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**СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ КНИГИ Т.С.ЭЛИОТА
“OLD POSSUM’S BOOK OF PRACTICAL CATS” И
МЮЗИКЛА Э.Л.УЭББЕРА “CATS”**

Методические указания
к практическим занятиям
по дисциплине «Основы медиакомпетентности»
для студентов 5-го курса
направления 6.020303 «Филология»
специальности 7.02030304 «Перевод»
дневной формы обучения

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Сопоставительный анализ книги Т.С.Элиота “Old Possum’s Book of Practical Cats” и мюзикла Э.Л.Уэббера “Cats”: методические указания к практическим занятиям по дисциплине «Основы медиакомпетентности» для студентов 5-го курса направления 6.020303 «Филология» специальности 7.02030304 «Перевод» дневной формы обучения /Сост. Н.Е.Кабанова, Е.И.Столбовская. – Севастополь: Изд-во СевНТУ, 2013. – 28 с.

Цель: методические указания направлены на совершенствование навыков анализа художественных произведений, а также навыков сравнительного анализа. Система вопросов ставит своей целью:

- развитие логического мышления;
- совершенствование аналитических навыков и умений;
- развитие внимательности при просмотре фильма;
- развитие критического мышления при сопоставлении книги и её экранизации.

Решение данных задач осуществляется при помощи предпросмотровых заданий, а также заданий для детального анализа

Методические указания рассмотрены и утверждены на заседании кафедры теории и практики перевода (протокол № 10 от 21.05.2013 г.)

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I. THOMAS STEARNS ELIOT. BIOGRAPHY AND WORKS

General information

Thomas Stearns Eliot, (September 26, 1888 – January 4, 1965) was a publisher, playwright, literary and social critic and “arguably the most important English-language poet of the 20th century”. Although he was born an American, he moved to the United Kingdom in 1914 (at age 25) and was naturalised as a British subject in 1927 at age 39.

The poem that made his name, *The Love Song of J. Alfred Prufrock* – started in 1910 and published in Chicago in 1915 – is seen as a masterpiece of the Modernist movement, and was followed by some of the best-known poems in the English language, including *Gerontion* (1920), *The Waste Land* (1922), *The Hollow Men* (1925), *Ash Wednesday* (1930), and *Four Quartets* (1945). He is also known for his seven plays, particularly *Murder in the Cathedral* (1935). He was awarded the Nobel Prize in Literature in 1948.

Poetry

For a poet of his stature, Eliot produced a relatively small amount of poetry and he was aware of this early in his career. He wrote to J.H. Woods, one of his former Harvard professors, “My reputation in London is built upon one small volume of verse, and is kept up by printing two or three more poems in a year. The only thing that matters is that these should be perfect in their kind, so that each should be an event”.

Typically, Eliot first published his poems individually in periodicals or in small books or pamphlets, and then collected them in books. His first collection was *Prufrock and Other Observations* (1917). In 1920, he published more poems in *Ara Vos Prec* (London) and *Poems: 1920* (New York). These had the same poems (in a different order) except that *Ode* in the British edition was replaced with *Hysteria* in the American edition. In 1925, he collected *The Waste Land* and the poems in *Prufrock* and *Poems* into one volume and added *The Hollow Men* to form *Poems: 1909–1925*. From then on, he updated this work as *Collected Poems*. Exceptions are *Old Possum's Book of Practical Cats* (1939), a collection of light verse; *Poems Written in Early Youth*, posthumously published in 1967 and consisting mainly of poems published between 1907 and 1910 in [The Harvard Advocate](#), and *Inventions of the March Hare: Poems 1909–1917*, material Eliot never intended to have published, which appeared posthumously in 1997.

During an interview in 1959, Eliot said of his nationality and its role in his work, “I'd say that my poetry has obviously more in common with my distinguished contemporaries in America than with anything written in my generation in England. That I'm sure of. ...It wouldn't be what it is, and I imagine it wouldn't be so good; putting it as modestly as I can, it wouldn't be what it is if I'd been born in England, and it wouldn't be what it is if I'd stayed in America. It's a combination of things. But in its sources, in its emotional springs, it comes from America”.

Plays

With the important exception of *Four Quartets*, Eliot directed much of his creative energies after *Ash Wednesday* to writing plays in verse, mostly comedies or plays with redemptive endings. He was long a critic and admirer of Elizabethan and Jacobean verse drama; witness his allusions to Webster, Thomas Middleton, William Shakespeare and Thomas Kyd in *The Waste Land*. In a 1933 lecture he said, “Every poet would like, I fancy, to be able to think that he had some direct social utility... He would like to be something of a popular entertainer, and be able to think his own thoughts behind a tragic or a comic mask. He would like to convey the pleasures of poetry, not only to a larger audience, but to larger groups of people collectively; and the theatre is the best place in which to do it”.

Regarding his method of playwriting, Eliot explained, “If I set out to write a play, I start by an act of choice. I settle upon a particular emotional situation, out of which characters and a plot will emerge. And then lines of poetry may come into being: not from the original impulse but from a secondary stimulation of the unconscious mind”.

