

American Literature & Culture
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Mod 06 Lecture Number 37
Arthur Miller A View from the Bridge (Lecture 31)

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(Professor – student conversation starts)

Professor: We will continue with A View from the Bridge. We have been talking about

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Professor: the theme of masculinity and in the section that we are going to do today, the theme would be more pronounced. We are also talking about the Freudian impulses and in the previous section we did how Alfieri, between Alfieri and Eddie Carbone there is an

exchange where we understand that Eddie lives in denial or is in denial of his feelings towards his niece. So this is what we have been talking about and we will continue with that. So yes please continue.

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Professor: You know... As lights go out on Alfieri, they rise in the apartment where all are finishing dinner. Beatrice and Catherine are clearing the table.

Student: You know where they went?

Student: Where?

Student: They went to Africa once; on a fishing boat. It's true, Eddie.

Student: I didn't say nothin'

Professor: He goes to his rocker, picks up a newspaper.

Student: And I was never even in Staten Island.

Student: You didn't miss nothin'

Student: How long that take you, Marco –to get to Africa?

Student: Oh ... two days. We go all over.

Student: Once we went to Yugoslavia.

Student: They pay all right on them boats?

Professor: Beatrice enters.

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Professor: She and Rodolpho stack the remaining dishes.

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Student: If they catch fish they pay all right.

Student: They're family boats, though. And nobody in our family owned one. So we only worked when one of the families was sick.

Student: Y'know, Marco, what I don't understand – there's an ocean full of fish and yiz are all starvin'.

Student: They gotta have boats, nets, you need money.

Student: Yeah, but couldn't they like fish from the beach? You see them down Coney Island

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Student: Sardines.

Student: Sure. How you gonna catch sardines on the boat?

Student: Oh, I didn't know they're sardines. They're sardines!

Student: Yeah, they follow them all over the ocean, Africa, Yugoslavia... It's funny, y'know. You never think of it, that these are swimming in the ocean!

Student: I know. It's like oranges and lemons on a tree. I mean you ever think of oranges and lemons on a tree?

Student: Yeah, I know. It's funny. I heard that they paint the oranges to make them look orange.

Student: Paint?

Student: Yeah, I heard that they grow like green.

Student: No, in Italy the oranges are orange.

Student: Lemons are green.

Student: I know lemons are green, for Christ's sake, you see them in the store they're green sometimes. I said oranges they paint. I didn't say nothin' about lemons

Student: Your wife is gettin' the money all right, Marco?

Student: Oh, yes. She bought medicine for my boy.

Student: That's wonderful. You feel better, heh?

Student: Oh, yes! But I'm lonesome.

Student: I just hope you ain't gonna do like some of them around here. They're here 25 years, some men, and they didn't get enough together to go back twice.

Student: Oh, I know. We have many families in our town, the children never saw the father. But I will go home. 3, 4 years, I think.

Student: Maybe you should keep more here. Because maybe she thinks it comes so easy you'll never get ahead of yourself.

Student: Oh, no, she saves. I send everything. My wife is very lonesome.

Student: She must be nice; she pretty? I bet heh?

Student: No, but she understand everything.

Student: Oh, he's got a clever wife!

Student: I betcha there's plenty surprises sometimes when those guys get back there, heh?

Student: Surprises?

Student: I mean, you know – they count the kids and there's a couple extra than when they left?

Student: No – no... The women wait, Eddie. Most; most; very few surprises

Student: It's more strict in our town. It's not so free.

Student: It ain't so free here either, Rodolpho, like you think. I seen greenhorns sometimes get in trouble that way – they think just because a girl don't go around with a shawl over her head that she ain't strict, y' know? Girls don't have to wear black dress to be strict. Know what I mean?

Student: Well, I always have respect –

Student: Eddie I know, but in your town you wouldn't just drag of some girl without permission, I mean. You know what I mean, Marco? It ain't that much different here.

Student: Yes

Student: Well, he didn't exactly drag her off though, Eddie.

Student: I know, but I seen some of them get the wrong idea sometimes. I mean it might be a little more free here but it's just as strict.

Student: I have respect for her, Eddie. I do anything wrong?

Professor: You remember, we were talking about women's body as a contested site

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Professor: remember? Yeah. So who is the owner? Ok, this is a much theorized term. So I won't get into that but in the light of this exchange, who do you think, who claims to be the owner? Eddie.

Student: Eddie

Professor: Eddie, the father lover, Ok so that's the best we can, he is actually an uncle and not even related. See Miller has side-stepped the entire issue. If he were related by blood to

Catherine, he would have taken other kinds of meanings. But here he is not. She happens to be his wife's niece, not his. So father figure and lover, so I told you there is lot of ambiguity about whether his attraction towards Catherine is right or wrong, alright. And then of course, body as a contested site, a woman's body we were talking a few minutes back about (()), the gays Ok so, you find that Catherine is an object, to be possessed, to be owned and to be proud of. So there are many people in this drama who are attracted to Catherine for variety of reasons, Ok and ownership and taking over and possessing Catherine is a very important part to be a man. It's a, you know, it makes them feel more masculine perhaps. Alright, and then you also, you have to put that, the mother and the guardian, the aunt who is her actual aunt, Beatrice is her aunt, so and a mother figure; she is the one who explains the difference between men and women. Don't go around running wearing just a slip or don't talk to him while he is shaving in his underclothes. So there are certain boundaries a growing woman, a growing girl should observe. Ok, it's not the same as you behave when you were a child. O, this is something only a mother or maternal figure, so thinking about the entire thing, so how many people want to own Catherine and guide her? Yes?

Student: Look, kid, I ain't her father, I'm only her uncle

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Student: Well then, be an uncle then. I mean.

Student: No, Beatrice, if he does wrong you must tell him. What does he do wrong?

Student: Well, Marco, till he came here she was never out on the street twelve o'clock at night.

Student: You come home early now.

Student: Well, you said the movie ended late, didn't you?

Student: Yeah

Student: Well, tell him, honey. The movie ended late.

Student: Look, B, I'm just sayin' – he thinks she always stayed out like that.

Student: You come home early now, Rodolpho.

Student: All right, sure. But I can't stay in the house all the time

Student: Look, kid, I'm not only talkin' about her. The more you run around like that the more chance you're takin'. I mean suppose he gets hit by a car or something. Where's his papers, who is he? Know what I mean?

Student: Yeah, but who is he in the daytime, though? It's the same chance in the daytime.

Student: Yeah, but he don't have to go lookin' for it, Beatrice. If he's here to work, then he should work; if he's here for a good time then he could fool around! But I understood, Marco that you was both comin' to make a livin' for your family. You understand me, don't you, Marco?

Student: Beg your pardon

Student: I mean, that's what I understood in the first place, see.

Student: Yes. That's why we came.

Student: Well, that's all I'm askin'.

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Professor: Eddie reads his paper. There is a pause; an awkwardness. Now Catherine gets up and puts a record on the phonograph 'Paper Doll'. , now this is her first act of assertion or liberation, yeah or may be confrontation, so. So Paper Doll is something that Rodolpho is

generally addressed as. And they all know that there is a joke about his frail masculinity. He is a kind of man who is not muscularly built, , you know the general, in terms with that we understand the man as but he is something, he is different; and therefore his masculinity, at least externally; his external appearance is not what is expected of. So, therefore we know why, what is the reference to Paper Doll? There is a, there is lot of music in Miller. Miller had a keen eye for music. And you find variety of music in Miller. So here is like very pop culturalish kind of song. Yeah, remember that this class of people, this is the kind of song, film music, or very popular kind of music; they are not going to listen to Mozart and more classical kind of music. That's also there in Miller but in another strata of society. So this is very much about the Brooklyn tenement kind of a family and it is their song. Please carry on.

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Student: You wanna dance, Rodolpho?

Student: No, I – I'm tired.

Student: Go ahead, dance, Rodolpho.

Student: Ah, come on. They got a beautiful quartet, these guys. Come.

Professor: She has taken his hand

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Professor: and he stiffly rises, feeling Eddie's eyes on his back. And they dance.

Student: What's that, a new record?

Student: It's the same one. We bought it the other day.

Student: They only bought three records; must be nice to go all over in one of them fishin' boats. I would like that myself. See all them other countries.

Student: Yeah.

Student: But the women don't go along, I bet.

Student: No, not on the boats, hard work.

Student: What're you got, a regular kitchen and everything?

Student: Yes, we eat very good on the boats – especially when Rodolpho comes along; everybody gets fat.

Student: Oh, he cooks?

Student: Sure, very good cook; rice, pasta, fish, everything.

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Professor: Eddie lowers his paper.

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Student: He's a cook, too! He sings, he cooks...

Student: Well it's good; he could always make a living.

Student: It's wonderful. He sings, he cooks, he could make

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Professor: He could make dresses

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Student: dresses

Student: They get some high pay, them guys. The head chefs in all the big hotels are men. You read about them.

Student: That's what I'm sayin'.

Student: Yeah, well, I mean.

Student: He's lucky, believe me. That's why the boat is no place

Professor: the water front

Student: the water front is no place for him. I mean like me – I can't cook, I can't sing, I can't make dresses, so I'm on the water front. But if I could cook, if I could sing, if I could make dresses, I wouldn't be on the water front.

Professor: He has been

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Professor: unconsciously twisting the newspaper into a tight roll. They are all regarding him now; he senses he is exploring, exposing the issue and he is driven on.

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Student: I would be someplace else. I would be like in a dress store.

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Professor: You know this is again a comment on his masculinity. He sings, Ok and he cooks and he can make a dress. Real men don't do these things. Real men do hard work. Ok, we are still talking about and we are still talking about strata of society where hard work is associated with masculinity and this kind of soft work, so called soft work, making clothes and dishes and singing is all, a woman's job. Real men don't do, you know there is a book, there is a novel by Norman Mailer, *Tough Guys Don't Dance*. Ok, you must read that. If you want to know more about typical American masculinity, then you must read Norman Mailer, *Tough Guys Don't Dance*. So that's just like cliché. Tough guys, you are a tough guy; tough guys usually take a lot of pride in saying that I have two left feet. If you have come across such kind of men, but any man who is like, graceful enough or like to dress well, there is always a, I could say, in every part of the world, in every society there is this kind of misconception, so here the tempers are on the rise and particularly because of his so-called lack of masculinity. , He has bent the rolled paper and it suddenly tears in two. He suddenly gets up and pulls his pants up over his belly and goes to Marco.

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Student: What do you, say, Marco, we go to the

Professor: Bouts

Student: bouts next Saturday night. You never seen a fight, did you?

