

**DRAMA**



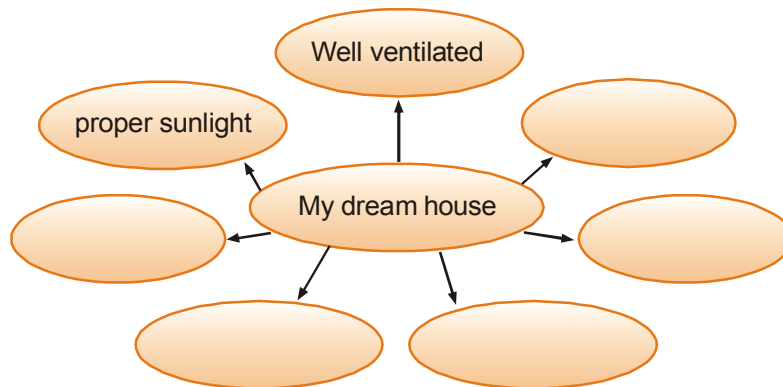
# DRAMA

## Unit 12

### D.1 Villa For Sale

*by Sacha Guitry*

1. *If you could buy your dream house today, what are some specific features you would want for your house? Write them in the bubbles below.*



2. Discuss with your partner the similarities and differences between your dream houses.
3. Now, read the play.

#### List of Characters

|              |   |                        |
|--------------|---|------------------------|
| Julliette    | - | The owner of the villa |
| Maid         | - | Juliette's maid        |
| Gaston       | - | A shrewd businessman   |
| Jeanne       | - | His young wife         |
| Mrs Al Smith | - | A rich American lady   |

*The scene represents the salon of a small villa near Nogent-sur-Marne.*

*When the curtain rises, the **MAID** and **JULIETTE** are **discovered**.*

**discovered** : seen on the stage as the curtain is raised

**Maid:** Won't Madame be sorry?

**Juliette:** Not at all. Mind you, if someone had bought it on the very day I placed it for sale, then I might have felt sorry because I would have wondered if I hadn't been a fool to sell at all. But the sign has been hanging on the gate for over a month now and I am beginning to be afraid that the day I bought it, was when I was the real fool.



**Maid:** All the same, Madame, when they brought you the 'For Sale' sign, you wouldn't let them put it up. You waited until it was night. Then you went and hung it yourself, Madame.

**Juliette:** I know! You see, I thought that as they could not read it in the dark, the house would belong to me for one more night. I was so sure that the next day the entire world would be fighting to purchase it. For the first week, I was annoyed every time I passed that 'Villa for Sale' sign. The neighbours seemed to look at me in such a strange kind of way that I began to think the whole thing was going to be much more of a **sell** than a sale. That was a month ago and now, I have only one thought, that is to get the **wretched** place off my hands. I would sacrifice it at any price. One hundred thousand francs if necessary and that's only twice what it cost me. I thought, I would get two hundred thousand but I suppose I must cut my loss. Besides, in the past two weeks, four people almost bought it, so I have begun to feel as though it no longer belongs to me. Oh! I'm fed up with the place, because nobody really wants it! What time did those agency people say the lady would call?

**Maid:** Between four and five, Madame.

**Juliette:** Then we must wait for her.

**Maid:** It was a nice little place for you to spend the weekends, Madame.

**Juliette:** Yes . . . but times are hard and business is as bad as it can be.

**Maid:** In that case, Madame, is it a good time to sell?

**Juliette:** No, perhaps not. But still. . . there are moments in life when it's the right time to buy, but it's never the right time to sell. For fifteen years everybody has had money at the same time and nobody wanted to sell. Now nobody has any money and nobody wants to buy. But still. . . even so ... it would be funny if I couldn't manage to sell a place here, a stone's throw from Joinville, the French Hollywood, when all I'm asking is a **paltry** hundred thousand!

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**sell** : disappointment due to failure or trickery.