Literary criticism

Eliot also made significant contributions to the field of literary criticism, strongly influencing the school of New Criticism. While somewhat self-deprecating and minimizing of his work – he once said his criticism was merely a “by-product” of his “private poetry-workshop” – Eliot is considered by some to be one of the greatest literary critics of the twentieth century.

In his critical essay *Tradition and the Individual Talent*, Eliot argues that art must be understood not in a vacuum, but in the context of previous pieces of art. This essay was an important influence over the New Criticism by introducing the idea that the value of a work of art must be viewed in the context of the artist's previous works, a “simultaneous order” of works (i.e., “tradition”). Eliot himself employed this concept on many of his works, especially on his long-poem *The Waste Land*.

Eliot's essays were a major factor in the revival of interest in the metaphysical poets. Eliot particularly praised the metaphysical poets' ability to show experience as both psychological and sensual, while at the same time infusing this portrayal with – in Eliot's view – wit and uniqueness. Eliot's essay *The Metaphysical Poets*, along with giving new significance and attention to metaphysical poetry, introduced his now well-known definition of “unified sensibility”, which is considered by some to mean the same thing as the term “metaphysical”.

In 1946, Eliot was a member of a group otherwise composed of senior clergy which produced a report entitled *Catholicity* published in 1947 as a contribution to the process which resulted in the Church of England's Report on Doctrine (1948).

In 1958, the Archbishop of Canterbury appointed Eliot to a commission that produced *The Revised Psalter* (1963). A harsh critic of Eliot, C. S. Lewis, was also a member of the commission, where their antagonism turned into a friendship.

TASKS

1. Define whether the statement is true or false

- 1) T.S.Eliot was born in the United Kingdom.
- 2) “Murder in the Cathedral” is a novel, written by T.S.Eliot.
- 3) The poem that made Eliot famous was published in London in 1915.
- 4) T.S.Eliot was awarded the Nobel Prize in Literature in 1948.
- 5) Though he is considered to be an outstanding poet, Eliot produced a relatively small amount of poetry.
- 6) Eliot dedicated his life to writing tragedies.
- 7) The school of New Criticism was strongly influenced by Eliot.
- 8) Eliot was not very good as a literary critic.
- 9) Eliot stated that the value of a work of art must be viewed in the context of the artist’s previous works.
- 10) T.S.Eliot and C.S.Lewis remained enemies during their whole lives.

2. Read the following T.S.Eliot’s quotations. How would you characterize the person who said or wrote this? Which one do you like the most? How would you explain it?

- 1) Humankind cannot stand very much reality.
- 2) Humour is also a way of saying something serious.
- 3) Some editors are failed writers, but so are most writers.
- 4) Success is relative. It is what we can make of the mess we have made of things.
- 5) The last temptation is the greatest treason: to do the right deed for the wrong reason.
- 6) Whatever you think, be sure it is what you think; whatever you want, be sure that is what you want; whatever you feel, be sure that is what you feel.
- 7) We shall not cease from exploration. And the end of all our exploring will be to arrive where we started and know the place for the first time.
- 8) Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from the personality. But, of course, only those who have personality and emotions know what it means to escape from these things.
- 9) I take as metaphysical poetry that in which what is ordinarily apprehensible only by thought is brought within the grasp of feeling, or that in which what is ordinarily only felt is transformed into thought without ceasing to be feeling.
- 10) Only those who will risk going too far can possibly find out how far one can go.
- 11) Genuine poetry can communicate before it is understood.
- 12) Television is a medium of entertainment which permits millions of people to listen to the same joke at the same time, and yet remain lonesome.

II. OLD POSSUM’S BOOK OF PRACTICAL CATS

Old Possum's Book of Practical Cats is a collection of whimsical poems by T. S. Eliot about feline psychology and sociology, published by Faber and Faber. It is the basis for the musical *Cats*.

The poems were written during the 1930s and included by Eliot, under his assumed name “Old Possum”, in letters to his godchildren. They were collected and published in 1939 with cover illustrations by the author, and quickly republished in 1940, illustrated in full by Nicolas Bentley. It has also been published in reillustrated versions by Edward Gorey (1982) and Axel Scheffler (2009).

The contents of *Old Possum's Book of Practical Cats*, along with the name of the featured cat when appropriate, are:

[The Naming of Cats](#)

The Old Gumbie Cat ([Jennyanydots](#))

[Growltiger's Last Stand](#)

The [Rum Tum Tugger](#)

The Song of the [Jellicles](#)

[Mungojerrie](#) and [Rumpelteazer](#)

[Old Deuteronomy](#)

[Of The Awefull Battle Of The Pekes And The Pollicles](#) Together With Some Account Of The Participation Of the Pugs and the Poms, And The Intervention Of The [Great Rumpuscat](#)

[Mr. Mistoffelees](#)

[Macavity](#): The Mystery Cat

[Gus: The Theatre Cat](#)

[Bustopher Jones](#): The Cat about Town

[Skimbleshanks](#): The Railway Cat

The Ad-dressing of Cats

[Cat Morgan](#) Introduces Himself (added in the 1952 edition).

