



Ukrainian Drama TRANSLATIONS

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Auswärtiges Amt



Forgetting OTHELLO

written by Alex Borovenskiy

based on William Shakespeare's "Othello"

and refugees from Africa monologues

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To use the play or its parts contact Alex Borovenskiy at proenglishtheatre@gmail.com

Characters:

Daisy, Desdemona – Othello's wife, a refugee

Emilia – Desdemona's maid, Jake's wife, a refugee,

Casio – immigration officer

Jake, Iago – immigration officer

Roderigo, Roderigo – new immigration officer

Bianca – newly rescued refugee

SCENE I. THE SHORE SCENE “what from this place can you discern at sea?”

RODGE: Then I heard a loud voice from the temple saying to the seven angels, “Go, pour out the seven bowls of God’s wrath on the earth.”

JAKE: The first angel went and poured out his bowl on the land, and ugly, festering sores broke out on the people who had the mark of the beast and worshiped its image

CASSIO: The second angel poured out his bowl on the sea, and it turned into blood like that of a dead person, and every living thing in the sea died.

CASSIO: The sea is a troublesome one... The sea is a troublesome one, the sea is a troublesome two, the sea is a troublesome thre - the ... figure stand still

CASSIO: The sea is a troublesome one... The sea is a troublesome one, the sea is a troublesome two, the sea is a troublesome thre - the ... figure stand still

CASSIO: The sea is a troublesome one... The sea is a troublesome one, the sea is a troublesome two, the sea is a troublesome thre - Cassio figure stand still

JAKE: What from this place can you discern at sea?

RODGE: The ships?

CASSIO: A segregation of the refuge fleet.

Be not ensheltered and embayed, they are drowned.

It is impossible they bear it out.

JAKE: What from this place can you discern at sea?

RODGE: The ships

CASSIO: I pray the Moor be safe.

JAKE: What from this place can you discern at sea?

RODGE: The ships!

CASSIO: I pray the Moor be safe. For we were parted
With foul and violent tempest.

JAKE: A young lieutenant. Michael Casio,

Lieutenant to the warlike Moor Othello,
Is come on shore. The Moor himself at sea

CASSIO: I pray the Moor be safe. For we were parted
With foul and violent tempest. For I have lost him on a dangerous sea!

JAKE: Pray heavens he be,
For I have served him, and the man commands
Like a full soldier.

RODGE: Is he well shipped?

CASSIO: Most fortunately. The ship is amazing

JAKE: Look at his ship, his ship is amazing

CASSIO: She's like a submarine, you got that ship, you're fully immersed you're in

JAKE: She's like a submarine, if you know what I mean

CASSIO: More of a yacht, so sweet and light and quick

JAKE: He's so well shipped. She's got a stern that paragons description

CASSIO: And cabins, ooh the cabins are so nice

JAKE: The stern

CASSIO: The cabins

JAKE: Stern

CASSIO: And cabins. I've had lots of ships you know but this one...

JAKE: Of course you've had lots of ships, you're a young lieutenant...

(enter Daisie and Emilia)

JAKE: The ships have arrived!

CASSIO: She's tempered as the tempest hit the shore

JAKE (to Rodge): Put up thy purse. She's taken by the Moor

CASSIO: On seeing her sweet face, the sky's forsaken

JAKE (to Rodge): Put up thy purse I say, she's taken

CASSIO: Her skin is soft as Johnson's babies

JAKE (to Rodge): Put up thy purse, you scare the ladies

CASSIO: You men of honour, let her have your knees.

Bees knees they say, you've got bees knees

DAISIE: Bees have no knees

JAKE: And no husbands

DAISIE: I thank you, valiant Cassio.

What tidings can you tell me of my lord?

How is the sea?