**wretched** : extremely bad or unpleasant

**paltry** : an amount, too small to be considered important or useful.

- Maid:** That reminds me, there is a favour I want to ask you, Madame.
- Juliette:** Yes, what is it my girl?
- Maid:** Will you be kind enough to let me off between nine and noon tomorrow morning?
- Juliette:** From nine till noon?
- Maid:** They have asked me to play in a film at the Joinville Studio.
- Juliette:** You are going to act for the cinema?
- Maid:** Yes, Madame.
- Juliette:** What kind of part are you going to play?
- Maid:** A maid, Madame. They prefer the real article. They say maids are born; maids not made maids. They are giving me a hundred francs a morning for doing it.
- Juliette:** One hundred francs!
- Maid:** Yes, Madame. And as you only pay me four hundred a month, I can't very well refuse, can I, Madame?
- Juliette:** A hundred francs! It's unbelievable!
- Maid:** Will you permit me, Madame, to tell you something I've suddenly thought of?
- Juliette:** What?
- Maid:** They want a cook in the film as well. They asked me if I knew of anybody suitable. You said just now, Madame, that times were hard. ... Would you like me to get you the engagement?
- Juliette:** What?
- Maid:** Every little helps, Madame. Especially, Madame, as you have such a funny face.
- Juliette:** Thank you.
- Maid** (*taking no notice*). They might take you on for eight days, Madame. That would mean eight hundred francs. It's really money for nothing. You would only have to peel potatoes one minute and make an omlette the next, quite easy. I could show you how to do it, Madame.
- Juliette:** But how kind of you. ... Thank God I'm not quite so hard up as that yet!
- Maid:** Oh, Madame, I hope you are not angry with me ?
- Juliette:** Not in the least.
- Maid:** You see, Madame, film acting is rather looked up to round here. Everybody wants to do it. Yesterday the butcher didn't open his shop, he was being shot all the morning. Today, nobody could find the four policemen, they were taking part in Monsieur Milton's fight scene in his new film. Nobody thinks about anything



else round here now. You see, they pay so well. The manager is offering a thousand francs for a real beggar who has had nothing to eat for two days. Some people have all the luck! Think it over, Madame.

**Juliette:** Thanks, I will.

**Maid:** If you would go and see them with your hair slicked back the way you do when you are dressing, Madame, I am sure they would engage you right away. Because really, Madame, you look too comical!

**Juliette:** Thank you! (The bell rings) I am going upstairs for a moment. If that is the lady, tell her I will not be long. It won't do to give her the impression that I am waiting for her.

**Maid:** Very good, Madame. (Exit **JULIETTE**, as she runs off to open the front door) Oh, if I could become a **Greta Garbo**! Why can't I? Oh!

*(Voices heard off, a second later, the MAID returns showing in **GASTON** and **JEANNE**)*

**Maid:** If you will be kind enough to sit down, I will tell Madame you are here.

**Jeanne:** Thank you.

*(Exit MAID)*

**Gaston:** And they call that a garden! Why, it's a yard with a patch of grass in the middle!

**Jeanne:** But the inside of the house seems very nice, Gaston.

**Gaston:** Twenty-five yards of **Cretonne** and a dash of paint... you can get that anywhere.

**Jeanne:** That's not fair. Wait until you've seen the rest of it.

**Gaston:** Why should I? I don't want to see the kitchen to know that the garden is a myth and that the salon is impossible.

**Jeanne:** What's the matter with it?

**Gaston:** Matter? Why, you can't even call it a salon.

**Jeanne:** Perhaps there is another.

**Gaston:** Never mind the other. I'm talking about this one.

**Jeanne:** We could do something very original with it.

**Gaston:** Yes, make it an **annex** to the garden.

**Jeanne:** No, but a kind of study.

**Gaston:** A study? Good Lord! You're not thinking of going in for studying are you?

**Jeanne:** Don't be silly! You know perfectly well what a modern study is.

**Gaston:** No, I don't.

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**Greta Garbo:** a Swedish actress during Hollywood's silent period