TASKS

1. Answer the following questions.

- 1) How can you explain the word combination “whimsical poems”?
- 2) When were the poems of the *Old Possum's Book of Practical Cats* written by Eliot?
- 3) Whom were these poems written for?
- 4) Who was the first to make the illustrations to the book?
- 5) When was the verse *Cat Morgan introduces himself* added to the collection?

2. Comprehension quiz.

1) According to Eliot, how many names does a cat have?

- | | |
|------|------|
| a) 1 | c) 3 |
| b) 2 | d) 4 |

2) What is the name of the Gumbie Cat?

- | | |
|-------------|------------|
| a) Macavity | c) Demeter |
|-------------|------------|

b) Jennyanydots

d) Rumpelteazer

3) How does Growltiger look like?

a) His coat is of the tabby kind, with tiger stripes and leopard spots

b) He is black from his ears to the tip of his tail

c) He is a ginger cat, very tall and thin

d) His coat is torn and seedy, he has one ear and one eye

4) What are Jellicle Cats waiting for?

a) Jellicle Summer

c) Jellicle Ball

b) Jellicle Breakfast

d) Jellicle Sleep

5) What is Mungojerry and Rumpelteazer's occupation?

a) burglars

c) nice home cats

b) singers

d) actors

6) What was Gus's grandest creation?

a) a Tiger

c) a part in East Lynn

b) Dick Whittington's Cat

d) Fireforefiddle, the Fiend of the Fell

7) What is the most remarkable detail in Bustopher Jones's clothes?

a) black hat

c) leather shoes

b) white spats

d) bow tie

8) Who is called "a Curious Cat"?

a) Mr. Mistoffelees

c) The Ram Tam Tugger

b) Skimbleshanks

d) Bill Bailey

3. Assignments for the analyses.

1) Share your impression on the book.

2) Can you define a general theme of the book?

3) How can you characterize the cats described in the book? What is their peculiarity?

4) Recall all the famous fiction cats you know, e.g. in literature (Cheshire Cat), in comics (Garfield, Heathcliff), in fairy tales (Ch.Perrault, *Puss in Boots*), in animation (*Tom&Jerry*) etc. Do they have anything in common with Elliot's cats? What is the difference between them?5) Compare the verse *The Ad-dressing of Cats* to its translations into Russian (**Attachment 2**). Which one, in your opinion, corresponds to the original text best? Define advantages and disadvantages of each translation. Explain your preference.**III. CATS, A MUSICAL BY ANDREW LLOYD WEBBER****Pre-watching tasks**

1. What can you say about the genre of musical?

2. Find information about Andrew Lloyd Webber. What other musicals of Andrew Lloyd Webber do you know? Which is your favorite? What songs do you like most?

3. Do you know any other adaptations of the *Old Possum's Guide of Practical Cats*?
4. Read the following information about the musical:

Music – Andrew Lloyd Webber

Lyrics – T.S.Eliot

Trevor Nunn (additional)

Richard Stilgoe (additional)

Basis – Old Possum's Book of Practical Cats by T.S.Eliot

Productions

1980 – concert

1981 – West End Theatre

1982 – Broadway

1998 – video version

Awards

1981 – Laurence Olivier Award for Best New Musical

1983 – Tony Award for Best New Musical

HISTORY OF PRODUCTION

Composed by Andrew Lloyd Webber, *Cats* is based on Eliot's *Old Possum's Book of Practical Cats* (1939), which the composer recalled as having been a childhood favourite.

Andrew Lloyd Webber began composing the songs in late 1977 and premiered the compositions at the Sydmonton festival in 1980. The concert was attended by T.S. Eliot's widow, Valerie Eliot and she loved the songs that Webber had composed. She gave her blessing for the songs to be adapted into a musical stage play. Rehearsals for the musical began in early 1981 at the New London Theatre. Due to the Eliot estate asserting that they write no script and only use the original poems as the text, the musical had no identified plot during the rehearsal process, causing many actors to be confused about what they were actually doing. An unusual musical in terms of its construction, the overture incorporates a fugue and there are occasions when the music accompanies spoken verse. The show is completely told through music with virtually no spoken dialogue in between the songs. Dance is also a key element in the musical, especially during the 10-minute Jellicle Ball dance sequence. The set, consisting of an oversized junk yard, remains the same throughout the show without any scene changes. Lloyd Webber's eclecticism is very strong here; musical genres range from classical to pop, music hall, jazz, rock and electro-acoustic music as well as hymnal songs such as “The Addressing of Cats”.

“MEMORY”

“Memory”, often incorrectly referred to as “Memories”, is a show tune from the above-mentioned significant musical *Cats* sung by the character Grizabella, a

one-time glamour cat who is now a shell of her former self. The song is a nostalgic remembrance of her glorious past and a declaration of her wishes to start a new life. Sung briefly in the first act and in full near the end of the show, “Memory” is the climax of the musical, and by far its most popular and well-known song.

The lyric, written by *Cats* director Trevor Nunn, was based on T. S. Eliot's poems *Preludes* and *Rhapsody on a Windy Night*. Lloyd Webber's former writing partner, Tim Rice, and contemporary collaborator Don Black submitted a lyric to the show's producers for consideration, although Nunn's version was favoured. Elaine Paige has said that she sang a different lyric to the tune of “Memory” for the first 10 previews of *Cats*. Also, a brief song entitled *The Moments of Happiness* was taken from a passage in Eliot's *Four Quartets*.