CASSIO: He is not yet arrived, the tide is high

But he'll be back, I'm sure of it, oh hi

(kisses Emilia's hand)

JAKE: Sir, you be careful with the bow of that ship

It's very slippery, one wrong step

You'd slip and bite your lip

EMILIA: You have no reason to say that

JAKE: Says she. She that was ever fair and never proud,

Had tongue at will and yet was never loud,

EMILIA: You have no reason to say that

JAKE: out here in public she is quiet but in the bedroom she's the African wild cat,

in terms she walks all by herself, in terms she talks when she should listen

EMILIA: You have no reason to say that

To you, my Lord I listen in the awe

JAKE: and so you should

DAISIE: What would you say of me if you should praise me?

JAKE: Oh gentle lady, do not put me to it

For I am nothing if not critical

DAISIE: Come on how would you praise me?

JAKE: If she be fair and wise, fairness and wit,

The one's for use, the other useth it.

DAISIE: Well praised. What if she's black and witty?

JAKE: If she be black, and thereto have a wit,
She'll find a white that shall her blackness fit.

DAISIE: Did you say "black" my lord? Did you say "black"?

JAKE: Sir William's words, I'm nothing but his jack

EMILIA: What if she's pretty but not smart

JAKE: Like you my lady? That's the part

Which you play best

(to Daisie and Emilie)

She that was ever fair and never proud,
Had tongue at will and yet was never loud,
Never lacked gold and yet went never gay,
Fled from her wish and yet said "Now I may,"
She that being angered, her revenge being nigh,
Bade her wrong stay and her displeasure fly,
She that in wisdom never was so frail
To change the cod's head for the salmon's tail,
She that could think and ne'er disclose her mind,
See suitors following and not look behind,
She was a wight, if ever such wights were—

DAISIE: To do what?

JAKE: To suckle fools and chronicle small beer.

DAISIE: I often wonder whether people see me as a radical Muslim terrorist with an AK-47 assault rifle inside my jean jacket. Or maybe they see me as the poster girl for oppressed womanhood everywhere. I'm not sure which it is.

I get the whole bunch of strange looks, stares, and covert glances. You see, I used to wear the hijab, a scarf that covered my head, neck, and throat. I did this because I am a Muslim woman who believes her body is her own private concern.

The Qur'an teaches us that men and women are equal, that individuals should not be judged according to gender, beauty, wealth or privilege.

Nonetheless, people have a difficult time relating to me.

Strangers talk to me in loud, slow English and often appear to be playing charades. They politely inquire how I like living in here and whether or not the cold bothers me. If I'm in the right mood, it can be very amusing.

But, why would I, a woman with all the advantages of a western upbringing, suddenly, at 21, want to cover myself again with the hijab?

Because it gives me freedom.

EMILIA: You have no reason to say that

EVERYONE: The sea is a troublesome one, the sea is a troublesome two, the sea is a troublesome three. The violent figure stand still.

(The violent figure scene)

DAISIE: The Moor, I know his trumpet

JAKE: Of course you do

DAISIE: Otto. You are the calm before the storm. My dear Otto

JAKE: How is the sea, my captain

DAISIE: And after storm. You are the vessel for my blood

RODGE: How is the sea, my lord?

DAISIE: You are the bay for all my ships. You are the shelter from the wind. My trumpet to the world. You are the cave that giveth me warmth and comfort. Come.

CASSIO: How is the sea?...

RODGE: The sea is a troublesome one tonight. Tonight the sea was full of boats. Refugee boats. Distressed, impossibly thin plastic rafts and old wooden fishing boats. We came that close, I saw

the faces of the men, full of fear and suffering and hope and a girl, a girl with a face full of hope. There were no other ships in the area so we were left with the decision of whether we should over-capacitate ourselves to such an extent of risking letting people drown.

JAKE: The sea is a troublesome two.

This year we have rescued so far of Apr 20, 6500 refugees.

Once the rescued people are on board: men, women, children, entire families, we triage them for medical problems and register them. We give them food, water, clothing, other cold weather protection. If there's dead we place them in body bags and take them to our morgue which is a shipping container on the forward deck. We offer them counsel and resources. Everyone. Including a girl with a face full of fear But not this time...