**Cretonne :** a heavy printed cotton or liner fabric used in furnishings.

**annex :** addition; extension

- Jeanne:** Well . . . er. . . it's a place where . . . where one gathers . . .
- Gaston:** Where one gathers what?
- Jeanne:** Don't be aggravating, please! If you don't want the house, tell me so at once and we'll say no more about it.
- Gaston:** I told you before we crossed the road that I didn't want it. As soon as you see a sign '*Villa for Sale*', you have to go inside and be shown over it.
- Jeanne:** But we are buying a villa, aren't we?
- Gaston:** We are not!
- Jeanne:** What do you mean, 'We are not'? Then we're not looking for a villa?
- Gaston:** Certainly not. It's just an idea you've had stuck in your head for the past month.
- Jeanne:** But we've talked about nothing else....
- Gaston:** You mean, you've talked about nothing else. I've never talked about it. You see, you've talked about it so much, that you thought that we are talking. . . . You haven't even noticed that I've never joined in the conversation. If you say that you are looking for a villa, then that's different!
- Jeanne:** Well... at any rate . . . whether I'm looking for it or we're looking for it, the one thing that matters anyway is that I'm looking for it for us!
- Gaston:** It's not for us . . . it's for your parents. You are simply trying to make me buy a villa so that you can put your father and your mother in it. You see, I know you. If you got what you want, do you realize what would happen? We would spend the month of August in the villa, but your parents would take possession of it every year from the beginning of April until the end of September. What's more, they would bring the whole tribe of your sister's children with them. No! I am very fond of your family, but not quite so fond as that.
- Jeanne:** Then why have you been looking over villas for the past week?
- Gaston:** I have not been looking over them, you have, and it bores me.
- Jeanne:** Well...
- Gaston:** Well what?
- Jeanne:** Then stop being bored and buy one. That will finish it. We won't talk about it any more.
- Gaston:** Exactly!
- Jeanne:** As far as that goes, what of it? Suppose I do want to buy a villa for papa and mamma? What of it?
- Gaston:** My darling. I quite admit that you want to buy a villa for your father and mother. But please admit on your side that I don't want to pay for it.
- Jeanne:** There's my dowry.

**Gaston:** Your dowry! My poor child, we have spent that long ago.

**Jeanne:** But since then you have made a fortune.

**Gaston:** Quite so. I have, but you haven't. Anyway, there's no use discussing it. I will not buy a villa and that ends it.

**Jeanne:** Then it wasn't worth while coming in.

**Gaston:** That's exactly what I told you at the door.

**Jeanne:** In that case, let's go.

**Gaston:** By all means.

**Jeanne:** What on earth will the lady think of us.

**Gaston:** I have never cared much about anybody's opinion. Come along.

*(He takes his hat and goes towards the door. At this moment **JULIETTE** enters.)*

**Juliette:** Good afternoon, Madame... Monsieur....

**Jeanne:** How do you do, Madame?

**Gaston:** Good day.

**Juliette:** Won't you sit down? *(All three of them sit.)* Is your first impression a good one?

**Jeanne:** Excellent.

**Juliette:** I am not in the least surprised. It is the most delightful little place. Its appearance is modest, but it has a charm of its own. I can tell by just looking at you that it would suit you admirably, as you suit it, if you will permit me to say so. Coming from me, it may surprise you to hear that you already appear to be at home. The choice of a frame is not so easy when you have such a delightful **pastel** to place in it. *(She naturally indicates **JEANNE** who is flattered.)* The house possesses a great many advantages. Electricity, gas, water, telephone, and drainage. The bathroom is beautifully fitted and the roof was entirely repaired last year.

**Jeanne:** Oh, that is very important, isn't it, darling?

**Gaston:** For whom?

**Juliette:** The garden is not very large . . . it's not long and it's not wide, but...

**Gaston:** But my word, it is high!

**Juliette:** That's not exactly what I meant. Your husband is very witty, Madame. As I was saying, the garden is not very large, but you see, it is surrounded by other gardens. . . .

**Gaston:** On the principle of people who like children and haven't any, can always go and live near a school.

**Jeanne:** Please don't joke, Gaston. What this lady says is perfectly right. Will you tell me, Madame, what price you are asking for the villa?



**Juliette:** Well, you see, I must admit, quite frankly, that I don't want to sell it any more.

**Gaston :** (rising) Then there's nothing further to be said about it.

**Juliette:** Please, I...

**Jeanne:** Let Madame finish, my dear.

**Juliette:** Thank you. I was going to say that for exceptional people like you, I don't mind giving it up. One arranges a house in accordance with one's own tastes - if you understand what I mean - to suit oneself, as it were - so one would not like to think that ordinary people had come to live in it. But to you, I can see with perfect assurance, I agree. Yes, I will sell it to you.

**Jeanne:** It's extremely kind of you.

**Gaston:** Extremely. Yes ... but ...er... what's the price, Madame?

**Juliette:** You will never believe it...

**Gaston:** I believe in God and so you see ...

**Juliette:** Entirely furnished with all the fixtures, just as it is, with the exception of that one little picture signed by Carot. I don't know if you have ever heard of that painter, have you ?