Lloyd Webber, fearing that the tune sounded too similar to a work of Puccini, and the opening – the haunting main theme – also resembles the flute solo in *The Mamas & the Papas'* 1965 song *California Dreamin'*, asked his father's opinion. According to Lloyd Webber, his father responded, “It sounds like a million dollars!” So he based the haunting opening bars of the tune on Ravel's *Bolero*.

Prior to its inclusion in *Cats*, the tune was ear-marked for earlier Lloyd Webber projects, including a ballad for Perón in *Evita* and as a song for Max in his original 1970s draft of *Sunset Boulevard*.

In its original orchestration, the song's climax is in the key of D-flat major, the composer's favourite.

The arrangement of the lyric for a recording usually depends on whether the artist has played the role on stage.

TASKS

1. Comprehension quiz.

1) When and where was the musical «Cats» first opened?

- | | |
|-------------------|-------------------|
| a) West End, 1981 | c) West End, 1982 |
| b) Broadway, 1981 | d) Broadway, 1982 |

2) How many acts does the musical have?

- | | |
|------|------|
| a) 1 | c) 3 |
| b) 2 | d) 4 |

3) What character of the musical is not mentioned in the book?

- | | |
|--------------------|----------------|
| a) Old Deuteronomy | c) Bombalurina |
| b) Macavity | d) Grizabella |

4) What does Victoria the White Cat perform?

- | | |
|------------|-------------|
| a) a poem | c) a trick |
| b) a dance | d) a speech |

5) Who does perform the song «Memory»?

- | | |
|-----------------|-------------|
| a) Grizabella | c) Victoria |
| b) Jennyanydots | d) Demeter |

6) Where do the actions take place?

- | | |
|-----------------------------|---------------------|
| a) in the park | c) in the house |
| b) on the roof of the house | d) in the junk yard |

2. Assignments for the analysis.

- 1) Share your impression on the musical. How would you explain the fact that it is the second-longest show in Broadway history and the longest running show in the history of West End theatre?
- 2) Do you like the choice of cast or not? Who impressed you most? Explain your preference.
- 3) What are the peculiarities of this show? From the point of view of staging, music, dances?
- 4) Are there any differences between the book and the musical? If so, what is the function of the changes?
- 5) Would you make any changes in the staging of this musical?
- 6) Is there any character in the musical you like the most?

3. Look at the pictures. Define what character of the book / musical or scene is shown.





3)



4)



5)



6)



7)



8)

4. Practical assignments.

a) Match the English proverbs with their Russian equivalents. Think of the cases of usage of these proverbs.

- 1) All cats are grey in the dark.
- 2) The cat shuts his eyes when stealing cream.
- 3) Cat got your tongue?
- 4) Let the cat out of the bag.
- 5) A cat may look at a king.
- 6) The cat would eat fish and would not wet her feet.
- 7) Curiosity killed a cat.
- 8) It's a bold mouse that nestles in the cat's ear.
- 9) The scalded cat fears cold water.
- 10) Like a cat on hot bricks.
- 11) Put / set the cat amongst the pigeons.
- 12) Wait for the cat to jump.
- 13) When the cat is away, the mice will play.
- 14) It's enough to make the cat laugh.
- 15) There's more than one way to kill a cat.
- 16) Not enough room to swing a cat.
- 17) You can have no more of a cat but her skin.
- 18) Rain cats and dogs.
- 19) Play cat mouse with.
- 20) The leopard cannot change his spots.

- A. За погляд денег не берут
- B. Много будешь знать – скоро состаришься.
- C. Ночью все кошки серы.
- D. Сидеть как на иголках.
- E. С одного вола семь шкур не сдерёшь.
- F. Жить на вулкане.
- G. Сделать тайное явным.
- H. Язык проглотил?
- I. Чует кошка, чьё мясо съела.
- J. Без труда не выловишь рыбку из пруда.
- K. Подождём, куда ветер подует.
- L. Кот издох – мышам раздолье.
- M. Льёт как из ведра.
- N. Свет клином не сошелся.
- O. Пустить козла в огород.
- P. Яблоку негде упасть.
- Q. Курам на смех.
- R. Пуганая ворона куста боится.
- S. Сколько волка ни корми – все равно в лес смотрит.
- T. Играть как кошка с мышкой

Do all the Russian equivalents contain the image of a cat? What are the possible reasons?

Why, to your mind, is the image of a cat so widespread in the English language, particularly in sayings and proverbs? With what features and habits of the animal is it connected?

b) Complete the entertaining test (*Attachment 1*). Do you agree with the results? Discuss them with your groupmates.

KEYS

Comprehension quiz 1

1.c 2.b 3.d 4.c 5.a 6.d 7.b 8.c

Comprehension quiz 2

1.a 2.b 3.d 4.b 5.a 6.d

Practical assignment “a”.

