait till zebras are crossing the river and bite the weak ones with those jaws and pull them down. Crocodiles invade villages at night and take children out of their beds. A crocodile will carry a dozen heads back to the river, tenderly like it carries its young, and put them in the water where they bob about as trophies till they rot.
TODD	I'm just saying we could use that.
HARPER	And the fluffy little darling waterbirds, the smallest one left behind squeaking wait for me, wait for me. And their mother who would give her life to save them.
TODD	Do we include mallards in this?
HARPER	Mallards are not a good waterbird. They commit rape, and they're on the side of the elephants and the Koreans. But crocodiles are always in the wrong.
TODD	Do you think I should wake her up or let her sleep? We won't get any time together.

Professor: why are they talking about animals?

Student: to say even animals have violence.

Student: maybe these animals stand for the countries involved in the war.

Professor: are the animals symbols?

They are symbols for the enemy China, Morocco, Russia etc. They use this figurative language because it's very dangerous to discuss this even in private because maybe there are spies.

Even nature is involved and this could be metaphor for the enemy or the countries that hold in global violence or global war, or it could be interpreted as a reference to nature being involved in the war. There is no place of safety even nature.

Todd tries to show that crocodiles really are good when it comes to their children. In one way or another, it refers to the relation between Harper and Joan.

HARPER	You agree with me about the crocodiles?
TODD	What's the matter? you don't know whose side I'm on?
HARPER	I don't know what you think.
TODD	I think what we all think.
HARPER	Take deer.

TODD	You mean sweet little bambis?
HARPER	You mean that ironically?
TODD	I mean it sarcastically.
HARPER	Because they burst out of parks and storm down from mountains and terrorise shopping malls. If the does run away when you shoot they run into somebody else and trample them with their vicious little shining hooves, the fawns get under the feet of shoppers and send them crashing down escalators, the young bucks charge the plate glass windows —
TODD	I know to hate deer:

How does Harper describe deer?

She says they are dangerous and threatening. It means even kind people can kill to protect themselves.

HARPER	You mean that ironically? and the old ones, do you know how heavy their antlers are or how sharp the prongs are when they twist into teenagers running down the street?
TODD	Yes I do know that.
<i>He lifts his skirt and shows a scar.</i>	
HARPER	Was that a deer?
TODD	In fact it was a bear. I don't like being doubted.

We are invited to question the accountability of the animals. Are they responsible for the violence that have caused to this planet including the mother nature?

HARPER	It was when the elephants went over to the Dutch, I'd always trusted elephants.
TODD	I've shot cattle and children in Ethiopia. I've gassed mixed troops of Spanish, computer programmers and dogs. I've torn starlings apart with my bare hands. And I liked doing it with my bare hands. So don't suggest I'm not reliable.

He is trying to prove to Harper that he can survive even if he is a killer and he can make Joan safe.

HARPER	I'm not saying you can't kill.
TODD	And I know it's not all about excitement. I've done boring jobs. I've worked in abattoirs stunning pigs and musicians and by the end of the day your back aches and all you can see when you shut your eyes is people hanging upside down by their feet.
HARPER	So you'd say the deer are vicious?
TODD	We've been over that.
HARPER	If a hungry deer came into the yard you wouldn't feed it?
TODD	Of course not.
HARPER	I don't understand that because the deer are with us. They have been for three weeks.

TODD	I didn't know. You said yourself.
HARPER	Their natural goodness has come through. You can see it in their soft brown eyes.
TODD	That's good news.
HARPER	You hate the deer. You admire the crocodiles.
TODD	I've lost touch because I'm tired.
HARPER	You must leave.
TODD	I'm your family.
HARPER	Do you think I sleep?
JOAN comes in and walks into TODD's arms.	
HARPER	You can't stay here, they'll be after you. What are you going to say when you go back, you ran off to spend a day with your husband? Everyone has people they love they'd like to see or anyway people they'd rather see than lie in a hollow waiting to be bitten by ants. Are you not going back at all because if you're not you might as well shoot me now. Did anyone see you leave? which way did you come? were you followed? There are ospreys here who will have seen you arrive. And you're risking your life for you don't know what because he says things that aren't right. Don't you care? Maybe you don't know right from wrong yourself, what do I know about you after two years, I'd like to be glad to see you but how can I?

How does Harper feel about the arrival, return, or reunion of Joan with Todd?

They took a big risk coming back to Harper's house and put themselves in danger and as well including her aunt and uncle, so the situation is totally not safe.

JOAN	Of course birds saw me, everyone saw me walking along but nobody knew why, I could have been on a mission, everyone's moving about and no one knows why, and in fact I killed two cats and a child under five so it wasn't that different from a mission, and I don't see why I can't have one day and then go back, I'll go on to the end after this.
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How changed is Joan? How different is Joan?

When she was a child, she was innocent and shocked and witnessed the tragic event in her aunt's house. Then, she studied, she graduated, she worked in a hat factory, she became a participant in death making machinery, and then the war broke out and everybody became a participant in it including Joan. She is no longer humanitarian. She killed a child under five. She killed two cats.

In the Act I, Joan was the voice of the voiceless children in the shed and now she is a killer of children. She wants to survive.

JOAN	It wasn't so much the birds I was frightened of, it was the weather, the weather here's on the side of the Japanese. There were thunderstorms all through the mountains, I went through towns I hadn't been before.
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The rats are bleeding out of their mouths and ears, which is good, and so were the girls by the side of the road. It was tiring there because everything's been recruited, there were piles of bodies and if you stopped to find out there was one killed by coffee or one killed by pins,

Could anyone killed by coffee? What does she bring to your mind?