**Gaston:** No, never.

**Juliette:** Neither have I. But I like the colour and I want to keep it, if you don't mind. For the villa itself, just as it stands, two hundred and fifty thousand francs. I repeat, that I would much rather dispose of it at less than its value to people like yourselves, than to give it up, even for more money, to someone whom I didn't like. The price must seem...

**Gaston:** Decidedly excessive....

**Juliette:** Oh, no!

**Gaston:** Oh, yes, Madame.

**Juliette:** Well, really, I must say I'm..

**Gaston:** Quite so, life is full of surprises, isn't it?

**Juliette:** You think it dear at two hundred and fifty thousand? Very well, I can't be fairer than this, Make me an offer.

**Gaston:** If I did, it would be much less than that.

**Juliette:** Make it anyway.

**Gaston:** It's very awkward ... I...

**Jeanne.** Name some figures, darling ..., just to please me.

**Gaston:** Well I hardly know ... sixty thousand....

**Jeanne:** Oh!

**Juliette:** Oh!

**Gaston:** What do you mean by 'Oh!'? It isn't worth more than that to me.

**Juliette:** I give you my word of honour, Monsieur, I cannot let it go for less than two hundred thousand.

**Gaston:** You have perfect right to do as you please, Madame.

**Juliette:** I tell you what I will do. I will be **philanthropic** and let you have it for two hundred thousand.

**Gaston:** And I will be equally good-natured and let you keep it for the same price.

**Juliette:** In that case, there is nothing more to be said, Monsieur.

**Gaston:** Good day, Madame.

**Jeanne:** One minute, darling. Before you definitely decide, I would love you to go over the upper floor with me.

**Juliette:** I will show it to you with the greatest pleasure. This way, Madame. This way, Monsieur. . .

**Gaston:** No, thank you . . . really... I have made up my mind and I'm not very fond of climbing stairs.

**Juliette:** Just as you wish, Monsieur. (To **JEANNE**.) Shall I lead the way?

**Jeanne:** If you please, Madame.

(Exit **JULIETTE**)

**Jeanne** (to her husband): You're not over-polite, are you?

**Gaston:** Oh, my darling! For Heaven's sake, stop worrying me about this **shanty**. Go and examine the bathroom and come back quickly.

(Exit **JEANNE** following **JULIETTE**)

**Gaston** (to himself): Two hundred thousand for a few yards of land . . . She must be thinking I'm crazy. . . .

(The door bell rings and, a moment later, the **MAID** re-enters showing in **Mrs Al Smith**)

**Maid:** If Madame would be kind enough to come in.

**Mrs Al Smith:** See here, now I tell you I'm in a hurry. How much do they want for this house?

**Maid:** I don't know anything about it, Madame.

**Mrs Al Smith:** To start off with, why isn't the price marked on the signboard? You French

people have a cute way of doing business! You go and tell your boss that if he doesn't come right away, I'm going. I haven't any time to waste. Any hold up makes me sick when I want something. (**MAID** goes out.) Oh, you're the husband, I suppose. Good afternoon. Do you speak American?

- Gaston:** Sure . . . You betcha.
- Mrs Al Smith:** That goes by me. How much for this house?
- Gaston:** How much?... Well... Won't you sit down?
- Mrs Al Smith:** I do things standing up.
- Gaston:** Oh! Do you?
- Mrs Al Smith:** Yes! Where's your wife?
- Gaston:** My wife? Oh, she's upstairs.
- Mrs Al Smith:** Well, she can stay there. Unless you have to consult her before you make a sale?
- Gaston:** Me? Not on your life!
- Mrs Al Smith:** You are an exception. Frenchmen usually have to consult about ten people before they get a move on. Listen! Do you or don't you want to sell this house?
- Gaston:** I? ... Oh, I'd love to!
- Mrs Al Smith:** Then what about it? I haven't more than five minutes to spare.
- Gaston:** Sit down for three of them anyway. To begin with, this villa was built by my grandfather...
- Mrs Al Smith:** I don't care a darn about your grandfather!
- Gaston:** Neither do I. ... But I must tell you that... er...
- Mrs Al Smith:** Listen, just tell me the price.
- Gaston:** Let me explain that...
- Mrs Al Smith:** No!
- Gaston:** We have electricity, gas, telephone...
- Mrs Al Smith:** I don't care! What's the price?
- Gaston:** But you must go over the house...
- Mrs Al Smith:** No!... I want to knock it down and build a bungalow here.
- Gaston:** Oh, I see!
- Mrs Al Smith:** Yep! It's the land I want. I have to be near Paramount where I'm going to shoot some films.
- Gaston:** Oh!

