

The Best of Shakespeare Part 1: Lust!

Generell intro	side 1 - 6
Arbeidsoppgaver Twelfth Night	side 7 - 12
Arbeidsoppgaver A Midsummer Night's Dream	side 13 - 19
Arbeidsoppgaver Taming of the Shrew	side 20 - 25
Arbeidsoppgaver Othello	side 26 - 28
Sammendrag av stykkene	side 29 - 41
Scenearvisninger Henry V vs Hedda Gabler	side 42 - 43

Pedagogisk opplegg

I 2016 var det 400 hundre år siden den britiske dramatikeren, poeten, skuespilleren og regissøren William Shakespeare døde. Shakespeares verk er en del av den litterære verdensarven, og stykkene hans blir spilt hver dag og over hele kloden, både i original språkdrakt, i gjendiktning eller i ulike adaptasjoner. Dette er ikke bare fordi mange av hans stykker blir regnet som litterære mesterverk, men også fordi stykkenes tema oppleves som evig aktuelle uansett alder, kultur og religion. De berører allmenngyldige og eksistensielle problemstillinger, og vi kjenner oss igjen i konfliktene og dilemmaene karakterene opplever. Det er også derfor stykkene hans har overlevd i 400 år og i dag regnes som klassikere.

The Norwegian Shakespeare Company feirer jubileet med en forestilling med scener fra noen av Shakespeares beste stykker, de tre komediene Twelfth Night, A Midsummer Night's Dream og The Taming of The Shrew, og tragedien Othello. Scene-utdragene alle går inn i problemstillinger rundt relasjonen mellom mann og kvinne. Vi har gitt forestillingen undertittelen «Lust».

The Norwegian Shakespeare Company spesialiserer seg på å spille Shakespeare på originalspråket for et norsk publikum. Utdragene spilles derfor på engelsk, men scene settes i kontekst på norsk. Forestillingen er laget med tanke på at publikum skal kunne ha glede av den uten spesiell forkunnskap, men litt forberedelser vil gi en enda større forståelse av språk og innhold. I tillegg møter arbeid med dette stoffet flere av målene i studieplanen for engelskfaget, norskfaget og MDD.

Alle stykkene er filmatisert:

- *Twelfth Night or What You Will* av Trevor Nunn, <http://www.imdb.com/title/tt0117991/>
- *A Midsummer Night's Dream* av Michael Hoffmann, http://www.imdb.com/title/tt0140379/?ref=fn_al_tt_1
- *The Taming of the Shrew* av Franco Zeffirelli, http://www.imdb.com/title/tt0061407/?ref=nv_sr_1
- *Othello* av Oliver Parker, <http://www.imdb.com/title/tt0114057/>

Introduksjon til klassen

Under følger en teoretisk og praktisk innføring i Shakespeare, og ved å bruke eksempler fra forestillingen - også til den. Lærer kan plukke og mikse. Oppgaver til hvert stykke er vedlagt. Disse er med ett unntak skrevet på engelsk, utifra faglig relevans.

- Kan dere nevne noen av stykkene Shakespeare skrev?
- Kan dere sitere fra noe fra stykkene hans? (to be or not to be, Oh Romeo, Romeo etc)
- Når levde han?

William Shakespeare levde i England fra 1564 -1616, Renessansen, også kalt den Elisabethanske tiden. Dette var en relativt fredfull tid for England, med stor økonomisk vekst, oppdagelsesreiser, vitenskapelig fremskritt og gode kår for kunst og kultur.

Vi vet lite om hvem Shakespeare egentlig var, det finnes mange teorier. Men de fleste er enige om at Shakespeare er vår tids største dramatiker. Stykkene hans demonstrerer en unik og tidløs innsikt i hva det vil si å være menneske, og hans evne til å fortelle en god historie gjennom dramatiske virkemidler og poetisk språk er enestående.

Shakespeare skal ha skrevet minst 38 teaterstykker, både komedier, tragedier og historiske stykker, i tillegg til en hel del poesi.

Kilder

Det er vanskelig å tro at en mann kan ha skrevet så mange omfattende og komplekse stykker alene... Han «lånte» en del - noen ganger hele monologer og plot, og man tror at han skrev flere av stykkene i samarbeid med andre.

Fordypnings-oppgave

Del klassen inn i mindre grupper og la dem finne kildene og oppsetnings-historikken til ett av de fire stykkene hver og presentere kort for resten av klassen.

Språket

Shakespeare brukte et enormt vokabular, og han skapte over 1700 av de ordene som er vanlige i det engelske språket idag. Mange av uttrykkene han laget til karakterene i stykkene sine er blitt standard-uttrykk i moderne engelsk og har til og med sneket seg inn i det norske språket...

Her er noen eksempler på «Shakespeare-uttrykk».

Kan dere komme på den norske versjonen?

- All that glitters is not gold
- Eat me out of house and home
- It was Greek to me
- love is blind
- naked truth
- to thine own self be true
- what's done is done

The Globe

Shakespeare var selv skuespiller, og ble etterhvert leder for skuespiller-kompaniet «The Kings Men» ved teateret The Globe, som lå i det litt tvilsomme strøket på sørsiden av Themsen i London. Mange har sikkert vært der? South Bank er nå et yndet turistmål. En replika av teatret ligger der idag, og brukes til å spille Shakespeare i sommerhalvåret.

Fordypnings-oppgave

The Globe var formet som en planet, med himmelen som tak og lyskilde. (Shakespeare bruker ofte teatret som en metafor for verden: Google f.eks monologen «All World's a Stage...» fra *As you Like it*, og monologen «Our revels now are ended...» fra *The Tempest*)

Publikum

Det å gå i teater var ikke finkultur. Publikum var alt fra konger og dronninger, til akademikere, sjøfolk og horer - og stykkene hans kunne ta dem med hvor som helst i verden og appellere til alle: komedien *A Midsummer Night's Dream* har filosofiske og mytologiske referanser tilbake til antikken, tidvis vakkert og komplekst språk, tidvis grov og seksuelle humor, romantikk og slossing, og tar for seg problematikk fra det dagligdagse til det universelle.

Scenen

Scenen var en såkalt Apronstage, dvs en scene med en utstikker i midten som skuespillerne kunne gå ut til publikum på - litt som en catwalk. Slik kom de veldig nær dem og kunne snakke direkte til dem. Publikum stod (the groundlings) og satt rundt scenen i 180 grader. Med monologer kunne skuespillerne dermed dele rollens mest intime tanker med dem, og inkludere dem i sine hemmeligheter og baktanker - litt som et close-up på film idag.

De hadde liten eller ingen scenografi, og skuespillerne hadde på seg klær fra samtiden, uavhengig av om handlingen foregikk i Athen, Roma, i et slott eller på et vertshus.

Så de måtte virkelig bruke de virkemidlene de hadde tilgjengelig: seg selv og teksten!

Og med den ganske forklarende teksten kunne skuespillerne på et øyeblikk skape om scenen f.eks til en historisk slagmark og seg selv til konger og prinsesser...

Fordypnings-oppgave

Sammenlign scene-anvisningen i åpningen av Ibsens *Hedda Gabler* (meget detaljert med forventning om at teatret skal lage en replika av en stue) med åpnings-monologen til Henry V hvor koret ber publikum *forestille* seg slagmarken, hestene, kongene, etc. (se vedlegg).

- Man sier at Shakespeare egner seg bedre til filmatisering enn det f.eks Ibsen gjør. Hva kan være grunnen til det?
- Be studentene skrive en kort monolog til et fiktivt teaterstykke, hvor de beskriver hva publikum skal se, inspirert av Henry V - monologen (f.eks en travel skolegård hvor det straks skal foregå en konfrontasjon mellom to gjenger, men teatret har bare 8 skuespillere tilgjengelig og ganske liten plass, kun papp-kulisser etc).

Spillestil

Publikum kom ikke bare for å bli underholdt og opplyst i teatret, folk ville prate, spise og drikke, kjøpe og selge. Skuespillerne måtte fange oppmerksomheten til et støyende publikum, spillestilen var derfor stor, og for vår tids øyne kanskje overdreven. Samtidig har vi grunne til å tro at Shakespeare ønsket en realisme i spillestilen.