1. C 2. I 3. H 4. G 5. A 6. J 7. B 8. F 9. R 10. D 11. O

12. K 13. L 14. Q 15. N 16. P 17. E 18. M 19. T 20. S

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Attachment 1

You are admitted to the Jellicle tribe. Now you can see with what personage from *Cats* you have similar features of character. On completing the test, you'll see the name of the personage, his personality's description and his role in *Cats* and also read short conclusion about your own character. Count the number of repeated letters and learn something new about yourself. If you have approximately the same number of different letters, you may have features of various characters.

1. Your attitude to people around you.

- a) Nobody understands and have interest in my inner world, so I have to be reserved.
- b) I am self-conscious; I can easily deal with other people.
- c) All the people around are interesting for me, I can find something special in everyone.
- d) I realize that I am in charge of many things, particularly of relationships with close people.
- e) I managed to win people's favor due to my level life and calm temperament.
- f) Sometimes it is hard for me to find a companion who would share my in a way out-of-date views.
- g) I feel responsible for most people around me.
- h) I like to make friendships that can be useful and easy for me.

2. How do you spend your free time?

- a) I think of life, look through collections of my old photos.
- b) I go to the gym, meet with my friends.
- c) I read, watch TV, surf the Internet.
- d) I like making things with my own hands, doing needlework, pleasing my family.
- e) I prefer to sleep in my spare hour, or to spend time at meat with my family.
- f) I enjoy watching news, reading newspapers and magazines.
- g) I usually spend my spare time with relatives, listen to classic music, read books.
- h) I go to discos, bowling, and other places where I can have a good time.

3. What are your preferences in food?

- a) I love many sophisticated dishes but, unfortunately, cannot afford them, so I content myself with inexpensive products.
- b) Plain healthy food is my favourite.
- c) I adore sweets and will not miss the opportunity to try something new.
- d) I prefer delicious, beautifully formed dishes. The form is very important for me.
- e) I consider myself to be a true gourmet; there is no cuisine I have not tried yet.

- f) I disapprove of all the innovations and prefer time-proved recipes.
- g) I prefer traditional food, cooked with love by a member of the family. I do not understand eating in restaurants.
- h) I adore everything exotic and not ordinary, porridge and soup are not for me.

4. What gift would you be happy with?

- a) Presented with all one's heart, sincere, not necessarily expensive.
- b) A movie, a computer programme, a tourist voucher.
- c) A beautiful bunch of flowers, a book, or something uncommon.
- d) A gift which is unique.
- e) Something sweet.
- f) There is nothing better than a ticket for a good theatre performance.
- g) An evening with family is the best gift.
- h) Something unusual, original, very expensive.

5. What is work for you?

- a) Work is the only way to divert myself away from gloomy thoughts, especially when there are problems in family.
- b) Work doesn't bother me, I have much spare time left, I love my job.
- c) Work is a good way to gain priceless life experience, but, of course, I get tired of it.
- d) Mechanical work is not for me, I prefer creative work and art.
- e) Work is a hard labour, I hate it, but what can I do?
- f) I am retired already.
- g) My experience helps me to be a professional in my field, though I can't say my job is my hobby.
- h) Work is routine. You'll never make me do this.

6. What kind of future do you see in your life?

- a) I can see nothing good in my future, how I wish to reborn.
- b) I hope my name will go down in history.
- c) Future conceals a lot of unknown things, but in general I have an optimistic outlook for the future.
- d) My future is a fruit of my today's actions.
- e) I live today, why should look ahead?
- f) I have lived a decent life, I want to have a decent old age.
- g) I can see bright and wonderful future – the main thing is happy family.
- h) Future is the world of mysteries, illusions, and secrets; I know my fate will be favourable with me as usual. Is there anyone better than me?

Now let's sum it up!

1. You have more “A”s.

You are Grizabella.

Grizabella is a former star and public’s favourite, brilliant singer and actress – a cat with of destiny. Having gained wide popularity and general recognition, she left the Jellicle tribe, but after a long time she came back to them. But things changed, nobody remembers and loves old Grizabella, everyone avoids her. However, fortune smiled at her at the Jellicle Ball – Grizabella becomes the cat who is to go to the Heaviside layer to be reborn to a new Jellicle life.

You are surely a pessimist, a melancholic person and think that fate was unfair with you. But you still have a hope for the better in your heart; maybe, soon fortune will smile at you.

2. You have more “B”s.

You are Mankustrap.

Mankustrap is a fighter-cat, who boldly protects his tribe. It was he who was not afraid of Macavity, a king of criminal world, and defeated him in the battle. Mankustrap is an embodiment of cats’ merits.

You are born organizer and leader, courageous and strong, you boldly take a risk and never give up. You are sanguine person.

3. You have more “C”s.

You are Jemima.

Jemima is young, not experienced, but charming in her naivete cat. She is extremely cute and very graceful. In the musical she somehow embodies young Grizabella, as she looks at the life and those around her with awe.

You are romantic person, who can’t imagine oneself without people’s attention and communication with them. You are going to have wonderful future, but the main thing is not to turn from cheerful Jemima to exhausted Grizabella.

4. You have more “D”s.

You are Mr Mistoffelees.