**Mrs Al Smith:** Yep. You see I'm a big star.

**Gaston:** Not really?

**Mrs Al Smith:** (*amiably*): Yes! How do you do? Well now, how much?

**Gaston:** Now let's see. ... In that case, entirely furnished, with the exception of that little picture by an unknown artist ... it belonged to my grandfather and I want to keep it. ...

**Mrs Al Smith:** Say! You do love your grandparents in Europe!

**Gaston:** We have had them for such a long time!

**Mrs Al Smith:** You folk are queer. You think about the past all the time. We always think about the future.

**Gaston:** Everybody thinks about what he's got.

**Mrs Al Smith:** What a pity you don't try and copy us more.

**Gaston:** Copies are not always good. We could only imitate you and imitations are no better than parodies. We are so different. Think of it.... Europeans go to America to earn money and Americans come to Europe to spend it.

**Mrs Al Smith:** Just the same, you ought to learn how to do business

**Gaston:** We are learning now. We are practising...

**Mrs Al Smith:** Well then, how much?

**Gaston:** The house! Let me see. ... I should say three hundred thousand francs. ... The same for everybody, you know. Even though you are an American, I wouldn't dream of raising the price.

**Mrs Al Smith:** Treat me the same as anybody. Then you say it is three hundred thousand?

**Gaston** (*to himself*): Since you are dear bought - I will love you dear.

**Mrs Al Smith:** Say you, what do you take me for?

**Gaston:** Sorry. That's Shakespeare. ... I mean cash. . ,

**Mrs Al Smith:** Now I get you . . . cash down! Say! You're coming on.

(*She takes her cheque book from her bag.*)

**Gaston** (*fumbling in a drawer*): Wait... I never know where they put my pen and ink...

**Mrs Al Smith:** Let me tell you something, you'd better buy yourself a fountain pen with the money you get for the villa. What date is it today?

**Gaston:** The twenty- fourth.

**Mrs Al Smith:** You can fill in your name on the cheque yourself. I live at the Ritz Hotel., Place Vendome. My lawyer is...

**Gaston:** Who ...?

**Mrs Al Smith:** Exactly!

**Gaston:** What?

**Mrs Al Smith:** My lawyer is Mr. Who, 5, Rue Cambon. He will get in touch with yours about the rest of the transaction. Good-bye.

**Gaston:** Good-bye.

**Mrs. Al Smith:** When are you leaving?

**Gaston:** Well...er ... I don't quite know  
... whenever you like.

**Mrs. Al Smith:** Make it tomorrow and my architect can come on Thursday. Good-bye. I'm delighted.

**Gaston:** Delighted to hear it, Madame. *(She goes and he looks at the cheque.)*  
It's a very good thing in business when everyone is delighted!  
*(At that moment, JEANNE and JULIETTE return)*

**Gaston:** Well?

**Jeanne:** Well... of course ...it's very charming. ...

**Juliette:** Of course, as I told you, it's not a large place. I warned you. There are two large bedrooms and one small one.

**Gaston:** Well now! That's something.

**Jeanne :** *(to her husband).* You are quite right, darling. I'm afraid it would not be suitable. Thank you, Madame, we need not keep you any longer.

**Juliette:** Oh, that's quite alright.

**Gaston:** Just a moment, just a moment, my dear. You say there are two large bedrooms and a small one....

**Juliette:** Yes, and two servants' rooms.

**Gaston:** Oh! There are two servants' rooms in addition, are there?

**Juliette:** Yes.

**Gaston:** But that's excellent!

**Juliette:** Gaston, stop joking!

**Gaston:** And the bathroom? What's that like?

**Juliette:** Perfect! There's a bath in it. ...

**Gaston:** Oh, there's a bath in the bathroom, is there?

**Juliette:** Of course there is!



**Gaston:** It's all very important. A bathroom with a bath in it. Bedrooms, two large and one small, two servants' rooms and a garden. It's really possible. While you were upstairs, I have been thinking a lot about your papa and mamma. You see, I am really unselfish, and then the rooms for your sister's children. . . . Also, my dear, I've been thinking . . . and this is serious... about our old age. . . . It's bound to come sooner or later and the natural desire of old age is a quiet country life. . . . (To **JULIETTE**:) You said two hundred thousand, didn't you?