Fordypnings-oppgave

1.

Les dette monologen-utdraget fra Hamlet, hvor Hamlet vil oppføre et teaterstykke og instruerer skuespillerne:

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumbshows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it. Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

Hva kan vi lære om hva Shakespeare oppfattet som vanlig hos skuespillere den gangen?
Hvordan ønsker han at skuespillerne skal spille?

2.

Sammenlign disse to fremføringene av Mark Antonys tale til Brutus og de andre konspiratorene etter drapet på den romerske keiseren Julius Caesar fra stykket «Julius Caesar». Mark Antony har fått lov til å holde minnetale for Caesar så lenge han ikke sverter konspiratorene som drepte ham... Legg merke til bruken av uttrykket «honorable man».

Charlton Heston: <https://www.youtube.com/watch?v=0bi1PvXCbr8>

Damian Lewis: <https://www.youtube.com/watch?v=q89MLuLSJgk>

- Hvordan har spillestilen endret seg de siste 40 årene?
- Hva tror dere Mark Antony egentlig tenker om Caesar og om Brutus?
- Forestille dere en kveld på the Globe Theatre for 400 år siden, med et publikum som drikker og roper, kjøper og selger. Hvordan ville skuespilleren formidlet monologen den gangen?

Skuespillerne

Skuespillerne var bare menn, damer fikk ikke lov til å stå på scenen på den tiden.

Unge gutter spilte kvinnerollene, også i Romeo og Juliet...

De måtte kunne synge, danse, slåss med sverd - og ikke minst være raske til å lære tekst! De sjonglerte flere stykker og flere roller samtidig, og samme stykke kunne ikke spilles to dager på rad hvis de skulle trekke publikum og dermed tjene til livets opphold. De hadde kun mulighet til å øve om formiddagen, om ettermiddagen måtte de spille - siden de var avhengige av dagslys. Ikke kunne de printe ut hele stykket i stort opplag heller. Papir var dyrt på den tiden, som hvitt gull! De fikk bare utdelt sine replikker, samt slutten av forrige replikk, såkalt stikkord. De var ikke offisielt noen regissør slik vi har i teatret idag heller. Så hvordan gjorde de det?

Fordypning

Blankvers

Shakespeare la regi inn i teksten, små hint om hvordan han tenkte seg at skuespillerne skulle tolke rollen, hvilke ord som var viktige i setningen, hvor fort replikken skulle sies, og til og med hint om rollens følelsestilstand (fordypning: se Othello).

Shakespeare skriver på vers, såkalt blankvers, men dette er ikke ment som poesi!

En blankverslinje består ti stavelser, og følger en bestemt rytme:

lett-tung, lett-tung, lett tung, lett-tung, lett-tung

Denne rytmen ligger veldig nært den engelske dagligtalen:

- Prøv å si følgende setning på engelsk:

I went down to the store to buy some milk

Legg trykk på de uthevede ordene:

*I **went** down **to** the **store** to **buy** some **milk***

- da snakker du i blankvers!

Legg trykket motsatt: I went **down** to **the** store **to** buy **some** milk

- setningen gir ikke lengre mening og høres...norsk ut!
Norsk ligger nærmer det siste mønstre (troke istedenfor jambe)

Ibsen skriver motsatt av Shakespeare, altså trokeisk:

Bukken stupe bums i bakken

Blankvers-rytmen driver handlingen fremover, og sammen med å bruke forskjellige former for rim, som bokstavrim, blir det lettere å lære.

Shakespeare skriver også på uten vers, altså prosa (se Malvolios monolog).

Blankvers for for heltene og heltinnene, formell tale, de utdannede, overklassen (se Oberons monolog).

Prosa: Arbeiderklassen, skurkene, tjenere og folk i forkledning, som Shakespeares heltinner.

Hamlet som spiller gal. Hjelper publikum med å forstå at de er i forkledning eller ikke helt seg selv.

Prosa har ikke rim og rytme i samme grad, men er ofte fylt av metaforer og bilder.

Engelskundervisning og MDD

In choosing to create a «Best of Shakespeare» performance, The Norwegian Shakespeare Company had a difficult task choosing from all the brilliant plays written by William Shakespeare. To help narrow down our selection, we decided to focus on the theme: *Lust!*

- What does lust mean?
- Can you think of any conflicts or situations related to «Lust»?

In groups of 4-6 students, read the synopsis of the four plays together. The material used in «The Best of Shakespeare Part 1: Lust!» is in **bold** letters.

How do the plays and selected scenes relate to the theme of «Lust»?

In the same groups, decide on a contemporary situation based on one of the storylines in one of the plays. Rehearse and show to the rest of the class. Use your bodies to create the scenography and sound effects, as well as playing the characters.

Twelfth Night

Stykket regnes blant Shakespeares mest populære komedier og inneholder de fleste av de faste elementene i en komedie fra engelsk renessanseteater: adskillelse og gjenforening, kjønns og identitets-forveksling, ubesvart kjærlighet og en handlekraftig tjenestepike.

Sammendrag

I vårt stykke fokuserer vi på intrigen rundt den hovmodige hovmesteren Malvolio og tjenestepiken Maria. Malvolio er forelsket i den sorgtunge hertuginnen Olivia, som selvfølgelig er langt over hans stand. Malvolio er streng og selvrettferdig, og har flere ganger vært hard mot Maria. Maria bestemmer seg for å ta hevn, og skriver et fiktivt kjærlighetsbrev fra Olivia til Malvolio, hvor Olivia liksom erklærer sin hemmelige kjærlighet til ham og oppmuntrer ham til å gjøre kur til seg, bl.a ved å gå i gule strømper med kryssbånd. Olivia tror at Malvolio har gått fra forstanden og lar Maria få stenge ham inne.

Klasse-diskusjon

- Malvolio skremmer vettet av sin herskerinne Olivia når han dukker opp i gule strømper og smiler som en vanvittig. Har du opplevd at noen har forsøkt å passe inn gjennom klær og uttrykk og ikke helt skjønt kodene, og dermed «dummet» seg ut? evt blitt mobbet eller utstøtt?
- På hvilken måte kan vi tolke sosial tilhørighet utifra klær og uttrykk?
- Hva definerer hvem du er og hva kan endre din tilhørighet?
- Malvolio ender opp ydmyket og avvist. Han er en «skurk» som får så stor straff at vi synes synd på ham til slutt. Kan du komme på eksempler fra moderne film og tv som ligner? (f.eks skurkene i «Home Alone»)

Engelsk og MDD

I par, les monologen hvor Malvolio Leser og kommenterer det fiktive brevet fra Olivia høyt for hverandre et par ganger. Bruk gjerne oversettelsen til moderne engelsk under som hjelp (eller bruk Andre Bjerkes oversettelse til norsk). I Shakespeares stykker brukes monologene ofte til å dele karakterens tanker med publikum.

- Prøv å markere i teksten hvor Malvolio snakker til publikum, hvor han Leser brev og hvor han snakker til seg selv.
- Rollen som Malvolio har vært populær blant store komedie-skuespillere i hundrevis av år. Søk på «Malvolio» på nettet og finn bilder av ulike skuespillere ikledd rollen. Inspirert av bildet, skap din egen Malvolio.
 - Til lærer: La studentene bevege seg rundt i rommet, inspirert av bildet de har valgt. Gi dem ett og ett av disse innspillene: tenk på hvordan du går, står, hvilken kroppsdel du leder med, hvis karakteren din var et dyr, hvilket ville han vært? Når han treffer andre i rommet, hvordan hilser han på dem? Hvordan høres stemmen hans ut? Tenk at du har pyntet deg med noe du tror vil imponere alle rundt deg med. Hva er det? Gå rundt i rommet med de andre Malvolioene, og vis deg stolt frem. Hils på andre, slå av en samtale, feks om ubrukelige Maria eller vakre Olivia.
- Gjør deg kjent med første del av monologen (frem til «Soft, here follows prose.»), øv og fremfør i rollen du har skapt.