CASSIO: The sea is a troublesome three.

They all are drowned, all but one, a girl, a girl with a face...

High seas and howling winds

The guttered rocks and congregated sands

A noble ship of him

Hath seen a grievous wreck and sufferance

and most part of their fleet

They all are drowned

It is impossible they bear it out

(Bianca appears scene)

SCENE II. THE PARTY SCENE "to the health of General Othello"

JAKE: Othello says,

"I have already chose my officer."

And what was he?

One Michael Cassio, young knave
That never set a squadron in the field,
Nor the division of a battle knows

RODGE: Lieutenant Casio

EMILIA: Lieutenant Casio

JAKE: Lieutenant Casio

DAISIE: Lieutenant Casio

JAKE: "I have already chose my officer."? A knave very voluble. Why, none, why, none! A slipper and subtle knave, A devilish knave. Besides, the knave is handsome, young, and hath all those requisites in him that folly and green minds look after. One Michael Cassio, young knave That never set a squadron in the field, Nor the division of a battle knows. A pestilent complete knave, and the woman hath found him already.

BIANCA: Lieutenant Casio

CASSIO: Sweet Bianca,
Take me this work out. Take it and do 't, and leave me for this time.

BIANCA: Leave you! Wherefore?

CASSIO: I do attend here on the general
And think it no addition, nor my wish,
To have him see me womaned.

BIANCA: Why, I pray you?

CASSIO: Not that I love you not.

BIANCA: But that you do not love me.

I pray you bring me on the way a little
And say if I shall see you soon at night.

CASSIO: 'Tis but a little way that I can bring you,
For I attend here. But I'll see you soon.

JAKE: Well, how about - to the health of Othello?

CASSIO: General Othello

(Party Dance Scene)

EMILIA: When you're ten years old, and your mother, before putting you to bed, takes your head and holds it against her breast for a long time, longer than usual, and says, There are three things you must never do in life, honey, for any reason ... The first is use drugs. Some of them taste good and smell good and they whisper in your ear that they'll make you feel better than you could ever feel without them. Don't believe them. Promise me you won't do it.

I promise.

BIANCA: The second is use weapons. Even if someone hurts your feelings or damages your memories, or insults God, the earth or men, promise me you'll never pick up a gun, or a knife, or a stone, or even the wooden spoon we use for making soup, if that spoon can be used to hurt someone. Promise.

I promise.

DAISIE: The third is cheat or steal. What's yours belongs to you, what isn't doesn't. You can earn the money you need by working, even if the work is hard. You must never cheat anyone, honey, all right? You must be hospitable and tolerant to everyone. Promise me you'll do that.

I promise.

EMILIA: Anyway, even when your mother says things like that and then, still stroking your neck, looks up at the window...

BIANCA: well, even when your mother, as she helps you get to sleep, says all these things in a strange, low voice as warming as embers, and fills the silence with words...

DAISIE: even at a time like that, it doesn't occur to you that what she's really saying is, goodbye.

Just like that.

EMILIA and BIANCA: Goodbye

JAKE: The wine she drinks is made of grapes.

RODGE: She's a most exquisite lady.

CASSIO: Indeed she's a most fresh and delicate lady.

JAKE: The tears she cries is made of salty sea

RODGE: What an eye she has! Methinks it sounds an invitation to provocation.

CASSIO: Methinks you're drunk, she's been through hell of...

JAKE: The life she leads is now without O...

JAKE: Well, happiness to their sheets!

CASSIO: Let's drink some more

RODGE: To the lady! **(drink)** What an eye she has...

CASSIO: Gentlemen, let's look to our business. **(drink)** Do not think, gentlemen, I am drunk. This is my friend, this is my right hand, and this is my left. I am not drunk now. I can stand well enough, and I speak well enough.

JAKE and RODGE: Excellent well!