Professor: What is a bout gonna fight, what kind of bout, boxing match. Ok, so real men

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Professor: what do they do? They box. Ok, so boxing is a very integral part of masculinity.

Fights are, bull fighting, boxing, you have read Hemingway so you know all these physically aggressive sports and acts, they are directly connected to masculinity. Not what Rodolpho does but what men like Marco and Eddie do. So boxing, there is a hell lot of films and books about men and boxing, why men love violent sports, and in Hemingway you have seen in

Robert Cohn's character, he asserts, he learns or he practices boxing at Princeton University in order to be assertive about his identity, his masculinity, yeah.

Student: I'll treat yiz. What do you say, Danish? You wanna come along? I'll buy the tickets.

Student: Sure. I like to go.

Student: I'll make some coffee, all right?

Student: Go ahead, make some! Make it nice and strong.

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Professor: Mystified, she smiles and exits to kitchen. He is weirdly elated, rubbing his fists into his palms. He strides to Marco.

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Student: You wait, Marco, you see some real fights here. You ever do any boxing?

Student: No, I never.

Student: Betcha you have done some, heh?

Student: No.

Student: Well, come on, I'll teach you.

Student: What's he got to learn that for?

Student: Ya can't tell, one a these days somebody's liable to step on his foot or sump'm.
Come on, Rodolpho, I show you a couple a passes.

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Professor: He stands below table.

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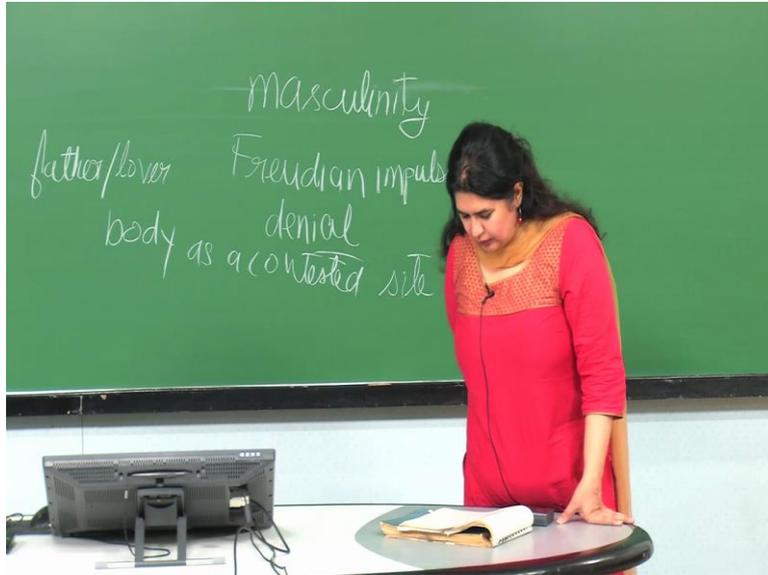


Student: Go ahead, Rodolpho. He's a good boxer, he could teach you.

Student: Well, I don't know how to –

Student: Just put your hands up. Like this, see? That's right. That's very good; keep your left up, because you lead with the left, see, like this.

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Professor: He gently moves his left into Rodolpho's face.

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Student: See? Now what you gotta do is you gotta block me, so when I come in like that you

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Professor: Rodolpho parries his left.

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Student: Hey, that's very good! All right, now come into me. Come on.

Student: I don't want to hit you, Eddie.

Student: Don't pity me, come on. Throw it, I'll show you how to block it.

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Professor: Rodolpho jabs at him, laughing. The others join.

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Student: 'At's it. Come on again, for the jaw right here.

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Professor: Rodolpho jabs with more assurance.

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Student: Very good!

Student: He's very good!

Professor: Eddie crosses directly upstage of Rodolpho.

Student: Sure, he's great! Come on, kid, put sump'm behind it, you can't hurt me.

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Professor: Rodolpho, more seriously, jabs at Eddie's jaw and grazes it.

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Student: Atta boy.

Professor: Catherine comes from the kitchen, watches.

Student: Now I'm gonna hit you, so block me, see?

Student: What are they doing??

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Professor: They are lightly boxing now.

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Student: He's teaching' him; he's very good!

Student: Sure, he's terrific! Look at him go!

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Professor: Rodolpho lands a blow.

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Student: 'At's it! Now, watch out, here I come, Danish!

Professor: He feints with his left hand and lands with his right. It mildly staggers Rodolpho.

Marco rises.

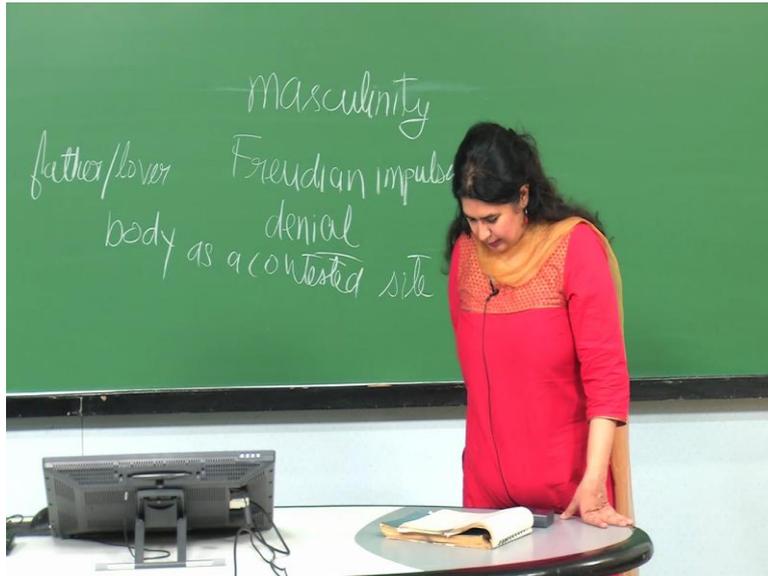
Student: Eddie!

Student: Why? I didn't hurt him. Did I hurt you, kid?

Professor: He rubs the back of his hand across his mouth.

Student: No, no, he didn't hurt me.

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Professor: To Eddie with a certain gleam and a smile.

Student: I was only surprised.

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Student: That's enough, Eddie; he did pretty good though.

Student: Yeah. He could be very good, Marco. I'll teach him again.

Student: Dance, Catherine. Come.

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Professor: He takes her hand; they go to phonograph and start it. It plays 'Paper Doll'. Rodolpho takes her in his arms. They dance. Eddie in thought sits in his chair, and Marco takes a chair, places it in front of Eddie, and looks down at it. Beatrice and Eddie watch him.

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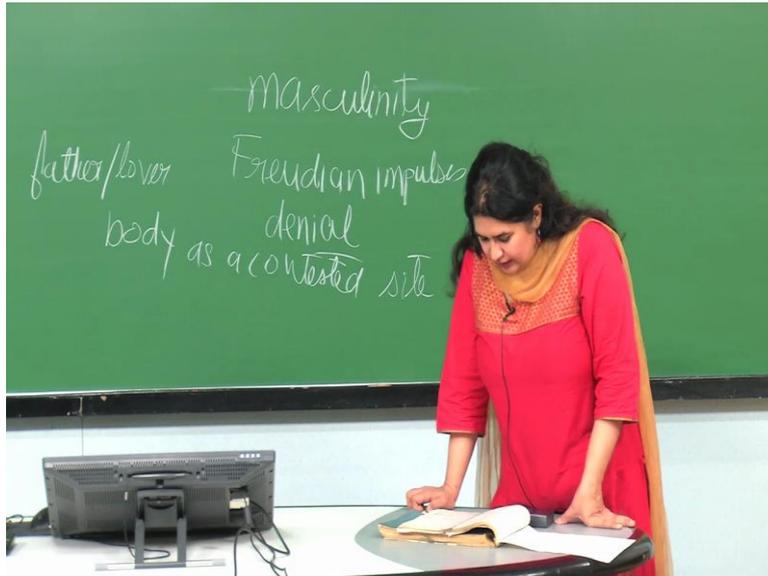
Student: Can you lift this chair?

Student: What do you mean?

Student: From here.

Professor: He gets on one knee with one hand behind his back, and grasps the bottom of one of the chair legs but does not raise it.

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Student: Sure, why not?

Professor: He comes to the chair, kneels, grasps the leg, raises the chair one inch, but it leans over to the floor.

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Student: Gee, that's hard, I never knew that.

Professor: He tries again, and again fails.

Student: It's on an angle, that's why, heh?

Student: Here

Professor: He kneels, grasps, and with strain slowly raises the chair higher and higher, getting to his feet now. Rodolpho and Catherine have stopped dancing as Marco raises the chair over his head. Marco is face to face

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Professor: with Eddie, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a weapon over Eddie's head and he transforms what might appear like a glare of warning into a smile of triumph, and Eddie's grin vanishes as he absorbs his look.

Now I would like some of you to comment on this. Please. There is not much dialog but there is lot of action here. Yes who would like to say something, Sharath?

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Professor: Let's have your opinion. This is a contest of, manliness, yes who is a bigger man, and who is a toughie here. Ok, so, and why would Marco do that? After Marco has no scores to settle to Eddie but why?

Student: Marco seems to have sensed that Eddie is trying to?

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Professor: You see the whole Italian concept of honor and family bonding and brotherhood, he is my brother and I know you are casting aspersions on my brother's masculinity but then are you man enough for me? Ok and are you any match for me? And here therefore this is just a very macho posturing, macho kind of swaggering; there is nothing to it otherwise. Not like they are some staunch enemies or whatever but here they have to prove that just because my brother looks frail doesn't mean that he is defenseless. I can, and I am a tougher guy than you. Ok, this is and there is a confrontation and very silently, this is a very well-written, very dramatic scene, works very well on screen.