Norsk, Engelsk, MDD

Skriv et kjærlighetsbrev fra Malvolio til Olivia (norsk eller engelsk), uten å bruke til/fra navn. Samle inn og bland brevene. La alle studentene trekke et brev. I mindre grupper, les brevet høyt for deg selv med ditt lille publikum, og improviser dine replikker når du avbryt deg selv mens du forsøker å finne ut hvem brevet er fra og hvem det er til, og improviser replikkene rundt dine håp og din tvil. Du håper selvfølgelig at det er til deg fra din hemmelige flamme!

MALVOLIO

(has just happened upon the letter on his walk. He picks it up, eager to find a reason to open it, and finds that it is addressed to «M.O.A.I»).

What employment have we here?

By my life, this is my lady's hand, these be her very C's, her U's and her T's and thus makes she her great P's. It is, in contempt of question, her hand.

'To the unknown beloved, this, and my good wishes:'--her very phrases! By your leave, wax.

Soft! and the impressure her Lucrece, with which she uses to seal: 'tis my lady. To whom should this be?

(Reads)

Jove knows I love: But who?

Lips, do not move;

No man must know.

'No man must know.' What follows? the numbers altered! 'No man must know:' if this should be thee, Malvolio?

[Reads]

I may command where I adore;

But silence, like a Lucrece knife,

With bloodless stroke my heart doth gore:

M, O, A, I, doth sway my life.

'M, O, A, I, doth sway my life.' Nay, but first, let me see, let me see, let me see.

'I may command where I adore.' Why, she may command me: I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this: and the end,--what should that alphabetical position portend? If I could make that resemble something in me, --Softly! M, O, A, I,--

"M"—Malvolio. "M"—why, that begins my name.

"M." But then there is no consonancy in the sequel that suffers under probation "A" should follow but "O" does. And then "I" comes behind.

“M.O.A.I.” This simulation is not as the former, and yet to crush this a little, it would bow to me, for every one of these letters are in my name. Soft, here follows prose.
(reads)

*“If this fall into thy hand, revolve. In my stars I am above thee, but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands. Let thy blood and spirit embrace them. And, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants. Let thy tongue tang arguments of state. Put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings and wished to see thee ever cross-gartered. I say, remember. Go to, thou art made, if thou desir'st to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,
The Fortunate Unhappy”*

Daylight and champaign discovers not more. This is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point- devise the very man. I do not now fool myself, to let imagination jade me, for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-gartered, and in this she manifests herself to my love, and with a kind of injunction, drives me to these habits of her liking. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.
(reads)

“Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling. Thy smiles become thee well. Therefore in my presence still smile, dear my sweet, I prithee.”

Jove, I thank thee! I will smile. I will do everything that thou wilt have me.

SPARKnotes oversettelse til moderne engelsk

MALVOLIO

(seeing the letter) What's this?

(picking up the letter) My goodness, this is my lady's handwriting!

These are her C's, her U's and her T's, and that's how she makes her big P's. It's definitely her handwriting, no doubt about it.

(This is an obscene joke: Malvolio unwittingly spells out «cut», Elizabethan slang for vagina, which is what she uses to make her «pees»).

(reads) To my dear beloved who doesn't know I love him, I send you this letter with all my heart"—That's exactly how she talks! Excuse me, sealing wax. *(he breaks the seal)* Wait! This is the stamp my lady seals her letters with—it has a picture of Lucrece on it. This letter is from Olivia. Who is this written to?

(he reads)

God knows I love someone.

But who?

I can't let my lips say his name;

"No man must know."

"No man must know." What comes after that? Look, the meter changes in her poem. "No man must know." What if this someone were you, Malvolio?

(reading)

"I may order the one I love.

But silence, like a knife, cuts open my heart

With strokes that draw no blood.

M.O.A.I. rules my life.

"M.O.A.I. rules my life." Hmm, let me see, let me see, let me see.

"I may command the one I love." Well, she commands me. I'm her servant. She's my boss. Why, anyone can see what this means. There's no ambiguity here. But the end, what do those letters mean? If only I could somehow relate them to me! Hmm. M.O.A.I.—

"M"—Malvolio. "M"—why, that's the first letter in my name.

"M." But then the next letter isn't the same. "A" should be next, but instead "O" comes next. And then the "I" comes next.

M.O.A.I. This code's not as easy to crack as the other one. But if I shake it up a little it'll work, because every one of those letters is in my name. But wait, there's some prose.

(he reads)

*"If this letter falls into your hands, think carefully about what it says. By my birth I rank above you, but don't be afraid of my greatness. Some are born great, some achieve greatness, and some have greatness thrust upon them. Your fate awaits you. Accept it in body and spirit. To get used to the life you'll most likely be leading soon, get rid of your low-class trappings. Show some eagerness for the new upscale lifestyle that's waiting for you. Argue with a relative like a nobleman, and be rude to servants. Talk about politics and affairs of state, and act free and independent. The woman who advises you to do this loves you. Remember the woman who complimented you on your yellow stockings, and said she always wanted to see you with crisscrossing laces going up your legs—remember her. Go ahead. A happy new life is there if you want it. If you don't want it, just keep acting like a lowly servant who's not brave enough to grab the happiness there before him. Goodbye. Signed, she who would be your servant,
The Fortunate Unhappy."*

This is as clear as sunlight in an open field. I'll do it. I'll be vain and proud, I'll read up on politics, I'll insult Sir Toby (Olivia's cousin who Malvolio dislikes), I'll get rid of my lower-class friends, and I'll be the perfect man for her. I know I'm not fooling myself, or letting myself get carried away by my imagination, because every clue points to the fact that Lady Olivia loves me. She did compliment me on my yellow stockings recently, and she said she liked how the crisscross laces looked on my legs. That's her way of saying she loves me. Oh, I thank my lucky stars, I'm so happy. For her I'll be strange and condescending, and I'll put on my yellow stockings and crisscross laces right away. Thank God and my horoscope! Here's a postscript!

(reads)

"You must have figured out who I am. If you love me, let me know by smiling at me. You're so attractive when you smile. Please smile whenever you're near me, my dearest darling."

Dear God, thank you! I'll do everything she wants me to do!

A Midsummer Night's Dream

In an enchanted forest outside Athens, Oberon, the fairy king, and Titania, his queen, are at odds over a young Indian prince given to Titania by the prince's mother; the boy is so beautiful that Oberon wishes to make him his page, but Titania refuses.

Seeking revenge, Oberon sends his naughty servant Puck to find a magical flower, the juice of which can be spread over a sleeping person's eyelids to make that person fall in love with the first thing that he or she sees upon waking. Oberon spreads the juice on the sleeping Titania's eyelids.

When Titania wakes, the first creature she sees is Bottom, a most ridiculous Athenian craftsman, whose head has been mockingly transformed by Puck into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver.

Serious comedy

Shakespeare's plays have many levels, from the crudely comical to the highly philosophical. He takes a serious look at human interaction, man in relation to his environment and to the metaphysical. Within the tragedy there is always an element of comedy, and Shakespeare's comedies often touch upon some very serious subjects. *A Midsummer Night's Dream* is a good example of the latter.

Titania

In the opening of the comedy *A Midsummer Night's Dream*, Titania, Queen of the Fairies, describes how her husband's jealousy is destroying not only their relationship, but nature itself.

The monologue below is not used in our production, but gives the scene we perform more of a back story.

- Read Titania's monologue
- Using a dictionary and try to understand all the words and expressions. If needed, refer the modern version below (by SPARKnotes).
- Look for imagery and metaphors.
- Titania is talking to Oberon. Given the context, what do you think the character wants?

Further studies

- The Elizabethans loved ornamented language, poetry and rhetoric. Sometimes what the character is saying can be interpreted in many ways, making it hard to translate into a different language. Make your own interpretation of what Titania is saying and write a short monologue using modern English (avoid using the SPARKnotes version).
- Perform your monologue in groups of 4-6. Are they different?