Mr Mistoffelees is a magician-cat; he embodies magic nature of cats. Due to him Old Deuteronomy, a leader of Jellicle tribe, was returned to them safe and sound. Mr Mistoffelees is very popular with his brethren for his art and selflessness. He is an object of making tall tales and rumours.

You are professional, you love your job, but routine suppresses your creative skills. You take realistic view of your abilities, everyone can rely on you.

5. You have more “E”s.

You are Bustoffer Jones.

Bustoffer Jones is already not a young dandy, he appears in black dinner jacket and snow-white spats, he is pedant-cat who lives a level life and has only one weakness – irresistible passion for food.

You are a very interesting person. It must be admitted that in many things you are a real expert. People enjoy communicating with you because you are educated,

polite, and careful, yes, sometimes you are lazy – but you have to have only one disadvantage.

6. You have more “F”s.

You are Asparagus.

Gus is an old theatre cat who has seen a lot of wonderful play, in many of them he took part. His views are obsolete, it is hard for him to find a companion, he says that the theatre is not what it used to be. But, in comparison with Grizabella, Gus was not an outcast. On the contrary, the tribe respects him.

You must have lost the wealth you used to have. But why? Age doesn't mean anything in this situation. The main thing is to have young soul. It must be hard for you to communicate with people surrounding you as you are much wiser, but you have to be more cheerful and active. Good luck!

7. You have more “G”s.

You are Old Deuteronomy.

Old Deuteronomy is the leader of the Jellicle tribe. He loves and respects his tribe, and the Jellicle cats reciprocate his feelings. You are calm, faithful, kind, wise and, at the same time, very cheerful person. It is so nice to communicate with you. Congratulations!

8. You have more “H”s.

You are Ram Tam Tugger.

Ram Tam Tugger is a very handsome cat, lady-killer, his soul is very changeable. He is reckless, joyful, proud cat. But despite so much entertainment in his life, he knows what conscience and loyalty are, and he'll never betray his tribe.

You are determined, venturesome, rather selfish person. You can't imagine yourself sitting within four walls. Life is a great adventure for you, full of amusement and fun.

THE AD-DRESSING OF CATS

You've read of several kinds of Cat,
 And my opinion now is that
 You should need no interpreter
 To understand their character.
 You now have learned enough to see
 That Cats are much like you and me
 And other people whom we find
 Possessed of various types of mind.
 For some are sane and some are mad
 And some are good and some are bad
 And some are better, some are worse –
 But all may be described in verse.
 You've seen them both at work and games,
 And learnt about their proper names,
 Their habits and their habitat:
 But How would you ad-dress a Cat?

So first, your memory I'll jog,
 And say: A CAT IS NOT A DOG.

Now Dogs pretend they like to fight;
 They often bark, more seldom bite;
 But yet a Dog is, on the whole,
 What you would call a simple soul.
 Of course I'm not including Pokes,
 And such fantastic canine freaks.
 The usual Dog about the Town
 Is much inclined to play the clown,
 And far from showing too much pride
 Is frequently undignified.
 He's very easily taken in –
 Just chuck him underneath the chin
 Or slap his back or shake his paw,
 And he will gambol and guffaw.
 He's such an easy-going lout,
 He'll answer any hail or shout.

Again I must remind you that
 A Dog's a Dog – A CAT'S A CAT.

With Cats, some say, one rule is true:
 Don't speak till you are spoken to.
 Myself, I do not hold with that –
 I say, you should ad-dress a Cat.
 But always keep in mind that he

Resents familiarity.
 I bow, and taking off my hat,
 Ad-dress him in this form: O CAT!
 But if lie is the Cat next door,
 Whom I have often met before
 (He comes to see me in my flat)
 I greet him with an OOPSA CAT!
 I've heard them call him James Buz-James –
 But we've not got so far as names.
 Before a Cat will condescend
 To treat you as a trusted friend,
 Some little token of esteem
 Is needed, like a dish of cream;
 And you might now and then supply
 Some caviare, or Stassburg Pie,
 Some potted grouse, or salmon paste –
 He's sure to have his personal taste.
 (I know a Cat, who makes a habit
 Of eating nothing else but rabbit,
 And when he's finished, licks his paws
 So's not to waste the onion sauce.)
 A Cat's entd to expect
 These evidences of respect.
 And so in time you reach your aim,
 And finally call him by his NAME.
 So this is this, and that is that:
 And there's how you AD-DRESS A CAT.

КАК ОБРАЩАЮТСЯ К КОТАМ

(Перевод В. Бетаки)

Прочёл ты книжку о котах,
 И вот теперь скажу я так:
 Есть очень разные коты,
 Один – как я, другой – как ты.
 Один мурчит, другой молчит,
 А третий цапнуть норовит.
 Тот и умен и полосат,
 А этот – сер и вороват.
 Хотя в стихах, поверь ты мне,
 Все описуемы вполне.
 Узнал ты много о котах,
 Об их забавах и трудах,
 Но надо рассказать о том,
 КАК РАЗГОВАРИВАТЬ С КОТОМ.

Поставив правильно вопрос,
Отметим мы, что КОТ – НЕ ПЁС.