Act 2

Light rises on Alfieri at his desk. Ok Sarita, read for Alfieri

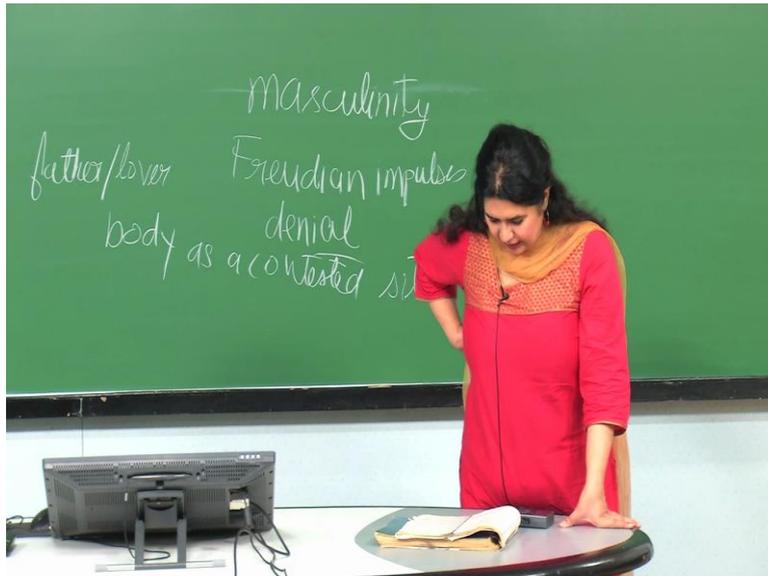
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Student: On the twenty-third of that December a case of Scotch whisky slipped from a net while being unloaded – as a case of Scotch whisky is inclined to do on the twenty-third of December on Pier Forty-one. There was no snow, but it was cold, his wife was out shopping. Marco was still at work. The boy had not been hired that day; Catherine told me later that this was the first time they had been alone together in the house.

Professor: Light is rising on Catherine in the apartment.

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Professor: Rodolpho is watching as she arranges a paper pattern on cloth spread on the table. Now, Alfieri as a narrator, we have been talking about the choric character and Alfieri, we have seen such kind of character in American plays such as *The Glass Menagerie*, if you are aware of *The Glass Menagerie* by Tennessee Williams. There is Tom's character, also a narrator, commentator on the happening of the play and also we have seen *Our Town* and Thornton Wilder. So this is a very common device; an actor also acting as a commentator, as a chorus on the play, yes.

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Student: You hungry?

Student: Not for anything to eat. I have nearly three hundred dollars. Catherine?

Student: I heard you.

Student: You don't like to talk about it anymore?

Student: Sure, I don't mind talkin' about it.

Student: What worries you, Catherine?

Student: I been wantin' to ask you about something. Could I?

Student: Ail the answers are in my eyes, Catherine. But you don't look in my eyes lately. You're full of secrets. What is the question?

Student: Suppose I wanted to live in Italy.

Student: You going to marry somebody rich?

Student: No, I mean live there – you and me.

Student: When?

Student: Weill ... when we get married

Student: You want to be an Italian?

Student: No, but I could live there without being Italian. Americans live there.

Student: Forever?

Student: Yeah

Student: You're fooling.

Student: No, I mean it.

Student: Where do you get such an idea?

Student: Well, you're always saying it's so beautiful there, with the mountains and the ocean and all the –

Student: You're fooling me.

Student: I mean it.

Student: Catherine, if I ever brought you home with no money, no business, nothing, they would call the priest and the doctor and they would say Rodolpho is crazy.

Student: I know, but I think we would be happier there.

Student: Happier! What would you eat? You can't cook the view!

Student: Maybe you could be a singer, like in Rome or –

Student: Rome! Rome is full of singers.

Student: Well, I could work then.

Student: Where?

Student: God, there must be jobs somewhere!

Student: There's nothing! Nothing, nothing, nothing. Now tell me what you're talking about. How can I bring you from a rich country to suffer in a poor country? What are you talking about? I would be a criminal stealing your face. In two years you would have an old, hungry face. When my brother's babies cry they give them water, water that boiled a bone. Don't you believe that?

Student: I'm afraid of Eddie here.

Student: We wouldn't live here. Once I am a citizen I could work anywhere and I would find better jobs and we would have a house, Catherine. If I were not afraid to be arrested I would start to be something wonderful here!

Student: Tell me something. I mean just tell me, Rodolpho – would you still want to do it if it turned out we had to go live in Italy? I mean just if it turned out that way.

Student: This is your question or his question?

Student: I would like to know, Rodolpho. I mean it.

Student: To go there with nothing.

Student: Yeah

Student: No, no

Student: You wouldn't?

Student: No; I will not marry you to live in Italy. I want you to be my wife, and I want to be a citizen. Tell him that, or I will. Yes. And tell him also, and tell yourself, please, that I am not a beggar, and you are not a horse, a gift, a favor for a poor immigrant.

Student: Well, don't get mad!

Student: I am furious! Do you think I am so desperate? My brother is desperate, not me. You think I would carry on my back the rest of my life a woman I didn't love just to be an American? It's so wonderful? You think we have no tall buildings in Italy; electric lights? No wide streets? No flags? No automobiles? Only work we don't have. I want to be an American so I can work, that is the only wonder here – work! How can you insult me, Catherine?

Student: I didn't mean that –

Student: My heart dies to look at you. Why are you so afraid of him?

Student: I don't know.

Student: Do you trust me, Catherine, you?

Student: It's only that I – He was good to me, Rodolpho. You don't know him; he was always the sweetest guy to me. Good. He razzes me all the time but he don't mean it. I know. I would just feel ashamed if I made him sad. 'Cause I always dreamt that when I got married he would be happy at the wedding, and laughin' – and now he's – mad all the time and nasty – Tell him you'd live in Italy – just tell him and maybe he would start to trust you a little, see? Because I want him to be happy; I mean – I like him, Rodolpho – and I can't stand it!

Student: Oh, Catherine – oh, little girl.

Student: I love you, Rodolpho, I love you.

Student: Then why are you afraid? That he'll spank you?

Student: Don't, don't laugh at me! I've been here all my life ... Every day I saw him when he left in the morning and when he came home at night. You think it's so easy to turn around and say to a man he's nothin' to you no more?

Student: I know, but –

Student: You don't know; nobody knows! I'm not a baby; I know a lot more than people think I know. Beatrice says to be a woman, but –

Student: Yes.

Student: Then why don't she be a woman? If I was a wife I would make a man happy instead of goin' at him all the time. I can tell a block away when he's blue in his mind and just wants to talk to somebody quiet and nice ... I can tell when he's hungry or wants a beer before he even says anything. I know when his feet hurt him, I mean I know him and now I'm supposed to turn around and make a stranger out of him? I don't know why I have to do that, I mean.

Student: Catherine. If I take in my hands a little bird. And she grows and wishes to fly. But I will not let her out of my hands because I love her so much, is that right for me to do? I don't say you must hate him; but anyway you must go, mustn't you? Catherine?

Student: Hold me.

Student: Oh, my little girl.

Student: Teach me. I don't know anything, teach me, Rodolpho, hold me.

Student: There's nobody here now. Come inside. Come. And don't cry any more.

Professor: He is leading her toward the bedrooms.

Student: And don't cry any more.

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Professor: Light rises on the street. In a moment Eddie appears. He is unsteady, drunk. He mounts the stairs. He enters the apartment, looks around, takes out a bottle from one pocket, puts it on the table. Then another bottle from another pocket, and a third from an inside pocket. He sees the pattern and cloth, goes over to it and touches it, and turns toward upstage. And you remember now that there was a crate of whisky that had fallen off on the piers and on twenty third December. What could be the significance? It's Christmas soon, Ok and during that time there is lot of import of these drinks, these kind of drinks, whisky and wine because it is Celebration time, so it comes and they have, these people always help themselves, so whatever falls off; earlier we had that reference to coffee with spiders and all that yeah but here, and he, therefore she is giving, the writer or the playwright is giving you the context, how did he have access to so much of whisky. Yes

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Student: Beatrice? Beatrice? Beatrice?

Professor: Catherine enters from bedroom; under his gaze she adjusts her dress.

Student: You got home early.

Student: Knocked off for Christmas early. Rodolpho makin' you a dress?

Student: No. I'm makin' a blouse.

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Professor: Rodolpho appears in the bedroom doorway. Eddie sees him and his arm jerks slightly in shock.

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Professor: Rodolpho nods to him testingly.

Student: Beatrice went to buy presents for her mother.

Student: Pack it up. Go ahead. Get your stuff and get out here.

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Professor: Catherine instantly turns and walks toward the bedroom, and Eddie grabs her arm.

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Student: Where you goin'?

Student: I think I have to get out of here, Eddie.

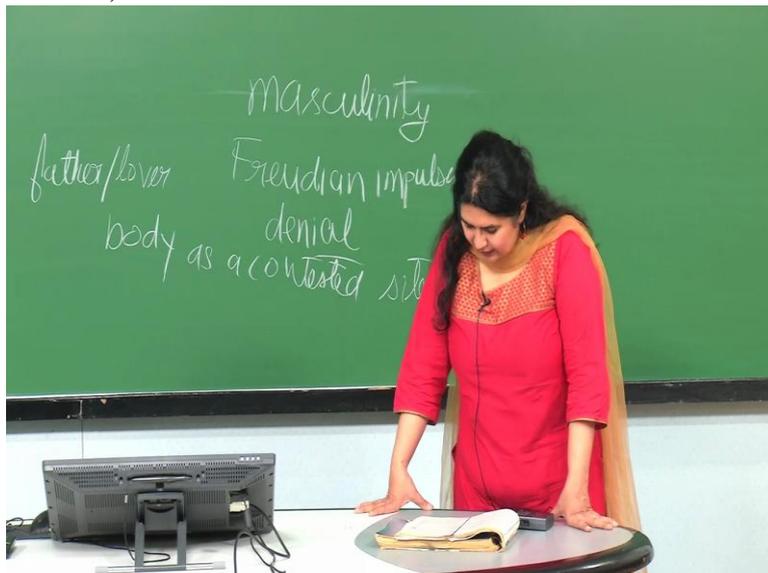
Student: No, you ain't goin' nowheres, he's the one.

Student: I think I can't stay here no more. I'm sorry, Eddie. Well, don't cry. I'll be around the neighborhood; I'll see you. I just can't stay here no more. You know I can't. Don't you know I can't? You know that, don't you? Wish me luck. Oh, Eddie, don't be like that!

Student: Eddie You ain't goin' nowheres.

Student: Eddie, I'm not gonna be a baby anymore! You –

(Refer Slide Time 29:07)



Professor: He reaches out suddenly, draws her to him, and as she strives to free herself he kisses her on the mouth. He...

(Refer Slide Time 29:15)



Student: Don't! Stop that! Have respect for her!

Student: You want something?

Student: Yes! She'll be my wife. That is what I want. My wife!

Student: But what're you gonna be?

(Refer Slide Time 29:27)



Professor: I will be her husband. She isn't going to be your wife, but aren't you a wife as well?

(Refer Slide Time 29:33)



Student: I show you what I be!

Student: Wait outside; don't argue with him!

Student: Come on, show me! What're you gonna be? Show me!

Student: Don't say that to me!

(Refer Slide Time 29:43)



Professor: Rodolpho flies at him in attack. Eddie pins his arms, laughing, and suddenly kisses him.