MDD

- Using Titania's original monologue, imagine that instead of a lover's tiff, Titania is a politician arguing her political opponent. (Think Hilary Clinton/ Trump, Erna Solberg/Støre etc. Titania doesn't have to be a woman). If there is time, perform to the rest of the class, using someone from the Oberon-group to be your opponent.

Titania's monologue

These are the forgeries of jealousy.
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By pavèd fountain, or by rushy brook,
Or in the beachèd margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.
Therefore the winds, piping to us in vain,
As in revenge, have sucked up from the sea
Contagious fogs, which falling in the land
Have every pelting river made so proud
That they have overborne their continents.
The ox hath therefore stretched his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
The fold stands empty in the drownèd field,
And crows are fatted with the murrain flock.
The nine-men's-morris is filled up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable.
The human mortals want their winter here.
No night is now with hymn or carol blessed.
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set. The spring, the summer,
The childing autumn, angry winter change
Their wonted liveries, and the mazèd world,
By their increase, now knows not which is which.
And this same progeny of evils comes
From our debate, from our dissension.
We are their parents and original.

SPARKnotes oversettelse til moderne engelsk:

TITANIA

These are nothing but jealous lies. Since the beginning of midsummer, my fairies and I haven't been able to meet anywhere to do our dances in the wind without being disturbed by you and your arguments. We haven't been able to meet on a hill or in a valley, in the forest or a meadow, by a pebbly fountain or a rushing stream, or on the beach by the ocean without you disturbing us. And because you interrupt us so that we can't dance for them, the winds have made fogs rise up out of the sea and fall down on the rivers so that the rivers flood, just to get revenge on you. So all the work that oxen and farmers have done in plowing the fields has been for nothing, because the unripe grain has rotted before it was ripe. Sheep pens are empty in the middle of the flooded fields, and the crows get fat from eating the dead bodies of infected sheep. All the fields where people usually play games are filled with mud, and you can't even see the elaborate mazes that people create in the grass, because no one walks in them anymore and they've all grown over. It's not winter here for the human mortals, so they're not protected by the holy hymns and carols that they sing in winter. So the pale, angry moon, who controls the tides, fills the air with diseases. As a consequence of this bad weather and these bad moods the seasons have started to change. Cold frosts spread over the red roses, and the icy winter wears a crown of sweet summer flowers as some sick joke. Spring, summer, fertile autumn and angry winter have all changed places, and now the confused world doesn't know which is which. And this is all because of our argument. We are responsible for this.

Oberon

Shakespeare uses monologues as a way for the characters to share their innermost thoughts and feelings with the audience. A bit like a «close-up».

- Read Oberon's monologue
- Using a dictionary and if needed, the modern version below, try to understand all the words and expressions.
- Oberon is simply describing where he was and what he saw, what the flower does to people, and asking Puck to get it for him (Puck does not appear in our production). This is an example of the richness of Shakespeare's language. The Elizabethans loved ornamented language, poetry and rhetoric. Sometimes what the character is saying can be interpreted in many ways, making it hard to translate into a different language. Make your own interpretation of what Oberon is saying and write a short monologue in modern English (avoid using the SPARKnotes using).
- Perform your monologue in groups of 4-6. How are they different?

MDD

In groups of 4-6, find the different images and actions in the monologue. Create a non-verbal movement piece, being both the animals and the sea etc, or an improvised dance, inspired by those same images. Oberon sitting on the rock by the sea, hearing the mermaid sing and seeing Cupid wounding a flower with one of his arrows and thereby making it magical. Find all the texture and detail in the monologue.

If you like, use Szymanowski: Mythes op. 30 nr.1 as inspiration:

<https://www.youtube.com/watch?v=CFXqkNcueV4>

Oberon

My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the seamaid's music?

Puck

I remember.

Oberon

That very time I saw (but thou couldst not)
Flying between the cold moon and the Earth,
Cupid all armed. A certain aim he took
At a fair vestal thronèd by the west,
And loosed his love shaft smartly from his bow
As it should pierce a hundred thousand hearts.
But I might see young Cupid's fiery shaft
Quenched in the chaste beams of the watery moon,
And the imperial votaress passèd on,
In maiden meditation, fancy-free.
Yet marked I where the bolt of Cupid fell.
It fell upon a little western flower,
Before milk-white, now purple with love's wound.
And maidens call it "love-in-idleness."
Fetch me that flower. The herb I showed thee once.
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.

SPARKnotes oversettelse til moderne engelsk:

OBERON

My dear Puck, come here. You remember the time when I was sitting on a cliff, and I heard a mermaid sitting on a dolphin's back sing such a sweet and harmonious song that it calmed the stormy sea and made stars shoot out of the sky so they could hear her better?

Puck: Yes, I remember.

OBERON

That same night, I saw Cupid flying from the moon to the earth, with all of his arrows ready. (You couldn't see him, but I could.) He took aim at a beautiful young virgin who was sitting on a throne in the western part of the world, and he shot his arrow of love well enough to have pierced a hundred thousand hearts. But I could see that Cupid's fiery arrow was put out by watery, virginal moonbeams, so the royal virgin continued her virginal thoughts without being interrupted by thoughts of love. But I paid attention to where Cupid's arrow fell. It fell on a little western flower, which used to be white as milk but now has turned purple from being wounded by the arrow of love. Young girls call it "love-in-idleness." Bring me that flower. I showed it to you once. If its juice is put on someone's eyelids while they're asleep, that person will fall in love with the next living creature he or she sees. Bring me this plant, and get back here before the sea monster has time to swim three miles.

The Taming of The Shrew

Bianca, a beautiful, mild young woman has many suitors, but her father has declared that no one may court her until her older sister, the vicious, ill-tempered Katherine, is married first.

The Katherine problem is solved for Bianca's suitors when a friend of theirs, Petruchio, a brash young man from Verona, arrives in Padua to find a wife. He intends to marry a rich woman, and does not care what she is like as long as she will bring him a fortune. He agrees to marry Katherine sight unseen.

Katherine and Petruchio are eventually married, and after endless trials and tribulation, Katherine the Shrew is seemingly tamed.

Suggestions for class work

We will show you the scene where Petruchio goes to Katherine's house to meet her, and they have a tremendous duel of words. As Katherine insults Petruchio repeatedly, Petruchio tells her that he will marry her whether she agrees or not.

1. Read the play synopsis or the short scene synopsis together.
2. Discuss the meaning of the title of the play.
3. How might the play relate to the theme «lust»?

Read the scene between Katherine and Petruchio in couples (below):

4. Try to understand the meaning of the words and look for one of Shakespeare's favorite devices: Wordplay.
Example: Petruchio plays on the abbreviation of Katherine's name, Kate, also being understood as «cat».
5. Having read the scene, what might be the theme of the scene?
6. Katherine is described in many derogatory terms by Petruchio, including being «a shrew». What do you think about her? What sort of woman would she be if she was our contemporary?
7. The battle of the sexes has a long history as a theme in comedy. Find examples of bantering couples from modern movies or TV situational comedies.
8. Katherine has no choice in who she wants to marry. What do you think the understanding of the duties and role of a husband and wife in Elizabethan England?

Share your thoughts and findings in bigger groups or with the whole class.

9. Returning to your couples, plan and rehearse an improvisation based on the scene, but placed in a modern context.

Further studies

Arranged marriages and the importance of a dowry are characteristic of many societies. Research marriage customs in other times or in other societies for comparison.

Read Katharine's final monolog in the play (below).

What does it mean?

How would it be for a contemporary actress in Norway to deliver this monologue?

How would you do it?

Dialogue

PETRUCHIO

I will attend her here,
And woo her with some spirit when she comes.
Say that she rail; why then I'll tell her plain
She sings as sweetly as a nightingale:
Say that she frown, I'll say she looks as clear
As morning roses newly wash'd with dew:
Say she be mute and will not speak a word;
Then I'll commend her volubility,
And say she uttereth piercing eloquence:
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week:
If she deny to wed, I'll crave the day
When I shall ask the banns and when be married.
But here she comes; and now, Petruchio, speak.
Enter KATHARINA
Good morrow, Kate; for that's your name, I hear.

KATHARINA

Well have you heard, but something hard of hearing:
They call me Katharina that do talk of me.