**Jeanne:** What on earth are you driving at?

**Gaston:** Just trying to please you, darling.

**Juliette:** Yes, two hundred thousand is my lowest. Cash, of course.

**Gaston:** Well, that's fixed. I won't argue about it. (He takes out his cheque book.)

**Juliette:** But there are so many things to be discussed before...

**Gaston:** Not at all. Only one thing. As I am not arguing about the price, as I'm not bargaining with you . . . well, you must be nice to me, you must allow me to keep this little picture which has kept me company while you and my wife went upstairs.

**Juliette:** It's not a question of value...

**Gaston:** Certainly not . . . just as a **souvenir**...

**Juliette:** Very well, you may keep it.

**Gaston:** Thank you, Madame. Will you give me a receipt, please? Our lawyers will draw up the details of the sale. Please fill in your name. . . . Let us see, it's the twenty-third, isn't it?

**Juliette:** No, the twenty-fourth. . . .

**Gaston:** What does it matter? One day more or less. (*She signs the receipt and exchanges it for his cheque.*) Splendid!

**Juliette:** Thank you, Monsieur.

**Gaston:** Here is my card. Good-bye, Madame. Oh, by the way, you will be kind enough to leave tomorrow morning, won't you.

**Juliette:** Tomorrow! So soon?

**Gaston:** Well, say tomorrow evening at the latest.

**Juliette:** Yes, I can manage that. Good-bye Madame.

**Jeanne:** Good day, Madame.

**Gaston:** I'll take my little picture with me, if you don't mind? (He unhooks it.) Just a beautiful souvenir, you know. .

**Juliette:** Very well. I'll show you the garden, on the way out.

(Exit **JULIETTE**)

**Jeanne:** What on earth have you done?

**Gaston:** I? I made a hundred thousand francs and a Carot!

**Jeanne:** But how?

**Gaston:** I'll tell you later.

### CURTAIN

#### About the Author

*Sacha Guitry (1885-1957) son of a French actor, was born in St. Petersburg (Later Leningrad) which accounts for his Russian first name. Given his father's profession, he became a writer of plays and films. Some of his own experiences with people engaged in film production may be reflected in Villa for Sale.*

*Guitry was clever, irrepressible and a constant source of amusement. He claimed that he staged a 'one-man revolt' against the dismal French theatre of his time. He was equally successful on screen and stage. Besides being a talented author and actor, he earned recognition as a highly competent producer and director.*

4. **Complete the following paragraph about the theme of the play using the clues given in the box below. Remember that there are more clues given than required.**

sell, buying, house, enthusiastic, comes, 200 thousand francs, taking, favour, get, sleeps, money, 300 thousand francs, unhappy, in-laws, walks in, strikes, keep

Juliette, the owner of a Villa wants to \_\_\_\_\_ it as she is in need of \_\_\_\_\_. Moreover, she is not in \_\_\_\_\_ of the house. Jeanne and Gaston, a couple visit her with the aim of \_\_\_\_\_ the Villa. While Jeanne is \_\_\_\_\_ about buying, Gaston detests the idea as he does not want his \_\_\_\_\_ in that house. Also, he finds the asking price of the \_\_\_\_\_ to be expensive. When Jeanne and Juliette go around the house, another customer \_\_\_\_\_ and starts talking to Gaston \_\_\_\_\_ him to be Juliette's husband. Gaston \_\_\_\_\_ a deal with the customer by which he is able to give \_\_\_\_\_ to the owner and \_\_\_\_\_ one thousand francs for himself.

5. **Read the following extracts and answer the questions that follow by choosing the correct options.**

(A) *But the sign has been hanging on the gate for over a month now and I am beginning to be afraid that the day I bought it was when I was the real fool.*

- a) Why is Juliette disappointed?
- (i) she is unable to get the role of a cook in the films.
  - (ii) her maid is leaving as she has got a role in the films.