(Refer Slide Time 29:50)



Student: Eddie! Let go, ya hear me! I'll kill you! Leggo of him!

(Refer Slide Time 29:54)



Professor: She tears at Eddie's face and Eddie releases Rodolpho. Eddie stands there with tears rolling down his face as he laughs mockingly at Rodolpho. She is staring at him in horror. Rodolpho is rigid. They are like animals that have torn at one another and broken up without a decision, each waiting for the other's mood. Now what does this kiss signify; a kiss for the girl and the boy as well?

(Refer Slide Time 30:24)



Professor: To humiliate him that you can't even fight back and definite,

(Refer Slide Time 30:28)



Professor: Rodolpho can certainly not fight back, yeah when it comes, when the adversary is Eddie. He is just not strong enough and this is his way to show Eddie, to show Catherine that who is the man, who is the real man around here. This is to humiliate, I am taking possession of your body, Ok because you are mine, you belong to me so I can kiss you on the mouth, yeah. That's what he does to Catherine. You are my woman, and he can do that to Rodolpho also to prove to Catherine that he is nothing more than a weak, wimpy character.

(Refer Slide Time 31:07)



Student: You see. I give you till tomorrow, kid. Get outa here. Alone. You hear me? Alone.

Student: I'm going with him, Eddie.

Student: Not with that.

(Refer Slide Time 31:20)



Professor: Not with him. It is not with him, but it is not with that, and that is like someone who has no gender.

(Refer Slide Time 31:27)



Professor: She halts, frightened. He sits, still panting for breath, and they watch him helplessly

(Refer Slide Time 31:31)



Professor: as he leans toward them over the table.

Student: Don't make me do nuttin', Catherine. Watch your step, submarine.

(Refer Slide Time 31:37)



Professor: By rights they oughta throw you back in the water. But I got pity for you.

(Refer Slide Time 31:44)



Professor: He moves unsteadily toward the door, always facing Rodolpho.

(Refer Slide Time 31:48)



Student: Just get outa here and don't lay another hand on her unless you wanna go out feet first.

(Refer Slide Time 31:53)



Professor: He goes out of the apartment. The lights go down, as they rise on Alfieri. Sarita, read for Alfieri.

(Refer Slide Time 32:00)



Student: On December twenty-seventh I saw him next. I normally go home well before 6, but that day I sat around looking out my window at the bay, and when I saw him walking through my doorway, I knew why I had waited. And if I seem to tell this like a dream, it was that way. Several moments arrived in the course of the two talks we had when it occurred to me how – almost transfixed I had come to feel. I had lost my strength somewhere. I looked in his eyes more than I listened – in fact, I can hardly remember the conversation. But I will never forget how dark the room became when he looked at me; his eyes were like tunnels. I kept wanting to call the police, but nothing had happened. Nothing at all had really happened. So in other words, he won't leave?

(Refer Slide Time 32:50)



Professor: Ok, so eyes like tunnels, this is something that he refers to, this is something that he talks about Eddie quite often. In the previous soliloquy too, eyes like tunnels, now what is eyes like tunnels, what does this expression mean? At the end of the tunnel, you have no hope, no light, so it is like that kind of darkness had enveloped Eddie. Ok, it is very difficult to make out what is going on his mind; eyes like tunnels. No hope, no light, nothing bright.

(Refer Slide Time 33:31)



Professor: So in other words, he won't leave? Eddie

Student: My wife is talkin' about renting a room upstairs for them. An old lady on the top floor is got an empty room.

Professor: What does Marco say?

Student: He just sits there. Marco doesn't say much.

Student: I guess they didn't tell him, heh? What happened?

Student: I don't know; Marco doesn't say much.

Student: What does your wife say?

Student: Nobody's talkin' much in the house. So what about that?

Student: But you didn't prove anything about him. It sounds like he just wasn't strong enough to break your grip.

Student: I'm tellin' you I know – he ain't right. Somebody that don't want it can break it. Even a mouse, if you catch a teeny mouse and you hold it in your hand, that mouse can give you the right kind of fight. He didn't give me the right kind of fight, I know it, Mr. Alfieri, the guy ain't right.

Student: What did you do that for, Eddie?

Student: To show her what he is! So she would see, once and for all! Her mother'll turn over in the grave! So what do I gotta do now? Tell me what to do.

Student: She actually said she's marrying him?

Student: She told me, yeah. So what do I do?

Student: This is my last word, Eddie, take it or not, that's your business. Morally and legally you have no rights, you cannot stop it; she is a free agent.

Student: Didn't you hear what I told you?

Student: I heard what you told me, and I'm telling you what the answer is. I'm not only telling you now, I'm warning you – the law is nature. The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now. Let her go. And bless her.

Professor: A phone booth begins to glow

(Refer Slide Time 35:10)



Professor: on the opposite side of the stage; a faint, lonely blue. Remember in the stage directions earlier, Miller tells us there has to be a phone booth on the stage but there need not be any spotlight on it. Ok, it should be left very inconspicuously, but suddenly a light starts glowing on it. Now, do you think that there is any significance to the phone booth now? It somehow gives Eddie some kind of an idea, the presence of a phone booth, because morally and legally you have no rights over Catherine. You cannot do anything to Rodolpho, unless, unless

Student: You report them

(Refer Slide Time 35:57)



Professor: You report him to the Immigration Bureau. Ok and therefore

(Refer Slide Time 36:00)



Professor: a blue glow on the telephone booth. Eddie stands up, jaws clenched.

(Refer Slide Time 36:10)



Student: Somebody had to come for her, Eddie, sooner or later.

Student: You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! Put it out of your mind!
Eddie!

Professor: He follows into the darkness, calling desperately.

(Refer Slide Time 36:33)



Professor: Eddie is gone. The phone is glowing in light now. Light is out on Alfieri. Eddie has at the same time appeared beside the phone. Eddie

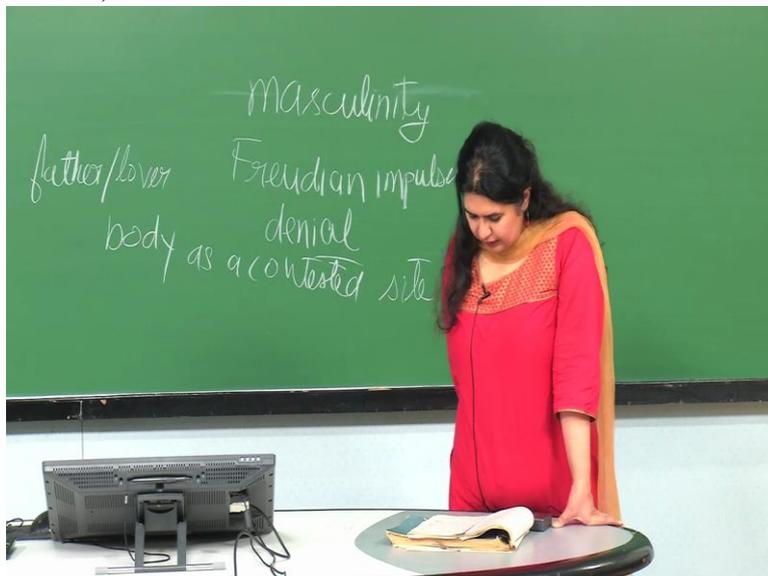
(Refer Slide Time 36:45)



Student: Give me the number of the Immigration Bureau. Thanks. I want to report something. Illegal immigrants. Two of them. That's right. Four-forty-one Saxon Street, Brooklyn, yeah. Ground floor. Heh? I'm just around the neighborhood, that's all. Heh?

Professor: Evidently he is being

(Refer Slide Time 37:00)



Professor: questioned further, and he slowly hangs up. He leaves the phone just as Louis and Mike come down the street. Ok, Lisa and (()) Shamna you read for Lois and Mike.

(Refer Slide Time 37:11)



Student: Go bowlin', Eddie?

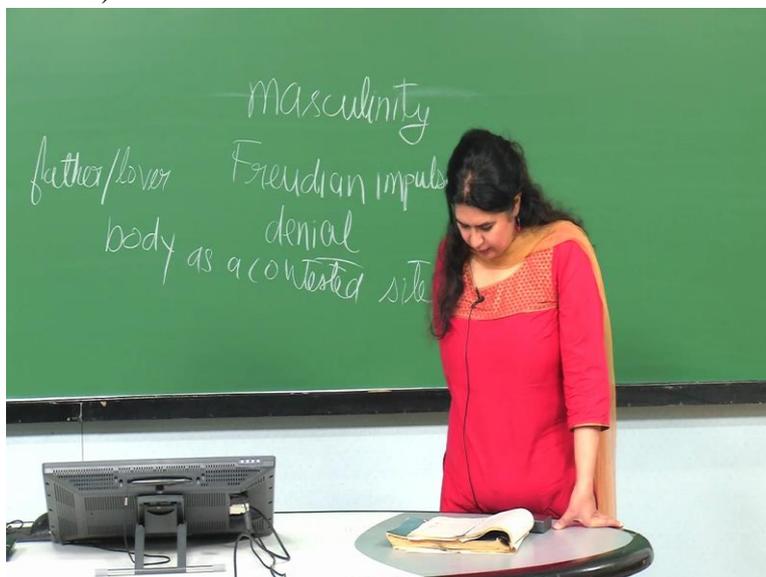
Student: No, I'm due home.

Student: Well, take it easy.

Student: I'll see yiz.

Professor: They leave him

(Refer Slide Time 37:18)



Professor: exiting right, and he watches them go. He glances about, then goes up into the house. The lights go on in the apartment. Beatrice is taking down Christmas decorations and packing them in a box. How symbolic! That the festivities are over.

Student: Where is everybody?

(Refer Slide Time 37:37)



Professor: I says where is everybody?

Student: I decided to move them upstairs with Mrs. Dondero.

Student: Oh, they're all moved up there already?

Student: Yeah,

Student: Where's Catherine? She up there?

Student: Only to bring pillow cases.

Student: She ain't moving' in with them.

Student: Look, I'm sick and tired of it. I'm sick and tired of it!

Student: All right, all right, take it easy

Student: I don't wanna hear no more about it, you understand? Nothin'!

Student: What're you blowing' off about? Who brought them in here?

Student: All right, I'm sorry; I wish I'd a drop dead before I told them to come. In the ground I wish I was.