PETRUCHIO

You lie, in faith; for you are call'd plain Kate,
And bonny Kate and sometimes Kate the acurst;
But Kate, the prettiest Kate in Christendom
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation;
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHARINA

Moved! in good time: let him that moved you hither
Remove you hence: I knew you at the first
You were a moveable.

PETRUCHIO

Why, what's a moveable?

KATHARINA

A join'd-stool.

PETRUCHIO

Thou hast hit it: come, sit on me.

KATHARINA

Asses are made to bear, and so are you.

PETRUCHIO

Women are made to bear, and so are you.

KATHARINA

No such jade as you, if me you mean.

PETRUCHIO

Alas! good Kate, I will not burden thee;
For, knowing thee to be but young and light--

KATHARINA

Too light for such a swain as you to catch;
And yet as heavy as my weight should be.

PETRUCHIO

Come, come, you wasp; i' faith, you are too angry.

KATHARINA

If I be waspish, best beware my sting.

PETRUCHIO

My remedy is then, to pluck it out.

KATHARINA

Ay, if the fool could find it where it lies,

PETRUCHIO

Who knows not where a wasp does
wear his sting? In his tail.

KATHARINA

In his tongue.

PETRUCHIO

Whose tongue?

KATHARINA

Yours, if you talk of tails: and so farewell.

PETRUCHIO

What, with my tongue in your tail? nay, come again,
Good Kate; I am a gentleman.

KATHARINA

That I'll try.
She strikes him

PETRUCHIO

I swear I'll cuff you, if you strike again.

KATHARINA

So may you lose your arms:
If you strike me, you are no gentleman;
And if no gentleman, why then no arms.

PETRUCHIO

A herald, Kate? O, put me in thy books!

KATHARINA

What is your crest? a coxcomb?

PETRUCHIO

A combless cock, so Kate will be my hen.

KATHARINA

No cock of mine; you crow too like a craven.

PETRUCHIO

Nay, come, Kate, come; you must not look so sour.

KATHARINA

It is my fashion, when I see a crab.

PETRUCHIO

Why, here's no crab; and therefore look not sour.

KATHARINA

There is, there is.

PETRUCHIO

Then show it me.

KATHARINA

Had I a glass, I would.

PETRUCHIO

What, you mean my face?

KATHARINA

Well aim'd of such a young one.

PETRUCHIO

Now, by Saint George, I am too young for you.

KATHARINA

Yet you are wither'd.

PETRUCHIO

'Tis with cares.

KATHARINA

I care not.

PETRUCHIO

Nay, hear you, Kate: in sooth you scape not so.

KATHARINA

I chafe you, if I tarry: let me go.

PETRUCHIO

No, not a whit: I find you passing gentle.

'Twas told me you were rough and coy and sullen,

And now I find report a very liar;

For thou art pleasant, gamesome, passing courteous,

But slow in speech, yet sweet as spring-time flowers:

Thou canst not frown, thou canst not look askance,

Nor bite the lip, as angry wenches will.

KATHARINA

Where did you study all this goodly speech?

PETRUCHIO

It is extempore, from my mother-wit.

KATHARINA

A witty mother! witless else her son.

PETRUCHIO

Am I not wise?

KATHARINA

Yes; keep you warm.

PETRUCHIO

Marry, so I mean, sweet Katharina, in thy bed:

And therefore, setting all this chat aside,

Thus in plain terms: your father hath consented

That you shall be my wife; your dowry 'greed on;

And, Will you, nill you, I will marry you.

Now, Kate, I am a husband for your turn;

For, by this light, whereby I see thy beauty,

Thy beauty, that doth make me like thee well,

Thou must be married to no man but me;

For I am he am born to tame you Kate,

And bring you from a wild Kate to a Kate

Conformable as other household Kates.

Here comes your father: never make denial;

I must and will have Katharina to my wife.

Monologue

KATE:

Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign; one that cares for thee
And for thy maintenance; commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou li'st warm at home, secure and safe;
And craves no other tribute at thy hands
But love, fair looks, and true obedience--
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth to her husband;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy, and sway,
Where they are bound to serve, love, and obey.
Why are our bodies soft and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worms,
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown.
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot,
In token of which duty, if he please,
My hand is ready, may it do him ease.

OTHELLO

Generalen Othello, en mørkhudet maurer i et hvitt Venezia, har mange fiender. Blant annet fordi han i all hemmelighet har giftet seg med den adelige Desdemona uten hennes fars tillatelse, fordi han har fått en høy stilling i hæren og fordi han er annerledes. Iago hater ham fordi Othello har gitt stillingen som sin nestkommanderende til Cassio og ikke til ham selv. De drar alle ut på militært oppdrag til Kypros. Der lurер Iago Othello til å tro at Desdemona bedrar ham med hans nestkommanderende, Cassio. Som falskt bevis har Iago klart å få tak i et tørkle som Othello gav Desdemona, og lurt Cassio til å bruke det. Othello ser dette, og overhører også Cassio snakke om sin kjærlighet til en annen kvinne, han tror Cassio mener Desdemona. I tillegg får han plutselig ordre om å vende tilbake til Venezia og at Cassio skal overta hans stilling. Rasende går han til Desdemona og beskylder henne for å være en hore. Samtalen som følger får fatale konsekvenser for dem begge.

Les sammendrag av stykket og/eller scene-synopsis over.

- Hvilke tematikker berører Shakespeare i dette stykket?
- Har disse noen relevans for oss idag?
- Othello er maurer og mørkhudet, hvem var Maurerne?
- Hvordan var situasjonen for mørkhudede på Shakespeares tid?
- Kan dere trekke noen paralleller fra den gangen til Norge idag?
- Kan dere nevne filmer, serier eller litteratur med lignende plot eller tematikk fra vår samtid? (sjalusi, fremmedgjøring, fordommer, rasisme)

Shakespeare bruker *monolog* som et virkemiddel hvor karakteren kan dele sine planer, sine innerste tanker og følelser med publikum, litt som et «close-up» i film i dag.

Les Othellos monolog (under)

- Forsøk å forstå all ord og betydninger ved hjelp av ordbok (og den moderne oversettelsen under som nødløsning).
- Hva tror du Othello ønsker å oppnå med denne monologen?
- Hva tror du Shakespeare ønsker at publikum skal tenke?

Fordypning

- Finn og tolk de ulike bildene og metaforene i teksten, f.eks bruken av «light».
- Shakespeare bruker historier og referanser til greske og romerske myter i sine bilder. Her er et eksempel i at Othello bruker uttrykket «Promethean heat». Hva mener han med det? Hvilket ord eller uttrykk kunne han brukt isteden? Hvem var Promethues og hva var hans historie? Er den relevant i denne sammenhengen?
- Skriv din egen monolog, inspirert av Othellos monolog.
- Shakespeare skriver i hovedsak på blankvers. Det vil si at hver linje har ti uttalte stavelser. Hvis han bryter med denne rytmen er det for å fortelle noe om karakterens sinnstilstand, en måte å hjelpe skuespilleren med sin rolletolkning. Skuespilleren må selv finne ut hvorfor karakteren «kommer ut av rytme». Her er linjer som bryter med rytmen markert i *italics*. Hva sier det om følelsene og tankene til Othello der han snakker regelbundet blankvers og der han der han bryter rytmen?