Я знаю точно: все собаки
ВИД ДЕЛАЮТ, что любят драки.
На самом деле грозный лай
Совсем не значит «Эй, кусай!»
Пёс, не в пример иным котам,
Бывает простодушно прям,
Он и не думает хитрить, –
Конечно, если исключить
Пекинских мопсов (очень странных!),
И прочих шавок иностранных.
А уличный барбос простой
Имеет норы шутовской.
С ним просто дружбу завязать –
По подбородку потрепать,
Он лапу даст, ну а потом
Виляет радостно хвостом!
Он – развесёлый обормот!
Но пёс есть пёс, а КОТ ЕСТЬ КОТ!
Я много раз слышал о том,
Что заговаривать с котом
Невежливо и неприлично.
Неправда! Знаю я отлично,
Что обратиться самому
Без фамильярности к нему
Не трудно: надо шляпу снять,
Чтоб уваженье показать,
И поклонясь, изречь: «О, КОТ!»
А если рядом кот живёт,
И запросто через балкон
Ко мне заходит в гости он,
Я так скажу: «А-а-а, вот и Кот!»
Хоть знаю, что его зовут
Джеймс-мурри-Джеймс, а также Плут,
Но чтоб по имени назвать,
С ним надо дружбу завязать.
И прежде, чем соседский кот
До дружбы с вами снизойдёт, –
Чтоб уваженье проявить,
Его должны вы угостить
Икрой, севрюгой, пирогом...
(Хоть я знаком с одним котом,
Что кроме студня одного
Не ест на свете ничего!

Съест, да ещё оближет ус –
 Бывает у котов подчас
 Довольно необычный вкус!)
 Кот вправе ожидать от нас
 Известных знаков уваженья,
 Тогда и даст он разрешение,
 Не опасаясь ничего,
 Назвать ПО ИМЕНИ его.

Вот я и рассказал о том,
 Как РАЗГОВАРИВАТЬ С КОТОМ.

ОБ ОБРАЩЕНИИ К КОТАМ

(Перевод Н. Голя)

Вы все читали про котов,
 А мой подход к ним вот каков:
 Не нужен больше перевод,
 Чтоб разъяснять понятие КОТ.
 Пускай с усами и хвостами, –
 Коты на нас похожи с вами,
 На всех людей любого круга,
 Так непохожих друг на друга;
 Одни – глупцы, другие – гении,
 Те – хороши, а эти – менее,
 Смеются те, а эти дуются,
 Но все в стихах легко рифмуются.
 Известны нам кошачьи клички,
 Обычаи, дела, привычки,
 И все такое, может случиться,
 Но как к коту адресоваться?

Сначала подытожим: КОТ
 НЕ ПСИНА, – и наоборот.

Собаки позы не чураются:
 Легко рычат, порой кусаются.
 На деле же любую моську
 Считать своею можно в доску
 (Само собою, исключая
 Я мопсов, хинов, чау-чаев).
 Обычный пес веселья ради
 Обычно склонен к клоунаде.
 Его нетрудно провести:
 Рукой по шерсти провести,
 Пощекотать или погладить
 Достаточно, чтоб с ним поладить.
 Он ваш, вы у него в почете,
 А свистнете иль позовете –

Несется сельским простофилюю,
 Услышавшим свою фамилию.
 Вновь повторить пришел черед:
 ПЕС - ЭТО ПЕС, КОТ - ЭТО КОТ.
 К общению (кто-то мыслит так)
 Кот первым должен сделать шаг.
 Но я на это не иду –
 ВЫ обращаетесь к коту!
 Кот примет дружбу с благодарностью,
 Но воздержись от фамильярностей!
 Сняв шляпу, наклонясь вперед,
 Я говорю ему: «О КОТ!»
 Но если этот кот притом
 Мне не представлен, но знаком
 (Встречались, скажем, у ворот) –
 Я говорю: «О-О-О КОТ!»
 А мог бы: «Роджер-Роджер, здравствуй!» –
 Однако это панибратство.
 Нужны для дружбы доверительной
 Подобья грамоты верительной –
 Почтительные ритуалы:
 Немного сливок или сала,
 Икра, паштеты, а на сладкое
 Уместна миска с куропаткою.
 (Совет подробней дать боюсь:
 У всех котов свой личный вкус,
 Был кот, который за кислятину
 Считал все то, что не зайчатина,
 И слизывал текущий по усу
 Остаток лукового соусу).
 Кот ждет подобного залога
 Для дружбы – что не так уж много.
 А после промурлычет: «Вы меня
 Могли бы называть ПО ИМЕНИ!»
 Вот так вот эдак и вот так-то
 Должны мы подойти к контакту.

КАК ЗАГОВОРИТЬ С КОТОМ

(Перевод С. Г. Дубовицкой)

Ты разных повстречал Котов,
 Теперь мне думается, что
 Ты их без переводчика
 Понять способен, в общем-то.
 Теперь ты знаешь, что Коты –

Они, совсем как я и ты,
 И люди прочие кругом –
 Различны нравом и умом.
 Вот тот – безумен, этот – здрав,
 В том – добрый, в том – злодейский нрав.
 С тем – проще, с этим – дело швах –
 И место всем им есть в стихах.
 Узнал ты игры их и труд,
 И как их правильно зовут,
 Среду, привычки, стол и дом:
 Так как заговорить с Котом?