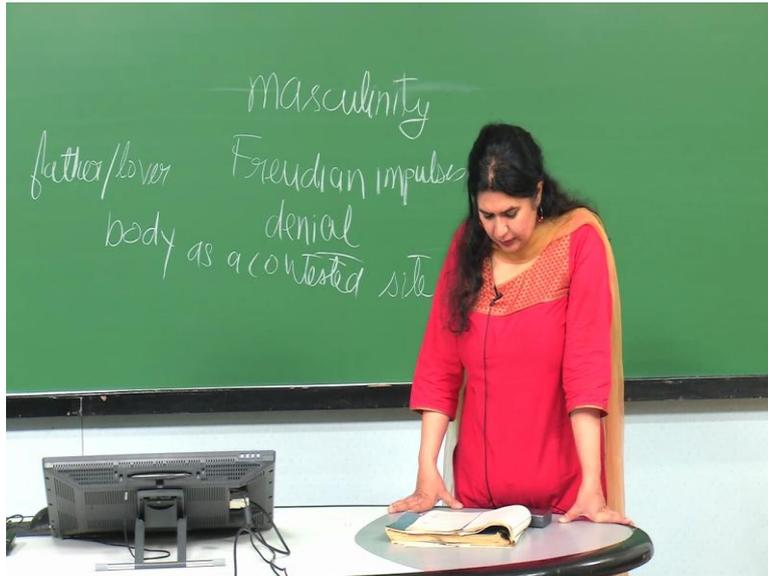
Student: Don't drop dead; just keep in mind who brought them in here, that's all.

Professor: He moves about restlessly.

Student: I mean I got a couple of rights here.

Professor: He moves, wanting to beat down her evident disapproval of him.

(Refer Slide Time 38:22)



Student: This is my house here not their house.

Student: What do you want from me?

(Refer Slide Time 38:26)



Student: They're moved out; what do you want now?

Student: I want my respect!

Student: So I moved them out, what more do you want? You got your house now, you got your respect.

Student: I don't like the way you talk to me, Beatrice.

Student: I'm just tellin' you I done what you want!

Student: I don't like it! The way you talk to me and the way you look at me. This is my house. And she is my niece and I'm responsible for her.

Student: So that's why you done that to him?

Student: I done what to him?

Student: What you done to him in front of her; you know what I'm talkin' about. She goes around shakin' all the time, she can't go to sleep! That's what you call responsible for her?

Student: The guy ain't right, Beatrice. Did you hear what I said?

Student: Look, I'm finished with it. That's all.

Student: I'm gonna have it out with you one of these days, Beatrice.

Student: Nothin' to have out with me, it's all settled. Now we gonna be like it never happened, that's all.

Student: I want my respect, Beatrice, and you know what I'm talkin' about.

Student: What?

Student: What I feel like doin' in the bed and what I don't feel like doin'. I don't want no –

Student: When'd I say anything about that?

Student: You said, you said, I ain't deaf. I don't want no more conversations about that, Beatrice. I do what I feel like doin' or what I don't feel like doin'.

Student: Okay

Student: You used to be different, Beatrice. You had a whole different way.

Student: I'm no different.

Student: You didn't used to jump me all the time about everything. The last year or two I come in the house I don't know what's gonna hit me. It's a shootin' gallery in here and I'm the pigeon.

Student: Okay, okay.

Student: Don't tell me okay, okay, I'm tellin' you the truth. A wife is supposed to believe the husband. If I tell you that guy ain't right don't tell me he is right.

Student: But how do you know?

Student: Because I know. I don't go around makin' accusations. He give me the heeby-jeebies the first minute I seen him. And I don't like you sayin' I don't want her marryin' anybody. I broke my back payin' her stenography lessons so she could go out and meet a better class of people. Would I do that if I didn't want her to get married? Sometimes you talk like I was a crazy man or sump'm.

Student: But she likes him.

Student: Beatrice, she's a baby, how is she gonna know what she likes?

Student: Well, you kept her a baby; you wouldn't let her go out. I told you a hundred times.

Student: All right. Let her go out, then.

Student: She don't wanna go out now. It's too late, Eddie.

Student: Suppose I told her to go out. Suppose I –

Student: They're going to get married next week, Eddie.

Student: She said that?

Student: Eddie, if you want my advice, go to her and tell her good luck. I think maybe now that you had it out you learned better.

Student: What's the hurry next week?

Student: Well, she's been worried about him bein' picked up; this way he could start to be a citizen. She loves him, Eddie.

(Refer Slide Time 40:50)



Professor: He gets up, moves about uneasily, restlessly.

(Refer Slide Time 40:53)



Student: Why don't you give her a good word? Because I still think she would like you to be a friend, y'know? I mean like if you told her you'd go to the wedding.

Student: She asked you that?

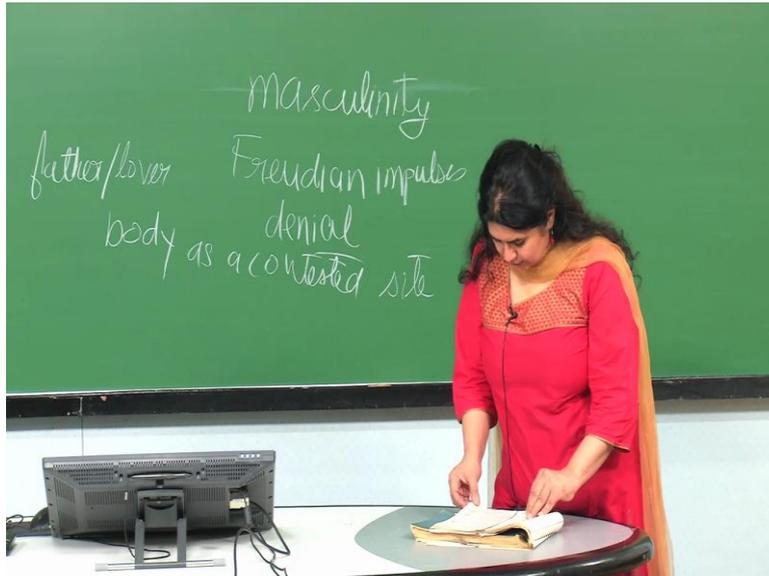
Student: I know she would like it. I'd like to make a party here for her. I mean there oughta be some kinda send-off. Heh? I mean she'll have trouble enough in her life, let's start it off happy. What do you say? 'Cause in her heart she still loves you, Eddie. I know it. What're you, cryin'? Go ... whyn't you go tell her you're sorry? There ... she's comin' down. Come on, shake hands with her.

Student: No, I can't, I can't talk to her.

Student: Eddie, give her a break; a wedding should be happy!

Student: I'm goin'; I'm goin' for a walk.

(Refer Slide Time 41:30)



Professor: He goes upstage for his jacket. Catherine enters and starts for the bedroom door.

(Refer Slide Time 41:35)



Student: Katie? ... Eddie, don't go, wait a minute. Ask him, Katie. Come on, honey.

Professor: It's all right, I'm –

Student: No, she wants to ask you. Come on, Katie, ask him. We'll have a party! What're we gonna do, hate each other? Come on!

Student: I'm gonna get married, Eddie. So if you wanna come, the wedding be on Saturday.

Student: Okay. I only wanted the best for you, Katie. I hope you know that.

Student: Okay

Student: Catherine? I was just tellin' Beatrice . . . if you wanna go out, like . . . I mean I realize maybe I kept you home too much. Because he's the first guy you ever knew, y'know?

I mean now that you got a job, you might meet some fellas, and you get a different idea, y'know? I mean you could always come back to him; you're still only kids, the both of yiz. What's the hurry? Maybe you'll get around a little bit, you grow up a little more, maybe you'll see different in a couple of months. I mean you be surprised, it don't have to be him.

Student: No, we made it up already.

Student: Katie, wait a minute.

Student: No, I made up my mind.

Student: But you never knew no other fella, Katie! How could you make up your mind?

Student: 'Cause I did! I don't want nobody else.

Student: But, Katie, suppose he gets picked up.

Student: That's why we gonna do it right away. Soon as we finish the wedding he's goin' right over and start to be a citizen. I made up my mind, Eddie. I'm sorry. Could I take two more pillow cases for the other guys?

Student: Sure, go ahead. Only don't let her forget where they came from.

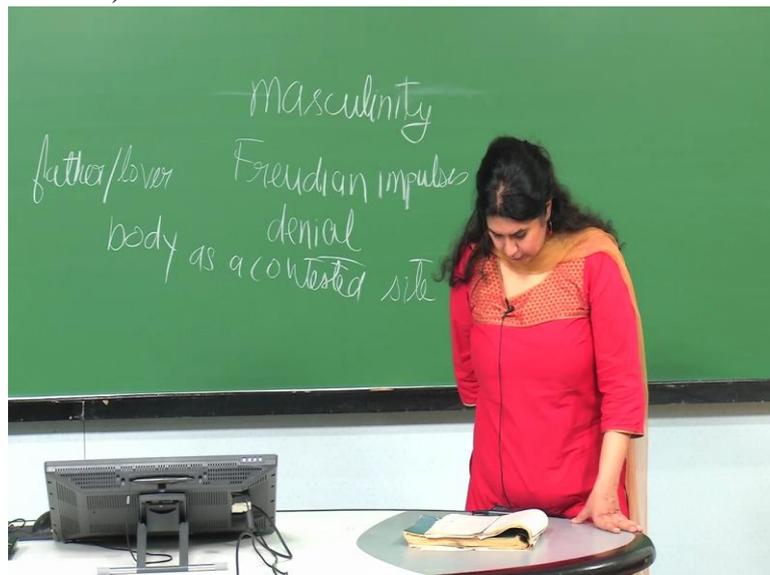
Student: She's got other boarders up there?

Student: Yeah, there's two guys that just came over.

Student: What do you mean, came over?

Student: From Italy. Lipari the butcher – his nephew. They come from Bari, they just got here yesterday. I didn't even know till Marco and Rodolpho moved up there before.

(Refer Slide Time 43:12)



Professor: Catherine enters, going toward exit with two pillow cases.

(Refer Slide Time 43:15)



Student: It'll be nice, they could all talk together.

Student: Catherine! What're you, got no brains? You put them up there with two other submarines?

Student: Why?

Student: Why! How do you know they're not trackin' these guys? They'll come up for them and find Marco and Rodolpho! Get them out of the house!

Student: But they been here so long already –

Student: How do you know what enemies Lipari's got? Which they'd love to stab him in the back?

Student: Well what'll I do with them?

Student: The neighborhood is full of rooms. Can't you stand to live a couple of blocks away from him? Get them out of the house!

Student: Well maybe tomorrow night I'll –

Student: Not tomorrow, do it now. Catherine, you never mix yourself with somebody else's family! These guys get picked up, Lipari's liable to blame you or me and we got his whole family on our head. They got a temper, that family.