Othello

**It is the cause, it is the cause, my soul.
Let me not name it to you, you chaste stars,
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light.
If I quench thee, thou flaming minister,
I can again thy former light restore
*Should I repent me. But once put out thy light,
Thou cunning'st pattern of excelling nature,*
I know not where is that Promethean heat
That can thy light relume. When I have plucked thy rose
I cannot give it vital growth again,
It must needs wither. I'll smell thee on the tree.
Oh, balmy breath, that dost almost persuade
Justice to break her sword! One more, one more.
*Be thus when thou art dead and I will kill thee
And love thee after. (kissing her) One more, and that's the last.*
So sweet was ne'er so fatal. I must weep,
*But they are cruel tears. This sorrow's heavenly,
It strikes where it doth love. She wakes.***

SPARKnotes oversettelse til moderne engelsk

I have to do it, I have to do it. I have to keep my reason in mind. I won't say out loud what my reason is, but I have to do it. But I won't shed any of her blood or scar that beautiful skin, whiter than snow and smooth as the finest marble. But she's got to die, or she'll cheat on other men. Put out the light of the candle, and then put out the light of her heart. If I extinguish the candle, I can light it again if I regret it. But once I kill you, you beautiful, fake woman, I do not know the magic that could bring you back. When I've plucked this rose, I can't make it grow again; it will have no choice but to wither and die. Let me smell you while you're still on the tree. (he kisses her) Oh, that sweet breath almost convinces me not to kill you and carry out justice. One more, one more kiss. If you're this beautiful when you're dead, I'll kill you and then love you afterward. (kissing her) One more, and this is the last. Such a sweet kiss was never so deadly. I have to cry, but I have to be cruel too. I'm acting like God in the Old Testament—I have to punish the one I love. She's waking up.

Sammendrag

I *The Best of Shakespeare Part 1 Lust!* viser vi utdrag fra fire av Shakespeares stykker. Shakespeare stykker har mange karakterer og ofte flere parallelle intriger. Vi konsentrerer oss om kun en intrige i hvert stykke, det vil derfor ikke være nødvendig å sette seg inn i hele historien. For engelskfaget kan det likevel være interessant å lese historiene sammen, de følger derfor her på engelsk. Informasjon av spesiell relevanse for vår forestilling er uthevet.

Twelfth Night

In the kingdom of Illyria, a nobleman named Orsino lies around listening to music, pining away for the love of Lady Olivia. He cannot have her because she is in mourning for her dead brother and refuses to entertain any proposals of marriage. Meanwhile, off the coast, a storm has caused a terrible shipwreck. A young, aristocratic-born woman named Viola is swept onto the Illyrian shore. Finding herself alone in a strange land, she assumes that her twin brother, Sebastian, has been drowned in the wreck, and tries to figure out what sort of work she can do. A friendly sea captain tells her about Orsino's courtship of Olivia, and Viola says that she wishes she could go to work in Olivia's home. But since Lady Olivia refuses to talk with any strangers, Viola decides that she cannot look for work with her. Instead, she decides to disguise herself as a man, taking on the name of Cesario, and goes to work in the household of Duke Orsino.

Viola (disguised as Cesario) quickly becomes a favorite of Orsino, who makes Cesario his page. Viola finds herself falling in love with Orsino—a difficult love to pursue, as Orsino believes her to be a man. But when Orsino sends Cesario to deliver Orsino's love messages to the disdainful Olivia, Olivia herself falls for the beautiful young Cesario, believing her to be a man. The love triangle is complete: Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario—and everyone is miserable.

Meanwhile, we meet the other members of Olivia's household: her rowdy drunkard of an uncle, Sir Toby; his foolish friend, Sir Andrew Aguecheek, who is trying in his hopeless way to court Olivia; **Olivia's witty and pretty waiting-gentlewoman, Maria; Feste, the clever clown of the house; and Malvolio, the dour, prudish steward of Olivia's household.** When Sir Toby and the others take offense at Malvolio's constant efforts to spoil their fun, Maria engineers a practical joke to make Malvolio think that Olivia is in love with him. She forges a letter, supposedly from Olivia, addressed to her beloved (whose name is signified by the letters M.O.A.I.), telling him that if he wants to earn her favor, he should dress in yellow stockings and crossed garters, act haughtily, smile constantly, and refuse to explain himself to anyone. Malvolio finds the letter, assumes that it is addressed to him, and, filled with dreams of marrying Olivia and becoming noble himself, happily follows its commands. He behaves so strangely that Olivia comes to think that he is mad.

Meanwhile, Sebastian, who is still alive after all but believes his sister Viola to be dead, arrives in Illyria along with his friend and protector, Antonio. Antonio has cared for Sebastian since the shipwreck and is passionately (and perhaps sexually) attached to the young man—so much so that he follows him to Orsino's domain, in spite of the fact that he and Orsino are old enemies.

Sir Andrew, observing Olivia's attraction to Cesario (still Viola in disguise), challenges Cesario to a duel. Sir Toby, who sees the prospective duel as entertaining fun, eggs Sir Andrew on. However, when Sebastian—who looks just like the disguised Viola—appears on the scene, Sir Andrew and Sir Toby end up coming to blows with Sebastian, thinking that he is Cesario.

Olivia enters amid the confusion. Encountering Sebastian and thinking that he is Cesario, she asks him to marry her. He is baffled, since he has never seen her before. He sees, however, that she is wealthy and beautiful, and he is therefore more than willing to go along with her. Meanwhile, Antonio has been arrested by Orsino's officers and now begs Cesario for help, mistaking him for Sebastian. Viola denies knowing Antonio, and Antonio is dragged off, crying

out that Sebastian has betrayed him. Suddenly, Viola has newfound hope that her brother may be alive.

Malvolio's supposed madness has allowed the gleeful Maria, Toby, and the rest to lock Malvolio into a small, dark room for his treatment, and they torment him at will. Feste dresses up as "Sir Topas," a priest, and pretends to examine Malvolio, declaring him definitely insane in spite of his protests. However, Sir Toby begins to think better of the joke, and they allow Malvolio to send a letter to Olivia, in which he asks to be released.

Eventually, Viola (still disguised as Cesario) and Orsino make their way to Olivia's house, where Olivia welcomes Cesario as her new husband, thinking him to be Sebastian, whom she has just married. Orsino is furious, but then Sebastian himself appears on the scene, and all is revealed. The siblings are joyfully reunited, and Orsino realizes that he loves Viola, now that he knows she is a woman, and asks her to marry him. We discover that Sir Toby and Maria have also been married privately. **Finally, someone remembers Malvolio and lets him out of the dark room. The trick is revealed in full, and the embittered Malvolio storms off, leaving the happy couples to their celebration.**

A Midsummer Night's Dream - Plot summary

Theseus, duke of Athens, is preparing for his marriage to Hippolyta, queen of the Amazons, with a four-day festival of pomp and entertainment. He commissions his Master of the Revels, Philostrate, to find suitable amusements for the occasion. Egeus, an Athenian nobleman, marches into Theseus's court with his daughter, Hermia, and two young men, Demetrius and Lysander. Egeus wishes Hermia to marry Demetrius (who loves Hermia), but Hermia is in love with Lysander and refuses to comply. Egeus asks for the full penalty of law to fall on Hermia's head if she flouts her father's will. Theseus gives Hermia until his wedding to consider her options, warning her that disobeying her father's wishes could result in her being sent to a convent or even executed.

Nonetheless, Hermia and Lysander plan to escape Athens the following night and marry in the house of Lysander's aunt, some seven leagues distant from the city. They make their intentions known to Hermia's friend Helena, who was once engaged to Demetrius and still loves him even though he jilted her after meeting Hermia. Hoping to regain his love, Helena tells Demetrius of the elopement that Hermia and Lysander have planned. At the appointed time, Demetrius stalks into the woods after his intended bride and her lover; Helena follows behind him.

In these same woods are two very different groups of characters. The first is a band of fairies, including Oberon, the fairy king, and Titania, his queen, who has recently returned from India to bless the marriage of Theseus and Hippolyta. The second is a band of Athenian craftsmen rehearsing a play that they hope to perform for the duke and his bride. Oberon and Titania are at odds over a young Indian prince given to Titania by the prince's mother; the boy is so beautiful that Oberon wishes to make him his page, but Titania refuses.

Seeking revenge, Oberon sends his merry servant, Puck, to acquire a magical flower, the juice of which can be spread over a sleeping person's eyelids to make that person fall in love with the first thing he or she sees upon waking. Puck obtains the flower, and Oberon tells him of his plan to spread its juice on the sleeping Titania's eyelids. Having seen Demetrius act cruelly toward Helena, he orders Puck to spread some of the juice on the eyelids of the young Athenian man.