Student: Brazil.

Student: drugs.

Professor: why does she describe the weather? She was frightened by the weather. Scientists are saying the whole climate of the planet is changing dramatically, why?

Because of war, global warming, pollution etc. We are responsible and participants in the gradual death of our planet, so she is frightened of the weather because it is changing dramatically.

Even food we eat could kill us because it is poisonous because of us and our wrong actions, so the violence that takes place in the home is no longer separate from the violence that takes place nationally or internationally.

The personal is political i.e. what takes place on personal level is inseparable from the national and the international level. It starts from home and it starts from the family.

The reason why Caryl Churchill writes such plays is to awaken and shock the European audience because they think while they are sitting in the theatre watching this play on the stage, violence is far away it is in Iraq, violence is far away it is in Syria, violence is far away it is in Palestine. They say these countries are far, so we don't care, so she is telling them violence is not far away. It's near and it takes place everywhere.

When you hide the domestic violence and abuse, it will escalate over time and become national and international.

Violence is escalating, our mother nature is not the same, and even the food we eat becomes poisoned so that we are witnessing that someone killed by coffee, others by pins, others by drugs etc.

JOAN ... they were killed by heroin, petrol, chainsaws, hairspray, bleach, foxgloves, the smell of smoke was where we were burning the grass that wouldn't serve. The Bolivians are working with gravity, that's a secret so as not to spread alarm. But we're getting further with noise and there's thousands dead of light in Madagascar. Who's going to mobilise darkness and silence? that's what I wondered in the night. By the third day I could hardly walk but I got down to the river. There was a camp of Chilean soldiers upstream but they hadn't seen me and fourteen black and white cows downstream having a drink so I knew I'd have to go straight across. But I didn't know whose side the river was on, it might help me swim or it might drown me. In the middle the current was running

much faster, the water was brown, I didn't know if that meant anything. I stood on the bank a long time.
But I knew it was my only way of getting here so at last I put one foot in the river. It was very cold but so far that was all. When you've just stepped in you can't tell what's going to happen. The water laps round your ankles in any case.

Other people killed by petrol (the war on Iraq, on Syria, and on Libya), others by hairspray (because of pollution by chemical substances) etc.

What's the meaning of the poetic question 'who's going to mobilise darkness and silence?' What are they talking about?

Student: it means who is going to be the saviour (المخلص)?

Professor: Who is going to be the saviour? How can we save our lives and the lives of our children? Are they going to be safe?

What does the 'darkness' stand for?

Student: war.

Professor: 'Darkness' stands for: war, oppression, death, the death parades, what happens at night, domestic abuse, people smuggling, marital rape, trafficking, killing of prisoners. 'Silence' refers to our silence. Are we going to stay silent forever?

Why does she ask her question in a poetic way? Isn't better to be straightforward? She can't be straightforward because she is part of the system, that's why we use poetry and symbols. She used symbols and animals because she can't refer to the topic as it is. It's a taboo.

JOAN that's what I wondered in the night. By the third day I could hardly walk but I got down to the river. There was a camp of Chilean soldiers upstream but they hadn't seen me and fourteen black and white cows downstream having a drink so I knew I'd have to go straight across. But I didn't know whose side the river was on, it might help me swim or it might drown me.

Even the river is not innocent; it's like just the animals. The river could be on the side of the French, it could be on the side of Moroccans, so if she crossed the river, should she be safe? She doesn't know.

JOAN In the middle the current was running much faster, the water was brown, I didn't know if that meant anything. I stood on the bank a long time.
But I knew it was my only way of getting here so at last I put one foot in the river. It was very cold but so far that was all. When you've just stepped in you can't tell what's going to happen. The water laps round your ankles in any case.

What is she talking about by saying (When you've just stepped in you can't tell what's going to happen)? What does the river stand for?

It stands for the war itself, the global warming, the climate change etc. She stepped in the current of water and the water stands for war itself, the global warming, the climate change etc. Once we step in there is no going back, we become

participants, we become part of the system etc.

There is no place of safety at all, there is just chaos, there is fear everywhere, there is fear from Act 1 until Act 3, there is oppression, there is capitalism dominating our lives, there is bloodshed, there is violence escalating etc. It is surrealistic drama.

Caryl Churchill is humanitarian and she talks about the pain of other people and other nations; she had a play about the struggle between Palestine and Zionism.

EXAM NOTES:

It's enough to understand the literary texts; you don't need to memorize them. There will be analytical questions about *Far Away*, *Metamorphosis*, *The Onset*, *The Bridge*....

In the theoretical part, there are definitions like the definition of characters, setting etc. Not all the theoretical part is hard; I think only the academic articles were hard.

كل ما قرأنه وناقشناه مطلوب وكل الفقرات أو الأفكار التي تجاوزناها غير مطلوبة، وأي ملف أرسلته لكم ولم نتوقف عنده غير مطلوب. (الدراسة كافية من المحاضرات)

Thank You

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Wish you all the best

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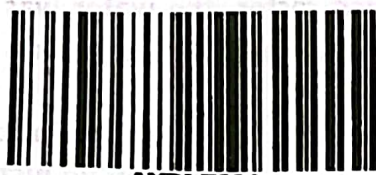
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دورات متابعة ومكتبات

بإشراف نخبة من أفضل الأساتذة الجامعيين

في معهد الكندي

لطلاب الترجمة (التعليم المفتوح) ولجميع المواد



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