Professor: Two men in overcoats

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Professor: appear outside, start into the house.

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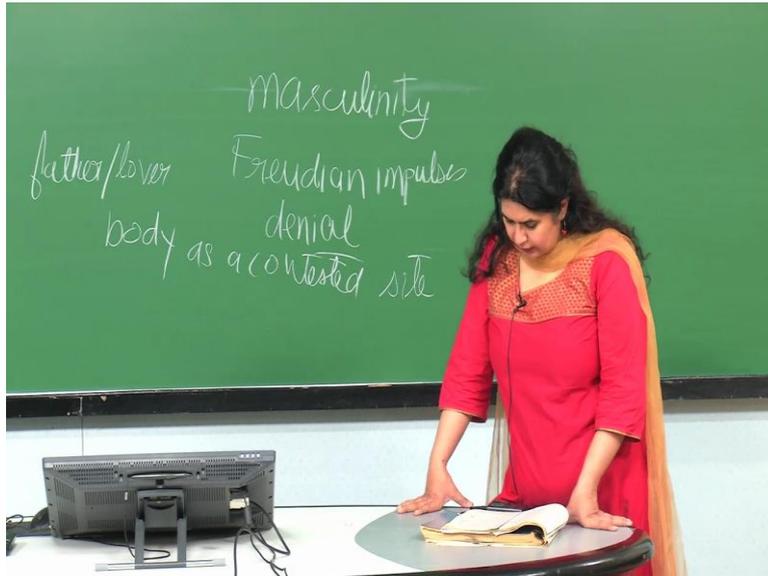


Student: How'm I gonna find a place tonight?

Student: Will you stop arguin' with me and get them out! You think I'm always tryin' to fool you or sump'm? What's the matter with you, don't you believe I could think of your good? Did I ever ask sump'm for myself? You think I got no feelin's? I never told you nothin' in my life that wasn't for your good. Nothin'! And look at the way you talk to me! Like I was an enemy! Like I –

Professor: A knock on the door.

(Refer Slide Time 44:20)



Professor: His head swerves. They all stand motionless. Another knock. Eddie, in a whisper, pointing upstage.

(Refer Slide Time 44:27)



Student: Go up the fire escape; get them out over the back fence.

(Refer Slide Time 44:31)



Professor: Catherine stands motionless, uncomprehending.

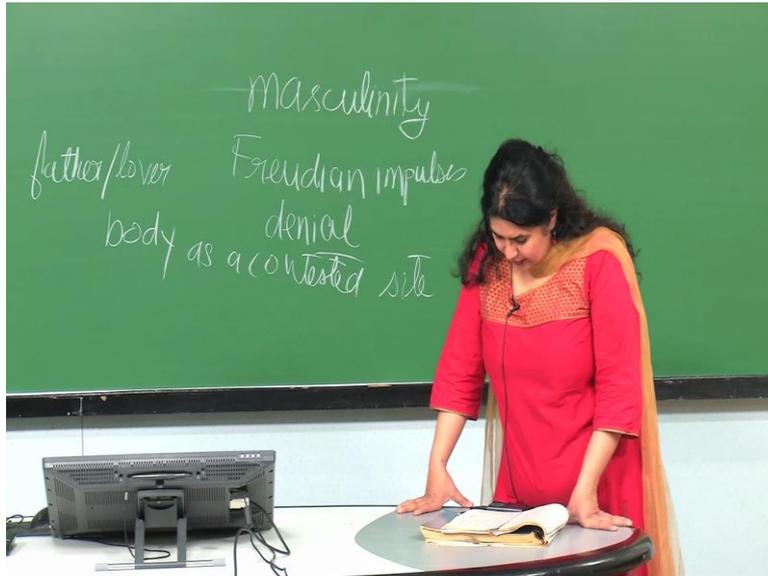
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Student: Immigration! Open up in there!

Student: Go, go. Hurry up!

(Refer Slide Time 44:39)



Professor: She stands a moment staring at him in a realized horror.

(Refer Slide Time 44:43)



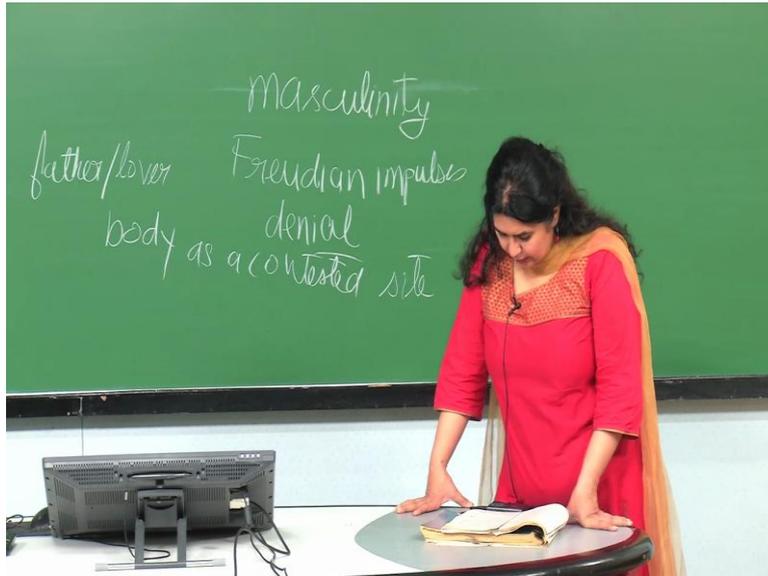
Student: Well, what're you lookin' at!

Student: Open up

Student: Who's that there?

Student: Immigration, open up.

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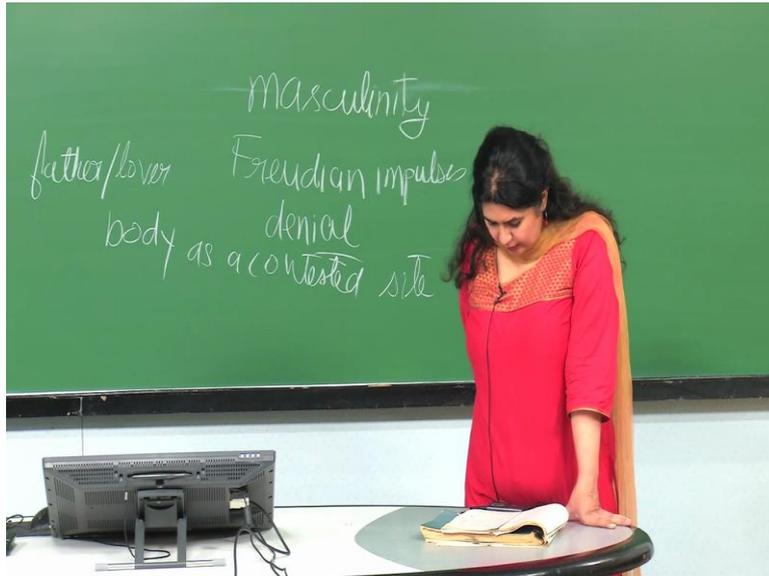
Professor: Eddie turns, looks at Beatrice. She sits. Then he looks at Catherine. With a sob of fury Catherine streaks into a bedroom. Knock is repeated.

(Refer Slide Time 44:58)



Student: All right, take it easy, take it easy.

(Refer Slide Time 45:02)



Professor: He goes and opens the door

(Refer Slide Time 45:04)



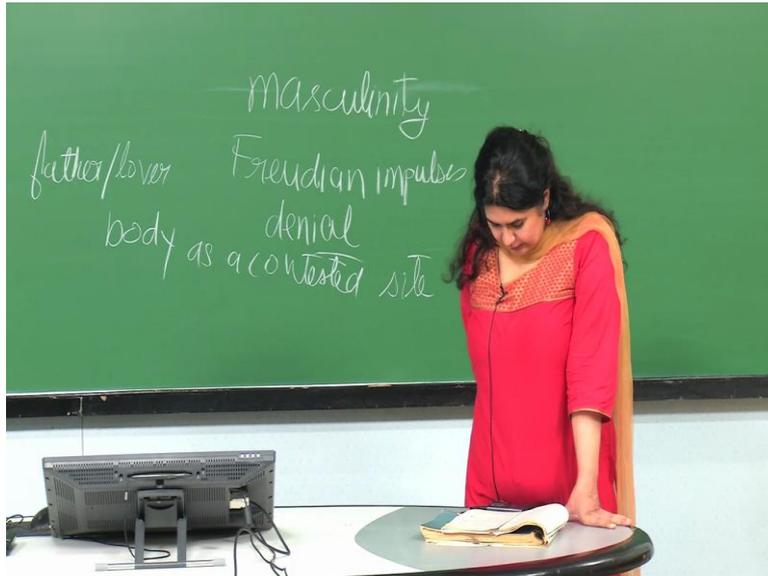
Professor: The Officer steps inside.

Student: What's all this?

Student: Where are they?

Professor: Second officer sweeps past and, glancing into about, goes the kitchen.

(Refer Slide Time 45:12)



Student: Where is who?

Student: Come on, come on, where are they?

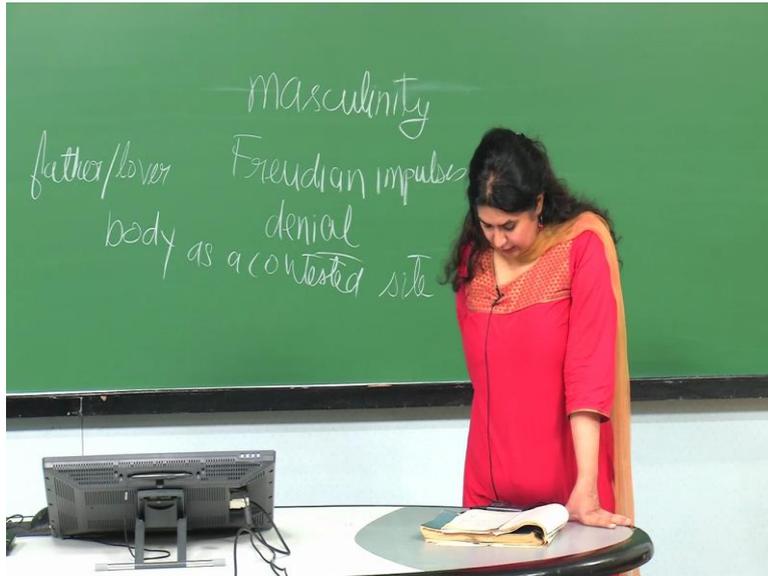
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Student: Who? We got nobody here.

Professor: He looks at Beatrice, who turns her head away.