CASSIO: Why, very well then. You must not think then that I am drunk. Look me in the eye and tell me I'm not drunk

(eye game scene)

DAISIE: And the third angel poured out his bowl of wine on the rivers and springs of water, and they became blood.

Then I heard the angel in charge of the waters:

(eye fight scene, CASSIO blindens RODGE)

JAKE: Hold, ho! Lieutenant—sir, Rodge, and —gentlemen,

Have you forgot all place of sense and duty?

Hold! Hold, for shame!

EMILIA & BIANCA: Who did this?

CASSIO: I pray you pardon me, I cannot speak.

JAKE: He cannot speak

RODGE: I cannot see

JAKE: He cannot see

EMILIA & BIANCA: Who did this?

JAKE: I had rather have this tongue cut from my mouth

Than it should do offence to Michael Cassio.

Yet I persuade myself to speak the truth

So it was him

CASSIO: Cassio, I love thee

But never more be officer of mine.—

I'll make thee an example. I'll strip you from you lieutenantry

(Strip dance scene)

Scene III. PIED PIPER SCENE "Put money in thy purse"

RODGE Iago,--

JAKE What do you say, my noble stud?

RODGE What do you think I'm gonna do?

JAKE Why, go to bed, and sleep, will you?

RODGE I will incontinently drown myself.

IAGO If you do, I shall never love thee after. Why, you silly gentleman!

RODGE It is silliness to live when to live is torment; and
then have we a prescription to die when death is our physician.

JAKE Oh, eagle eye. You cannot see but still you see.

I have looked upon the world for four
times seven years; and I never found man
that knew how to love himself.

RODGE What should I do? it is my shame to be so
fond of Desdemona; but I can't help it

JAKE It is just a lust of blood and a permission of
the will. Come, be a man. Drown thyself! drown
cats and blind puppies. **(purse game)** Put money in thy
purse; I say, put money in thy purse. It
cannot be that Desdemona should long continue her
love to the Moor,-- put money in thy purse, fill thy purse with money:
She must change for youth, she must
have change, she must: therefore put money in thy
purse. If you wanna die, do it a

more delicate way than drowning.

RODGE But will you help me to fulfill my hopes, if I depend on you?

JAKE:--go, make money

Go make money

Go make money.

(Exit)

SCENE IV. IAGO GETS THE COSTUME "there are ways to recover the General again"

JAKE

I hate the Moor:

I hate him more and more

I hate the Moor

And more and more

(finds the costume)

And Cassio's a proper man

And Rodge's a proper purse

A proper man, a proper purse

A proper purse, a proper man

Oh, not again

(enters Cassio)

JAKE What, are you looking for, my ex-lieutenant?

CASSIO I've lost it

JAKE What have you lost this time, my friend?

CASSIO Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

JAKE As I am an honest man, I'd say you lost your mind

Look from above, look from behind

there is more sense in that than

in reputation. you have lost no reputation at all,

unless your reputation is a loser. What, man!

there are ways to recover the general again

CASSIO How? By Drinking? speaking parrot?

and squabble? swagger? swear? and discourse

with one's own shadow? Or beating people down?

I wish my eyes would never see the devil in the bottle they call wine

JAKE Who was the guy you had a quarrel with? What

had he done to you?

CASSIO I... don't remember.

JAKE Is't possible?

CASSIO I remember a mass of things, but nothing distinctly;

a quarrel, but nothing wherefore.

JAKE My good lieutenant, ex-lieutenant, I think you think I love you.

I'll tell you what you shall do.

Our general's wife

is now the general:

confess yourself to her; ask for her help to put you in your place again:

she is so kind, so apt, so blessed

She that was ever fair and never proud,

Had tongue at will and yet was never loud,

Never lacked gold and yet went never gay,

Fled from her wish and yet said "Now I may..."

She'll help you

CASSIO You advise me well

JAKE 'Cause I'm the best adviser

I'll send my wife to you, she'll get the access to Desdemona

So you could talk

No kisses though

CASSIO Cross my heart

(Exit JAKE)

SCENE V EMILIA GETS THE COSTUME "this is her first remembrance from the Moor"

(Enter EMILIA)

EMILIA Good morrow, good Lieutenant: I am sorry
For your displeasure; but all will sure be well.