Сперва подумай-ка всерьез

О том, что Кот – он ведь не пес.

Псы вроде драку уважают,
 Да больше лают, чем кусают.
 Собаки в целом все-таки –
 Уж скажем прямо – простаки!
 Хоть хинов исключить придется
 И прочих маленьких уродцев.
 Обычный пес при всем при том
 Не против выступить шутом.
 Ему, чем норы показать,
 Уж лучше морду потерять.
 Как приучить его легко!
 Слегка почешешь за ушком,
 Погладишь, лапу теребя –
 И он от счастья вне себя.
 Придет, не дорожа собой,
 На крик любой, на зов любой.

Напомню главное, так вот

Пес – это Пес, КОТ – это КОТ.

С людьми – так правило гласит –
 Пусть первым Кот заговорит.
 Я не согласен, нет, к Котам
 Ты обращаться должен сам.
 Но стоит помнить, что Коты
 Не сразу перейдут на «ты».
 С поклоном шляпу я сниму,
 «О Кот!» – я обращаюсь к нему.
 Однако, если он – сосед,
 И мы знакомы много лет
 (Ко мне он ходит иногда),
 «Ну, здравствуй, Кот!» – скажу тогда.
 Он вроде Джеймс, да не с руки
 Так звать его – мы не близки.

И прежде, чем приличный Кот
 До близкой дружбы снизойдет,
 Сперва уважь его слегка –
 Плесни, допустим, молока.
 И позволяет этикет
 Икорку, страсбургский паштет,
 Сойдет и рябчик, и лосось –
 У каждого свой вкус, небось.
 (Вот я Кота, к примеру, знаю,
 Что кролика лишь уважает.
 Откушав, лапы ну лизать –
 Чтоб соусу не пропадать).
 Итак, имеет право Кот
 На уважение и почет.
 Дается цель не без труда –
 По ИМЕНИ назвать Кота.
 И значит, так тому и быть,
 С Котом лишь так и говорить.

КАК ОБРАТИТЬСЯ К КОТУ

(Перевод Андрея Сергеева)

После сказанных выше слов
 О разнообразных видах котов
 Вы в состояние хотя бы чуть-чуть
 Понять непростую кошачью суть.
 Узнали ваши сердца и умы,
 Что эти звери совсем как мы,
 Совсем как люди, а потому
 Обо всех не судят по одному,
 Ибо кто-то хороший, а кто-то плохой,
 Кто-то добрый, а кто-то злой,
 Кто дарит радость, кто сеет страх
 (Все это я изложил в стихах).
 Короче, их жизнь вам почти ясна
 И что-то известно про имена,
 Повадки, мудрость и суету, –
 Но:
 Как вы обратитесь к коту?
 Чтоб упростить непростой вопрос,
 Подскажу вам: КОТ ЭТО НЕ ПЕС.
 Псы делают вид, что нрав их крут,
 Но скорее облают, чем куснут.
 И, против истины не греша,
 Я открою вам: пес – простая душа.

(Всякий пес, но только не пек,
 Который в доме сидит весь век).
 Обыкновенный уличный пес,
 Как правило, не задирает нос
 И ни на кого не глядит свысока,
 А напротив, склонен валять дурака.
 И проще простого его обмануть –
 Стоит под мордой его щекотнуть,
 Взять за лапу, хребет поершить,
 И он запрыгает во всю прыть.
 Беспечный простак, он уже готов
 Примчаться на первый посвист и зов.

И снова напомнить настал черед:
 Пес – это пес, а КОТ – ЭТО КОТ.

Умники присоветуют вам
 Ждать, чтобы кот вас заметил сам.
 На деле же правила таковы:
 Первым должны поклониться вы
 (С почтеньем – в отличие от собак,
 Он панибратства лютейший враг).
 Я шляпу всегда сниму наперед
 И с поклоном приветствую: МЯУ КОТ!
 Но если этот кот – мой сосед,
 И на протяжении многих лет
 Он нет-нет да ко мне завернет,
 Я говорю ему: УПСА КОТ!
 Вообще-то, зовут его Джон Базз-Джон,
 Но нам пока далеко до имен.
 И чтоб он не был надменно упрям,
 И чтоб мы с ним перешли к именам
 Как испытанные друзья, –
 Блюдечко сливок поставлю я.
 Может сойти и другой пустячок –
 Икра или страсбургский пирог,
 Рябчик или, допустим, лосось –
 Лишь бы по вкусу ему пришлось.
 (Я знаю кота из далеких мест,
 Он, кроме трески, ничего не ест,
 А наевшись, облизывается в тоске,
 Ибо все мысли его о треске.)

Итак, вы сообразили, что кот
 Подобных знаков вниманья ждет,
 И что исполнится ваша мечта
 ПО ИМЕНИ называть кота.

Теперь, пожалуй, я вас сочту
Подготовленным ОБРАТИТЬСЯ К КОТУ.

Заказ № _____ от « _____ » _____ 200 _____. Тираж _____ экз.
Изд-во СевНТУ