(Refer Slide Time 45:23)



Professor: Pugnaciously, furious, he steps toward Beatrice.

(Refer Slide Time 45:26)



Student: What's the matter with you?

Professor: First Officer enters from the bedroom, calls to the kitchen.

Student: Dominick?

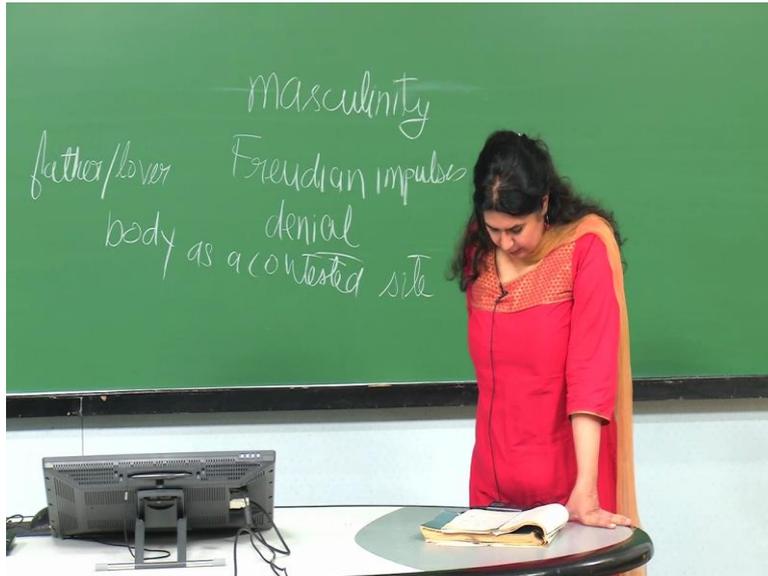
Student: Maybe it's a different apartment.

Student: There's only two more floors up there. I'll take the front; you go up the fire escape.

I'll let you in. Watch your step up there.

Student: Okay, right, Charley.

(Refer Slide Time 45:46)



Professor: First Officer goes out apartment door and runs up the stairs.

(Refer Slide Time 45:50)

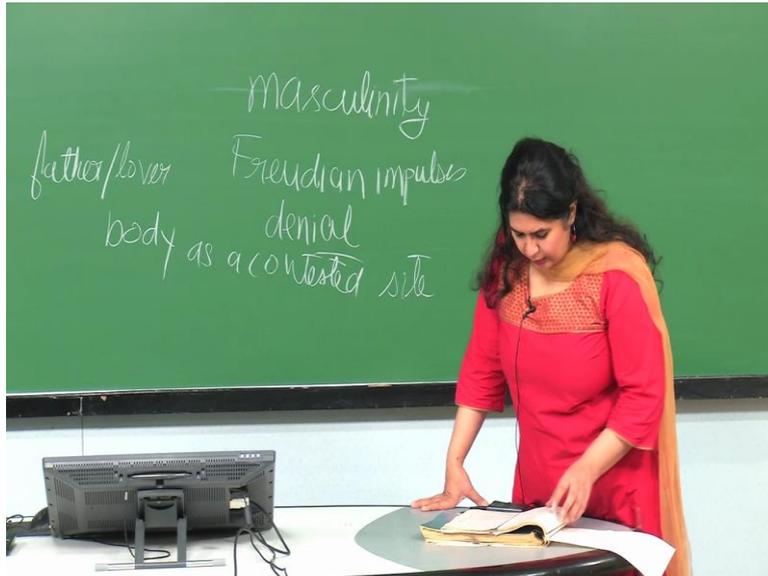


Student: This is Four-forty-one, isn't it?

Student: That's right.

Professor: Second Officer goes out

(Refer Slide Time 45:55)



Professor: into the kitchen. Eddie turns to Beatrice. She looks at him now and sees his terror.

Student: Oh, Jesus

(Refer Slide Time 46:03)



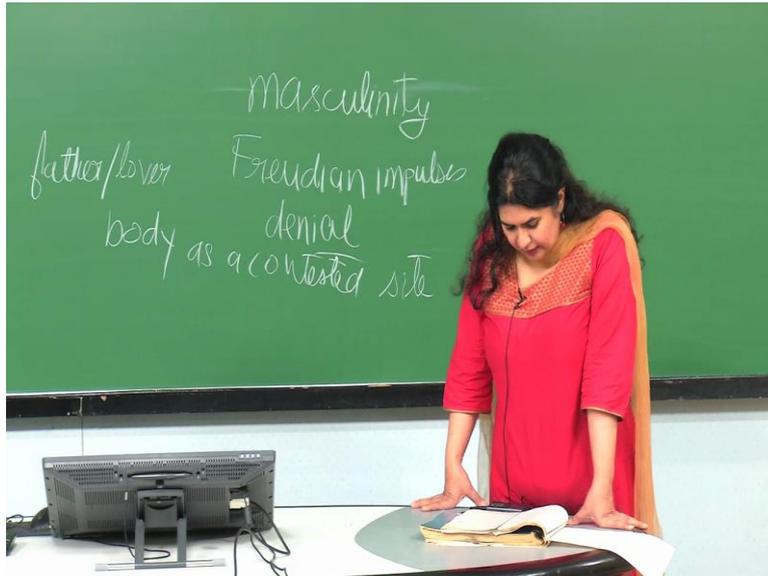
Student: Eddie.

Student: What's the matter with you?

Student: Oh, my God, my God...

Student: What're you, accusin' me?

(Refer Slide Time 46:10)



Professor: Her final thrust is to turn toward him instead of running from him

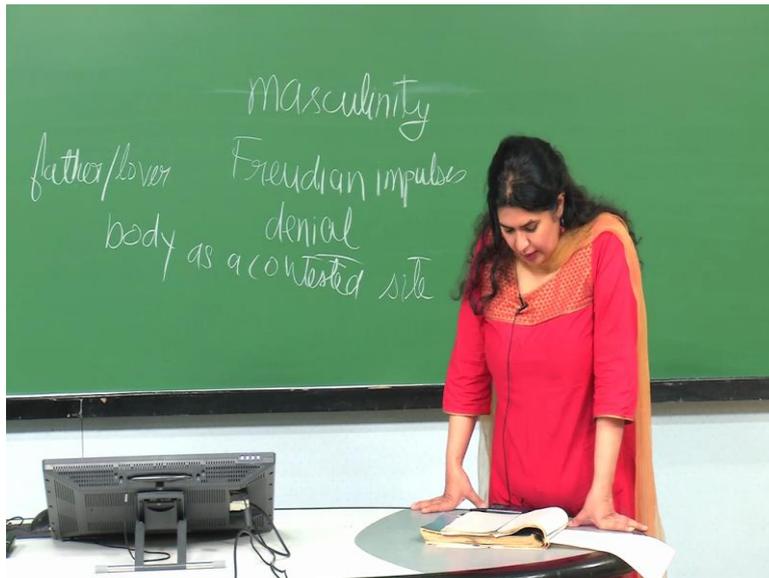
Student: My God, what did you do?

(Refer Slide Time 46:16)



Professor: Many steps on the

(Refer Slide Time 46:18)



Professor: outer stair draw his attention. We see the First Officer descending, with Marco, behind him Rodolpho, and Catherine and the two strange immigrants, followed by Second Officer. Beatrice hurries to door. Catherine backing down stairs, fighting with First Officer; as they appear on the stairs

(Refer Slide Time 46:40)



Student: What do yiz want from them? They work, that's all. They're boarders upstairs, they work on the piers.

Student: Ah, Mister, what do you want from them, who do they hurt?

Student: They ain't no submarines, he was born in Philadelphia.

Student: Step aside, lady.

Student: What do you mean? You can't just come in a house and –

Student: All right, take it easy. What street were you born in Philadelphia?

Student: What do you mean, what street? Could you tell me what street you were born?

Student: Sure. Four blocks away, One-eleven Union Street. Let's go fellas.

Student: No, you can't! Now, get outa here!

Student: Look, girlie, if they're all right they'll be out tomorrow. If they're illegal they go back where they came from. If you want, get yourself a lawyer, although I'm tellin' you now you're wasting your money. Let's get them in the car, Dom.

Student: Andiamo, Andiamo, let's go.

Student: Who're they hurtin', for God's sake, what do you want from them? They're starvin' over there, what do you want! Marco!

(Refer Slide Time 47:37)



Professor: Marco suddenly breaks from the group and dashes into the room and faces Eddie; Beatrice and First Officer rush in as Marco spits into Eddie's face. Catherine runs into hallway and throws herself into Rodolpho's arms. Eddie, with an enraged cry, lunges for Marco.

(Refer Slide Time 47:57)



Student: Oh, you mother's –!

Professor: First Officer quickly intercedes and pushes Eddie from Marco, who stands there accusingly.

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Professor: I would like to skip a few , exchanges here and let's move on to the part where Marco turns and walks out. Alfieri with a certain processional tread leaves the stage. The lights dim out.

Professor: The lights rise in the apartment. Eddie is alone in the rocker, rocking back and forth in little surges. Pause. Now Beatrice emerges from a bedroom. She is in her best clothes, wearing a hat. Now this is they have been out on bail.

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Student: I'll be back in about an hour, Eddie. All right?

Professor: What, have I been talkin' to myself?

(Refer Slide Time 48:44)



(Refer Slide Time 48:46)



Student: Eddie, for God's sake, it's her wedding.

Professor: Didn't you hear what I told you? You walk out that door

(Refer Slide Time 48:52)



Professor: to that wedding you ain't comin' back here, Beatrice.

(Refer Slide Time 48:56)



Student: Why! What do you want?

Professor: I want my respect.

(Refer Slide Time 48:58)



Professor: Didn't you ever hear of that? From my wife?

(Refer Slide Time 49:02)



Student: It's after three; we're supposed to be there already, Beatrice. The priest won't wait.

Student: Eddie. It's her wedding. There'll be nobody there from her family. For my sister let me go. I'm goin' for my sister.

(Refer Slide Time 49:14)



Professor: Look, I been arguin' with you all day already, Beatrice, and I said what I'm gonna say. He's gonna come here and apologize to me or nobody from this house is goin' into that church today. Now if that's more to you than I am, then go. But don't come back. You be on my side or on their side, that's all.

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Student: Who the hell do you think you are?

Student: Sssh!

Student: You got no more right to tell nobody nothin'! Nobody! The rest of your life, nobody!

Student: Shut up, Katie!

Student: You're gonna come with me!

Student: I can't, Katie, I can't...

Student: How can you listen to him? This rat!

Student: Don't you call him that!