The general wife will speak to you.

CASSIO But please in private

Just some brief discourse

With Desdemona

alone.

I beg you

EMILIA You wait there, I'll let you know

You will have time

To speak your bosom freely.

CASSIO I'm much obliged to you.

(Cassio Exit)

(EMILIA FINDS A COSTUME)

This is her first remembrance from the Moor:

My wayward husband would be happy to have it.

But she so loves it,

that she will hold it

To kiss and talk to.

But Iago, I'll have to give't Iago: what he will do with it

Heaven knows, not I;

I nothing but to please his fantasy.

(Re-enter Jake)

JAKE How now! what do you here alone?

EMILIA Don't start again; I have a thing for you.

JAKE A thing for me? it is a common thing--

EMILIA Ha!

JAKE To have a foolish wife.

EMILIA O, is that all? What will you give me now
For this?

JAKE What this?

EMILIA This, that, the one belonging of the Moor;

JAKE Where did you find it?

EMILIA the sea had dropped it.

I, being here, picked it up.

Look, here it is.

JAKE My dear wife; give it to me.

EMILIA What will you do with 't?

JAKE My precious wife. You give me that.

EMILIA What will you do with 't?

JAKE My only wife, till death do us part [Snatching it] Aha!

EMILIA What will you do with 't?

Please tell me, because I worry for my lady, my Desdemona
she'll run mad

When she shall see it.

JAKE I haven't yet decide what to do with this yet sudden treasure

I have to think

Go, leave me woman

Our ex-lieutenant needs your help

Most urgently and help he'll get

(Exit EMILIA)

JAKE: (to costume) hello

I'm glad to see you more

And more and more

And Cassio's a proper man

BLACKOUT

SCENE VI. WHITE LIES UNION "I will have you as our lieutenant again"

DAISIE: Emilia!

(everybody leaves, Emilia stays)

(Enter DESDEMONA)

DAISIE good Cassio, what have you done?

Nevertheless, I will do

All my abilities in thy behalf.

EMILIA Good madam, do: I warn you my husband,

Takes it very seriously

As if the case were his

DAISIE O, that's an honest fellow. Do not doubt, Cassio,

But I will have you as our lieutenant again

CASSIO Oh, Daisie, Daise,

I mean madam General

Whatever shall become of Michael Cassio,

He's never anything but your true servant.

DAISIE I know it; and I thank you.

before Emilia here

I give thee warrant of thy place: assure thee,

If I do vow a friendship, I'll perform it

To my last breath.

Therefore be merry, Cassio;

RODGE: Where is he?!

EMILIA Madam, here comes Rodrigo.

CASSIO I'll take my leave.

DAISIE Why, stay, and let us speak.

CASSIO not now: I am very ill at ease,

Unfit to speak.

DAISIE Well, as you wish.

(Cassio exits)

(Enter Rodrigo and Jake)

JAKE Ha! I like not that.

RODGE What did you say?

JAKE Nothing, Rodrigo: or if--I know not what.

RODGE Was not that Cassio parted from Desdemona?

JAKE Cassio, my friend! No, sure, I cannot think it,

That he would steal away so guilty-like,

Seeing you coming.

RODGE I do believe 'twas he.

JAKE: Nay

DAISIE How now, Rodrigo!

I have been talking with a friend here,

A man that feels so bad about his and your position

RODGE Who do you mean?

DAISIE Why, our lieutenant, Cassio.

RODGE Did he just leave?

DAISIE So soon, so sorry

That he has left part of his grief with me,

To suffer. Call him back, he's sorry for what he has done.

RODGE Not now, sweet Desdemona; some other time.

DAISIE: Trust me, I could do much,--

RODGE Let him come when he will;

I will deny thee nothing.

DAISIE Good, farewell, my friends.