Puck encounters Lysander and Hermia; thinking that Lysander is the Athenian of whom Oberon spoke, Puck afflicts him with the love potion. Lysander happens to see Helena upon awaking and falls deeply in love with her, abandoning Hermia.

As the night progresses and Puck attempts to undo his mistake, both Lysander and Demetrius end up in love with Helena, who believes that they are mocking her. Hermia becomes so jealous that she tries to challenge Helena to a fight. Demetrius and Lysander nearly do fight over Helena's love, but Puck confuses them by mimicking their voices, leading them apart until they are lost separately in the forest.

When Titania wakes, the first creature she sees is Bottom, the most ridiculous of the Athenian craftsmen, whose head Puck has mockingly transformed into that of an ass. Titania passes a ludicrous interlude doting on the ass-headed weaver. Eventually, Oberon obtains the Indian boy, Puck spreads the love potion on Lysander's eyelids, and by morning all is well. Theseus and Hippolyta discover the sleeping lovers in the forest and take them back to Athens to be married—Demetrius now loves Helena, and Lysander now loves Hermia.

After the group wedding, the lovers watch Bottom and his fellow craftsmen perform their play, a fumbling, hilarious version of the story of Pyramus and Thisbe. When the play is completed, the lovers go to bed; the fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only Puck remains, to ask the audience for its forgiveness and

approval and to urge it to remember the play as though it had all been a dream.

The Taming of the Shrew - Plot summary

In the English countryside, a poor tinker named Christopher Sly becomes the target of a prank by a local lord. Finding Sly drunk out of his wits in front of an alehouse, the lord has his men take Sly to his manor, dress him in his finery, and treat him as a lord. When Sly recovers, the men tell him that he is a lord and that he only believes himself to be a tinker because he has been insane for the past several years. Waking in the lord's bed, Sly at first refuses to accept the men's story, but when he hears of his "wife," a pageboy dressed in women's clothing, he readily agrees that he is the lord they purport him to be. Sly wants to be left alone with his wife, but the servants tell him that a troupe of actors has arrived to present a play for him. The play that Sly watches makes up the main story of *The Taming of the Shrew*.

In the Italian city of Padua, a rich young man named Lucentio arrives with his servants, Tranio and Biondello, to attend the local university. Lucentio is excited to begin his studies, but his priorities change when he sees **Bianca, a beautiful, mild young woman with whom Lucentio instantly falls in love.** **There are two problems: first, Bianca already has two suitors, Gremio and Hortensio; second, Bianca's father, a wealthy old man named Baptista Minola, has declared that no one may court Bianca until first her older sister, the vicious, ill-tempered Katherine, is married.**

Lucentio decides to overcome this problem by disguising himself as Bianca's Latin tutor to gain an excuse to be in her company. Hortensio disguises himself as her music teacher for the same reason. While Lucentio pretends to be Bianca's tutor, Tranio dresses up as Lucentio and begins to confer with Baptista about the possibility of marrying his daughter.

The Katherine problem is solved for Bianca's suitors when Hortensio's friend Petruchio, a brash young man from Verona, arrives in Padua to find a wife. He intends to marry a rich woman, and does not care what she is like as long as she will bring him a fortune. He agrees to marry Katherine sight unseen. The next day, he goes to Baptista's house to meet her, and they have a tremendous duel of words. As Katherine insults Petruchio repeatedly, Petruchio tells her that he will marry her whether she agrees or not.

He tells Baptista, falsely, that Katherine has consented to marry him on Sunday. Hearing this claim, Katherine is strangely silent, and the wedding is set.

On Sunday, Petruchio is late to his own wedding, leaving Katherine to fear she will become an old maid. When Petruchio arrives, he is dressed in a ridiculous outfit and rides on a broken-down horse. After the wedding, Petruchio forces Katherine to leave for his country house before the feast, telling all in earshot that she is now his property and that he may do with her as he pleases. Once they reach his country house, Petruchio continues the process of "taming" Katherine by keeping her from eating or sleeping for several days—he pretends that he loves her so much he cannot allow her to eat his inferior food or to sleep in his poorly made bed.

In Padua, Lucentio wins Bianca's heart by wooing her with a Latin translation that declares his love. Hortensio makes the same attempt with a music lesson, but Bianca loves Lucentio, and Hortensio resolves to marry a wealthy widow. Tranio secures Baptista's approval for Lucentio to marry Bianca by proposing a huge sum of money to lavish on her. Baptista agrees but says that he must have this sum confirmed by Lucentio's father before the marriage can take place. Tranio and Lucentio, still in their respective disguises, feel there is nothing left to do but find an old man to play the role of Lucentio's father. Tranio enlists the help of an old pedant, or schoolmaster, but as the pedant speaks to Baptista, Lucentio and Bianca decide to circumvent the complex situation by eloping.

Katherine and Petruchio soon return to Padua to visit Baptista. On the way, Petruchio forces Katherine to say that the sun is the moon and that an old man is really a beautiful young maiden. Since Katherine's willfulness is dissipating, she agrees that all is as her husband says. On the road, the couple meets Lucentio's father, Vincentio, who is on his way to Padua to see his son. In Padua, Vincentio is shocked to find Tranio masquerading as Lucentio. At last, Bianca and Lucentio arrive to spread the news of their marriage. Both Vincentio and Baptista finally agree to the marriage.

At the banquet following Hortensio's wedding to the widow, the other characters are shocked to see that Katherine seems to have been "tamed" —she obeys everything that Petruchio says and gives a long speech advocating the loyalty of wives to their husbands. When the three new husbands stage a contest to see which of their wives will obey first when summoned, everyone expects Lucentio to win. Bianca, however, sends a message back refusing to obey, while Katherine comes immediately. The others acknowledge that Petruchio has won an astonishing victory, and the happy Katherine and Petruchio leave the banquet to go to bed.

Othello - Plot summary

Othello begins on a street in Venice, in the midst of an argument between Roderigo, a rich man, and Iago. Roderigo has been paying Iago to help him in his suit to Desdemona. But Roderigo has just learned that Desdemona has married Othello, a general whom Iago begrudgingly serves as ensign. **Iago says he hates Othello, who recently passed him over for the position of lieutenant in favor of the inexperienced soldier Michael Cassio.**

Unseen, Iago and Roderigo cry out to Brabantio that his daughter Desdemona has been stolen by and married to Othello, the Moor. Brabantio finds that his daughter is indeed missing, and he gathers some officers to find Othello. Not wanting his hatred of Othello to be known, Iago leaves Roderigo and hurries back to Othello before Brabantio sees him.

At Othello's lodgings, Cassio arrives with an urgent message from the duke: Othello's help is needed in the matter of the imminent Turkish invasion of Cyprus. Not long afterward, Brabantio arrives with Roderigo and others, and accuses Othello of stealing his daughter by witchcraft. When he finds out that Othello is on his way to speak with the duke, -Brabantio decides to go along and accuse Othello before the assembled senate.

Brabantio's plan backfires. The duke and senate are very sympathetic toward Othello. Given a chance to speak for himself, Othello explains that he wooed and won Desdemona not by witchcraft but with the stories of his adventures in travel and war. The duke finds Othello's explanation convincing, and Desdemona herself enters at this point to defend her choice in marriage and to announce to her father that her allegiance is now to her husband. Brabantio is frustrated, but acquiesces and allows the senate meeting to

resume. The duke says that Othello must go to Cyprus to aid in the defense against the Turks, who are headed for the island. Desdemona insists that she accompany her husband on his trip, and preparations are made for them to depart that night.