- (iii) she is unable to find a suitable buyer for her villa.
    - (iv) Gaston is offering a very low price for the villa.
  - b) Why does she call herself a fool?
    - (i) she has decided to sell her villa.
    - (ii) there are no buyers for the villa.
    - (iii) she had bought the villa for more than it was worth.
    - (iv) the villa was too close to the film studios.
- (B) *'But your parents would take possession of it, every year from the beginning of spring until the end of September. What's more they would bring the whole tribe of your sister's children with them.'*
  - (a) What does Gaston mean by 'take possession'?
    - (i) her parents would stay with them for a long time.
    - (ii) Juliette's sister has many children.
    - (iii) Gaston does not like children.
    - (iv) Juliette's sister's children are badly behaved.
- (C) *'While you were upstairs, I have been thinking a lot about your Papa and Mamma.'*
  - (a) What is the discrepancy between what Gaston said earlier and what he says now?
    - (i) Earlier he did not want Juliette's parents to stay with them but now he is showing concern for them.
    - (ii) Earlier he wanted Juliette's parents to stay with them but now he does not want them to come over.
    - (iii) Earlier he wanted to buy a house for them but now he wants them to come and stay in their villa.
    - (iv) Earlier he stayed in Juliette's parents' villa but now he wants them to stay with him and Juliette.
  - (b) What does the above statement reveal about Gaston's character?
    - (i) he is selfish.
    - (ii) he is an opportunist.
    - (iii) he is a caring person.
    - (iv) he is a hypocrite.



**6.A. Answer the following questions briefly.**

- a) Why does Jeanne want to buy a villa?
- b) Why is Gaston not interested in buying the villa in the beginning?
- c) Mrs. Al Smith makes many statements about the French. Pick out any two and explain them.
- d) Juliette says “..... now I have only one thought that is to get the wretched place off my hands. I would sacrifice it at any price”, Does she stick to her words? Why / Why not?
- e) Who is a better business person - Juliette or Gaston? Substantiate with examples from the text.
- f) The ending of the play was a win-win situation approach for Gaston, Juliette, and Mrs. Al Smith. Explain.

**6.B. Answer in detail**

- a) Listen carefully while your teacher reads out the description of a villa on sale mentioned on page 146. Based on the information, draw the sketch of the Villa being described.
  - b) *Social Satire* is a style of fictional representation that uses humour, irony, exaggeration, or ridicule to expose and criticize people's behaviour, particularly in a social context. Substantiate how *Villa for Sale* reflects this style.
  - c) Passive characters are often considered 'weak' and 'uninteresting,' but can also be the true driving force of a story. Do you feel that the maid and Jeanne were the driving force of this play? Rationalise with evidence from the play.
- 7. Select words from the box to describe the characters in the play as revealed by the following lines. You may take the words from the box given on the next page.**

| Lines from the Play  | Speaker | Quality revealed |
|--|---------|------------------|
| a. One hundred thousand francs if necessary and that's only twice what it cost me. |         | greedy           |
| b. If you don't want the house, tell me so at once and we'll say no more about it. |         |                  |
| c. No! I am very fond of your family, but not quite so fond as that.               | Gaston  |                  |
| d. Quite so. I have, but you haven't.  |         |                  |

|   |          |        |
|---|----------|--------|
| e. I have never cared such a damned little about anybody's opinion.                                   |          |        |
| f. On the principle of people who like children and haven't any can always go and live near a school. |          |        |
| g. The garden is not very large, but you see, it is surrounded by other gardens.                      | Juliette |        |
| h. I will be philanthropic and let you have it for two hundred thousand.                              |          |        |
| i. I have been thinking a lot about your Papa and Mamma. You see, I am really unselfish.              |          | clever |

cunning, clever, witty, smart, innocent, humorous, haughty, overbearing, critical, domineering, disapproving, materialistic, dishonest, practical, greedy, cruel, boastful.

## LISTENING TASK

8. You are JEANNE. After coming home you realize that the Villa was not actually bought and your husband has fooled both you and the landlady of the Villa. You are filled with rage, disgust and helplessness because of your husband's betrayal. Write your feelings in the form of a diary entry.
9. Now dramatise the play. Form groups of eight to ten students. Within each group, you will need to choose
  - a director, who will be overall incharge of the group's presentation.
  - the cast, to play the various parts.
  - someone to be in charge of costumes.
  - someone to be in charge of props.
  - a prompter.

**Within your groups, do ensure that you**

- read both scenes, not just your part within one scene if you are acting.
- discuss and agree on the stage directions.
- read and discuss characterization.
- hold regular rehearsals before the actual presentation.

**Staging**

The stage can be very simple, with exits on either side representing doors to the outside and to the rest of the house respectively.