Emilia, come.

(Exit DESDEMONA and EMILIA)

SCENE VII. PIED PIPER II “have a good look, Roderigo”

JAKE I must tell you this--Desdemona is
directly in love with Cassio.

RODGE With him! why, 'tis not possible.

JAKE Mark me with what violence she first loved the Moor,
and will she love him still?

Very nature will instruct her and compel her to some second
choice. Now, sir, this granted, who's is more fitting as the second choice to Moor.

Why, Cassio, our lieutenant! Ex-lieutenant now. Besides, the

knave is handsome, young, and hath all those
requisites in him that folly and green minds look
after: a pestilent complete knave; and the woman
hath found him already.

RODGE I cannot believe that in her; she's full of
most blessed condition.

JAKE Blessed my ass'd! the wine she drinks is made of grapes: Didn't you see them holding hands? I mean
when you could see

RODGE Yes, that I did; but that was but courtesy.

JAKE They met so near with their lips that their breaths embraced together. The wine she drinks is made
of grapes, Roderigo

RODGE Well...

JAKE Did Michael Cassio know of your love?

RODGE He did, from first to last: why do you ask?

JAKE a satisfaction of my thought;

No further harm.

RODGE Which thought, Iago?

JAKE My friend, you know I love you.

RODGE I think you do;

JAKE Men should be what they seem;

RODGE Certain, men should be what they seem.

JAKE Look to Desdemona; observe her well with Cassio;

Wear your eye thus, not jealous nor secure:

I would not have your free and noble nature,

Out of self-bounty, be abused; look to't.

I hope you will consider what is spoke

Comes from my love.

RODGE: leave me, Iago

JAKE Have a good look, Roderigo

Have a good look.

Exit

BLACKOUT

SCENE VIII. CASSIO GETS THE COSTUME "come to me as my lieutenant"

BIANCA Save you, lieutenant Cassio!

CASSIO What made you come?

BIANCA Emilia was looking for you and I see she found **(reveal the costume)** you

CASSIO How is it with you, my most fair Bianca?

In fact, sweet love, I was coming to your house.

BIANCA In fact I was going to your lodging, Cassio.

What, keep a week away? seven days and nights?

Eight score eight hours? and lovers' absent hours,

CASSIO I'm here to talk to Desdemona

BIANCA O Cassio, whence came this?

now I feel a cause, now I understand

It's come to this? Well, well.

CASSIO Go to, woman,

Throw your vile guesses in the devil's teeth

You are jealous now

That I'm in love with her.

No, Bianca

BIANCE If it's not like this, take the costume

And come to me as my lieutenant.

In Rwanda, if you're female, you are born with great value—not because of who you are as an individual or your mind, but because of your body. Because of your body, when you marry, your family will get cows. Because of your body, when you marry, your family will get land. Yet at any moment the value of your body can be stolen. You can be ruined—konona, that's the Rwanda word for rape. I knew the word konona by the time I was four years old. My mother didn't say it, but I «heard it around the neighborhood. A young girl would go out to play and her mother would yell after her: "Don't be ruined. Don't let your life be destroyed." The word itself does such violence. Because once you're ruined, that's it, that's what the word tells you. The damage is permanent. You have no value and you will never get it back. The evil that was done to your body is now intrinsic to your being. The clear water of your body is poisoned. You are hostage to that idea. I work every day now to erase that language of ruin, to destroy it and replace it with language of my own. But... With konona, you're told, there is no antidote, no cleansing agent. Your family won't get the cows. Your family won't get the land. You're polluted, you're worthless—that's it.

SCENE IX. DESDEMONA GETS THE COSTUME "my lady is not my lady anymore"

Enter Desdemona and Emilia

EMILIA Do you know where Lieutenant Cassio lies?

BIANCA I dare not say he lies anywhere.

EMILIA Why?

BIANCA He's a soldier, and for one to say a soldier lies, is stabbing.

EMILIA Go to: where lodges he?