Student: What're you scared of? He's a rat! He belongs in the sewer!

Student: Stop it!

Student: He bites people when they sleep! He comes when nobody's lookin' and poisons decent people. In the garbage he belongs!

Student: No, Eddie! Eddie! Then we all belong in the garbage. You, and me too. Don't say that. Whatever happened we all done it, and don't you ever forget it, Catherine. Now go, go to your wedding, Katie, I'll stay home. Go. God bless you, God bless your children.

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Professor: See, this is very interesting. Whatever happened we all done it, and don't you ever forget it. This is Miller's take on universal responsibility. So it is not just someone's guilt. Yeah, Eddie is guilty of rapping on his own brothers, you know, brother in a larger sense. But we are also responsible. So things don't just happen on their own. At the subconscious level, you enticed him and I failed to be the wife I should have been. So we are all responsible. But then, this being a very short play, Miller is not going to plumb deep into the, or do analysis of this. Yes

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Student: Who said you could come in here? Get outa here!

Student: Marco is coming, Eddie. He's praying in the church. You understand?

Student: Catherine, I think it is better we go. Come with me.

Student: Eddie, go away please.

Student: Eddie. Let's go someplace. Come. You and me. I don't want you to be here when he comes. I'll get your coat.

Student: Where? Where am I goin'? This is my house.

Student: What's the use of it! He's crazy now, you know the way they get, what good is it! You got nothin' against Marco, you always liked Marco!

Student: I got nothin' against Marco? Which he called me a rat in front of the whole neighborhood? Which he said I killed his children where you been?

Student: It is my fault, Eddie. Everything. I wish to apologize. It was wrong that I do not ask your permission. I kiss your hand.

Professor: He reaches for Eddie's hand, but Eddie snaps it away from him.

Student: Eddie, he's apologizing!

Student: I have made all our troubles. But you have insult me too. Maybe God understand why you did that to me. Maybe you did not mean to insult me at all –

Student: Listen to him! Eddie, listen what he's tellin' you!

Student: I think, maybe when Marco comes, if we can tell him we are comrades now, and we have no more argument between us. Then maybe Marco will not –

Student: Now, listen –

Student: Eddie, give him a chance!

Student: What do you want! Eddie, what do you want!

Student: I want my name! He didn't take my name; he's only a punk. Marco's got my name – and you can run tell him, kid, that he's gonna give it back to me in front of this neighborhood, or we have it out. Come on, where is he? Take me to him.

Student: Eddie, listen –

Student: I heard enough! Come on, let's go!

Student: Only blood is good? He kissed your hand!

Student: What he does don't mean nothin' to nobody! Come on!

Student: What's gonna mean somethin'? Eddie, listen to me. Who could give you your name? Listen to me, I love you, I'm talkin' to you, I love you; if Marco'll kiss your hand outside, if he goes on his knees, what is he got to give you? That's not what you want.

Student: Don't bother me!

Student: You want something' else, Eddie, and you can never have her!

Student: B!

Student: Beatrice!

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Professor: Marco appears outside, walking toward the door from a distant point.

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Student: The truth is not as bad as blood, Eddie! I'm tellin' you the truth – tell her good-bye forever!

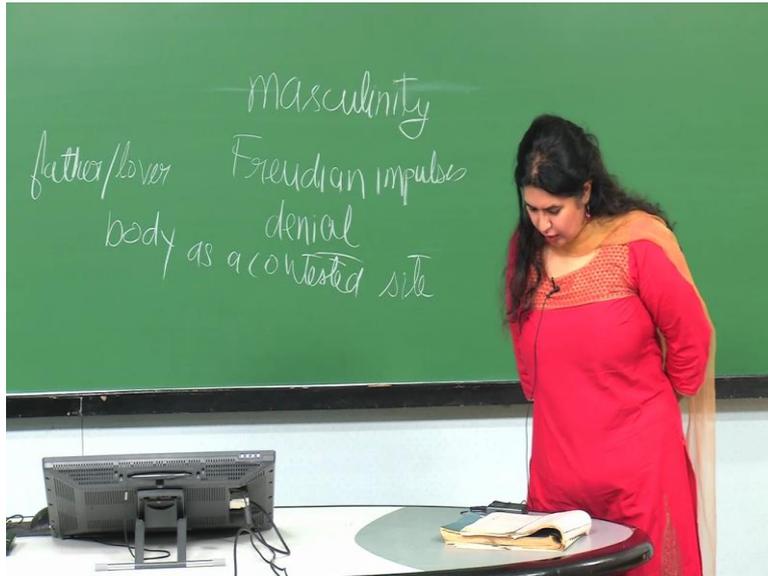
Student: That's what you think of me – that I would have such a thoughts?

Student: Eddie Carbone!

Professor: Eddie swerves about; all stand transfixed for an instant. People appear outside.

Student: Yeah, Marco! Eddie Carbone. Eddie Carbone. Eddie Carbone.

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Professor: He goes up the stairs and emerges from the apartment. Rodolpho streaks up and out past him and runs to Marco.

Student: No, Marco, please! Eddie, please, he has children! You will kill a family!

Student: Go in the house! Eddie, go in the house!

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Professor: Eddie, he gradually comes to address the people

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Student: Maybe he comes to apologize to me. Heh, Marco? For what you said about me in front of the neighborhood?

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Professor: He is incensing himself and little bits of laughter even escape him as his eyes are murderous and he cracks his knuckles in his hands with a strange sort of relaxation. We will skip a couple of lines and go to Beatrice and Catherine.

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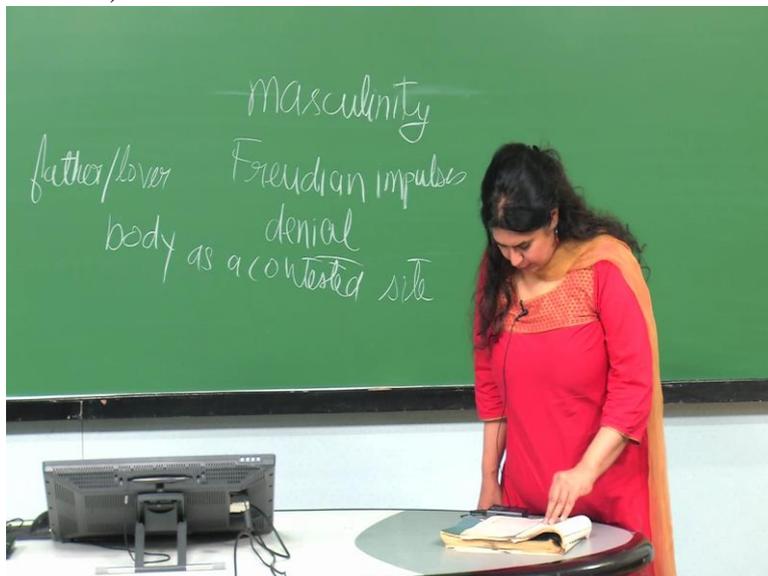


Student: Eddie! Eddie, don't! Eddie!

Student: No, Marco knows what's right from wrong. Tell the people, Marco, tell them what a liar you are! Come on, liar, you know what you done!

Student: Animal! You go on your knees to me!

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Professor: Eddie goes down with the blow and Marco starts to raise a foot to stomp him when Eddie springs a knife into his hand and Marco steps back. Louis rushes in toward Eddie.

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Student: Eddie, for Christ's sake!

Professor: Eddie raises the knife and Louis halts and steps back.

Student: You lied about me, Marco. Now say it. Come on now, say it!

Student: Anima-a-a-l!

Professor: Eddie lunges with the knife. Marco grabs his arm

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Professor: turning the blade inward and pressing it home as the women and Louis and Mike rush in and separate them, and Eddie, the knife still in his hand, falls to his knees before Marco. The two women support him for a moment, calling his name again and again.

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Student: Eddie I never meant to do nothing bad to you.

Student: Then why – Oh, B!

Student: Yes, yes!

Student: My B!

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Professor: He dies in her arms, and Beatrice covers him with her body. Alfieri, who is in the crowd, turns out to the audience. The lights have gone down, leaving him in a glow, while behind him the dull prayers of the people and the keening of the women continue.

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Student: Most of the time now we settle for half and I like it better.

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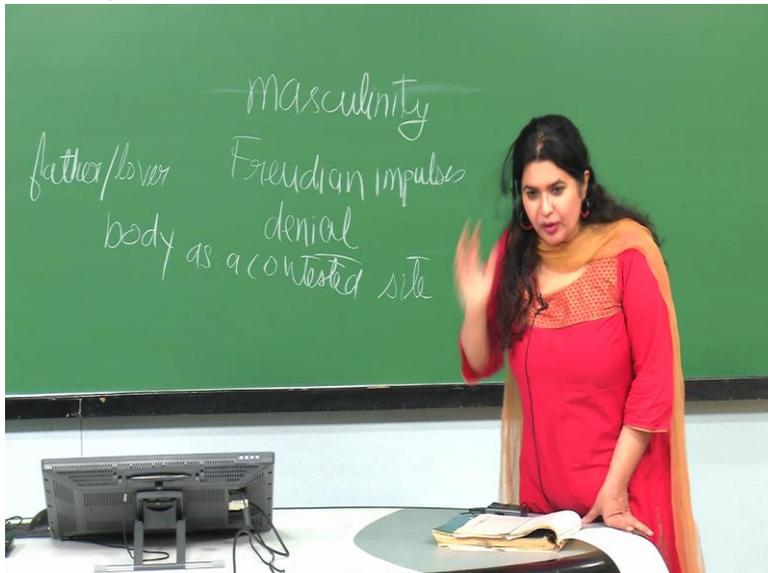
Professor: You remember these are the lines we began with, yes.

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Student: But the truth is holy, and even as I know how wrong he was, and his death useless, I tremble, for I confess that something perversely pure calls to me from his memory – not purely good, but himself purely, for he allowed himself to be wholly known and for that I think I will love him more than all my sensible clients. And yet, it is better to settle for half, it must be! And so I mourn him – I admit it – with a certain ... alarm.

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Professor: So what are we talking about? Sometimes it is better to settle for half. Take a middle road, to the middle approach and even if we have certain kinds of strong emotions, it is better to suppress them because we live in a civilization, but still, at the same time, in Alfieri's heart this is a romantic man and he has more respect for him as compared to his more sensible clients. This is again a dichotomy. We discussed these two concepts, the

Grecian terms, what are those? Dionysian and Apollonian, yes, so that is the binary, those are the binaries. Whether it is better to be extremely sensible and practical and successful or it is better to let yourself go with your emotions. Alright.

(Professor – student conversation ends)