BIANCA To tell you where he lodges, is to tell you where I lie.

EMILIA Can anything be made of this?

(the costume is revealed)

DAISIE I'll not believe't.

How now, my Cassio!

CASSIO I am not to blame.

DAISIE Why do you speak so faintly?

Are you not well?

CASSIO I have a pain upon my forehead here.

DAISIE I am very sorry that you are not well.

ENTERS JAKE

JAKE I am sorry to hear this too. Is't possible, my lord? Othello's not coming back?

DAISIE You must be sure

You must be absolutely sure

You give me proof

JAKE It's come to this?

DAISIE Make me see it; or, at the least, so prove it,

So there's no doubt

JAKE My poor lady,--

CASSIO O grace! O heaven forgive me! I didn't...

BIANCA Stop it, Cassio

DAISIE Have you a soul or sense?

O world,

To be direct and honest is not safe.

I thank you for this profit; and from hence

I'll love no friend, since love breeds such offence.

CASSIO Nay, stay: you misunderstood...

JAKE I see, my lady, you are eaten up with passion...

DAISIE You're eaten up with something that I don't understand

And I don't wanna understand it

(everybody exit, Daisie and Emilia stay)

DAISIE Where did he find this costume, Emilia?

EMILIA I know not, madam.

DAISIE Believe me, I would rather have lost my mind

but my noble Moor

EMILIA I do

DAISIE I think the see where he was born

Drew all such humours from him.

EMILIA Give me your hand: this hand is moist, my lady.

DAISIE It yet hath felt no age nor known no sorrow.

EMILIA 'Tis a good hand,

A frank one.

DAISIE You may, indeed, say so;

For 'twas that hand that gave away my heart to my Othello.

EMILIA I have sent to ask Cassio come speak with you.

DAISIE Oh this costume is so dear.

EMILIA My lady, though that is a fault.

'Tis true: there's magic in the web of it:

A sibyl, that had number'd in the world

The sun to course two hundred compasses,

In her prophetic fury sew'd the work;

The worms were hallow'd that did breed the silk;

And it was dyed in mummy which the skilful

Conserved of maidens' hearts.

DAISIE Endeed! is't true?

EMILIA Most veritable; therefore don't wear it.

DAISIE Why do you speak so startingly and rash?

EMILIA Pray you, let Cassio be received again.

DAISIE my mind misgives.

The costume!

EMILIA I pray, talk to Cassio.

DAISIE The costume!

EMILIA A man that all his time

Hath founded his good fortunes on your love,

Shared love with you,--

DAISIE The costume!

Away!

Daisie Exit

EMILIA My lady is not my lady;

SCENE X. RAPE SCENE "I took you for the cunning whore"

LIGHTS UP, RODGE IS AT THE DOOR RUBBING HIS EYES

EMILIA And what's the news, good Rodrigo? How are your eyes?

RODGE I am very glad to see you, Emilia.

How does Lieutenant Cassio?

EMILIA Lives, sir.

There's fall'n between him and my lady

It's you who shall make all well.

RODGE Are you sure of that?

EMILIA What, are you angry?

RODGE Indeed!

EMILIA My lord?

RODGE O devil, devil!

If that the earth could teem with woman's tears,

Each drop she falls would prove a crocodile.

Out of my sight!

EMILIA Where is the noble Moor who could make it all right?

RODGE He is not coming back. We're on our own.

He is not coming back. We're on our own.

He is not coming back. We're on our own.

You have seen nothing between Cassio and Daisy?

EMILIA Nor ever heard, nor ever did suspect.

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FINAL MONOLOGUE

CASSIO: What's a lieutenant when there's no commander?

RODERIGO: What are the eyes when they can see no beauty?

EMILIA: What is a wife when husband is unhappy?

BIANCA: What is the wife when there's no husband?

EVERYONE: What's a refuge when there was no home?

IAGO: What is a villain when there's no hero?

What are we all when there's no Othello?

What are you all?...

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