In Cyprus the following day, two gentlemen stand on the shore with Montano, the governor of Cyprus. A third gentleman arrives and reports that the Turkish fleet has been wrecked in a storm at sea. Cassio, whose ship did not suffer the same fate, arrives soon after, followed by a second ship carrying Iago, Roderigo, Desdemona, and Emilia, Iago's wife. Once they have landed, Othello's ship is sighted, and the group goes to the harbor. **As they wait for Othello, Cassio greets Desdemona by clasping her hand. Watching them, Iago tells the audience that he will use "as little a web as this" hand-holding to ensnare Cassio.**

Othello arrives, greets his wife, and announces that there will be reveling that evening to celebrate Cyprus's safety from the Turks. Once everyone has left, Roderigo complains to Iago that he has no chance of breaking up Othello's marriage. Iago assures Roderigo that as soon as Desdemona's "blood is made dull with the act of sport," she will lose interest in Othello and seek sexual satisfaction elsewhere. However, Iago warns that "elsewhere" will likely be with Cassio. Iago counsels Roderigo that he should cast Cassio into disgrace by starting a fight with Cassio at the evening's revels. In a soliloquy, Iago explains to the audience that eliminating Cassio is the first crucial step in his plan to ruin Othello. That night, Iago gets Cassio drunk and then sends Roderigo to start a fight with him. Apparently provoked by Roderigo, Cassio chases Roderigo across the stage. Governor Montano attempts to hold Cassio down, and Cassio stabs him. Iago sends Roderigo to raise alarm in the town.

The alarm is rung, and Othello, who had left earlier with plans to consummate his marriage, soon arrives to still the commotion. When Othello demands to know who began the fight, Iago feigns reluctance to implicate his "friend" Cassio, but he ultimately tells the whole story. Othello then strips Cassio of his rank of lieutenant. Cassio is extremely upset, and he laments to Iago,

once everyone else has gone, that his reputation has been ruined forever. Iago assures Cassio that he can get back into Othello's good graces by using Desdemona as an intermediary. In a soliloquy, Iago tells us that he will frame Cassio and Desdemona as lovers to make Othello jealous.

In an attempt at reconciliation, Cassio sends some musicians to play beneath Othello's window. Othello, however, sends his clown to tell the musicians to go away. Hoping to arrange a meeting with Desdemona, Cassio asks the clown, a peasant who serves Othello, to send Emilia to him. After the clown departs, Iago passes by and tells Cassio that he will get Othello out of the way so that Cassio can speak privately with Desdemona. Othello, Iago, and a gentleman go to examine some of the town's fortifications.

Desdemona is quite sympathetic to Cassio's request and promises that she will do everything she can to make Othello forgive his former lieutenant. As Cassio is about to leave, Othello and Iago return. Feeling uneasy, Cassio leaves without talking to Othello. Othello inquires whether it was Cassio who just parted from his wife, and Iago, beginning to kindle Othello's fire of jealousy, replies, "No, sure, I cannot think it, / That he would steal away so guilty-like, / Seeing your coming".

Othello becomes upset and moody, and Iago furthers his goal of removing both Cassio and Othello by suggesting that Cassio and Desdemona are involved in an affair. Desdemona's entreaties to Othello to reinstate Cassio as lieutenant add to Othello's almost immediate conviction that his wife is unfaithful. After Othello's conversation with Iago, Desdemona comes to call Othello to supper and finds him feeling unwell. She offers him her handkerchief to wrap around his head, but he finds it to be "[t]oo little" and lets it drop to the floor. Desdemona and Othello go to dinner, and Emilia picks up the handkerchief, mentioning to the audience that Iago has always wanted her to steal it for him.

Iago is ecstatic when Emilia gives him the handkerchief, which he plants in Cassio's room as "evidence" of his affair with Desdemona.

When Othello demands "ocular proof" that his wife is unfaithful, Iago says that he has seen Cassio "wipe his beard" with Desdemona's handkerchief—the

first gift Othello ever gave her. Othello vows to take vengeance on his wife and on Cassio, and Iago vows that he will help him. When Othello sees Desdemona later that evening, he demands the handkerchief of her, but she tells him that she does not have it with her and attempts to change the subject by continuing her suit on Cassio's behalf. This drives Othello into a further rage, and he storms out. Later, Cassio comes onstage, wondering about the handkerchief he has just found in his chamber. He is greeted by Bianca, a prostitute, whom he asks to take the handkerchief and copy its embroidery for him.

Through Iago's machinations, Othello becomes so consumed by jealousy that he falls into a trance and has a fit of epilepsy. As he writhes on the ground, Cassio comes by, and Iago tells him to come back in a few minutes to talk. Once Othello recovers, Iago tells him of the meeting he has planned with Cassio. He instructs Othello to hide nearby and watch as Iago extracts from Cassio the story of his affair with Desdemona. While Othello stands out of earshot, Iago pumps Cassio for information about Bianca, causing Cassio to laugh and confirm Othello's suspicions. Bianca herself then enters with Desdemona's handkerchief, reprimanding Cassio for making her copy out the embroidery of a love token given to him by another woman. When Desdemona enters with Lodovico and Lodovico subsequently gives Othello a letter from Venice calling him home and instating Cassio as his replacement, Othello goes over the edge, striking Desdemona and then storming out.

That night, Othello accuses Desdemona of being a whore. He ignores her protestations, seconded by Emilia, that she is innocent. Iago assures Desdemona that Othello is simply upset about matters of state. Later that night, however, Othello ominously tells Desdemona to wait for him in bed and to send Emilia away. Meanwhile, Iago assures the still-complaining Roderigo that everything is going as planned: in order to prevent Desdemona and Othello from leaving, Roderigo must kill Cassio. Then he will have a clear avenue to his love.

Iago instructs Roderigo to ambush Cassio, but Roderigo misses his mark and Cassio wounds him instead. Iago wounds Cassio and runs away. When Othello hears Cassio's cry, he assumes that Iago has killed Cassio as he said he would. Lodovico and Graziano enter to see what the commotion is about. Iago enters shortly thereafter and flies into a pretend rage as he "discovers" Cassio's assailant Roderigo, whom he murders. Cassio is taken to have his wound dressed.

Meanwhile, Othello stands over his sleeping wife in their bedchamber, preparing to kill her. Desdemona wakes and attempts to plead with Othello. She asserts her innocence, but Othello smothers her. Emilia enters with the news that Roderigo is dead. Othello asks if Cassio is dead too and is mortified when Emilia says he is not. After crying out that she has been murdered, Desdemona changes her story before she dies, claiming that she has committed suicide. Emilia asks Othello what happened, and Othello tells her that he has killed Desdemona for her infidelity, which Iago brought to his attention.

Montano, Graziano, and Iago come into the room. Iago attempts to silence Emilia, who realizes what Iago has done. At first, Othello insists that Iago has told the truth, citing the handkerchief as evidence. Once Emilia tells him how she found the handkerchief and gave it to Iago, Othello is crushed and begins to weep. He tries to kill Iago but is disarmed. Iago kills Emilia and flees, but he is caught by Lodovico and Montano, who return holding Iago captive. They also bring Cassio, who is now in a chair because of his wound. Othello wounds Iago and is disarmed. Lodovico tells Othello that he must come with them back to Venice to be tried. Othello makes a speech about how he would like to be remembered, then kills himself with a sword he had hidden on his person. The play closes with a speech by Lodovico. He gives Othello's house and goods to Graziano and orders that Iago be executed.

PROLOGUE Henry V

Chorus

O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword and fire Crouch for employment. But pardon, and
gentles all, The flat unraised spirits that have dared

On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide on man,
And make imaginary puissance;
Think when we talk of horses, that you see them Printing their proud hoofs i' the receiving earth;
For 'tis your thoughts that now must deck our kings, Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who prologue-like your humble patience pray, Gently to hear, kindly to judge, our play.

Moderne engelsk

CHORUS

If only we had divine inspiration, our play might rise to the highest level of imagination. If we had a stage as big as a kingdom, real kings and queens to act the part of kings and queens, and royalty to also witness the glorious spectacle, then it would be as it really was. Then valiant King Harry would resemble the god of war, as he did in life, and famine, sword, and fire would sit like dogs at his feet, waiting to be unleashed.

But, ladies and gentlemen, since that's not the case, you must forgive us plain, ordinary men who dare to act out so great a story on this humble stage. Can this theater seem to contain the sweeping fields of France? Could we even squeeze into this little theater the helmets that looked so frightening at Agincourt? Hardly! But, pardon us, because just as a few strokes of a pen, a few zeros, can signify a huge number, we, who are zeros in this great story, can work on your imagination. Pretend that within the confines of this theater sit two great kingdoms divided by a narrow but perilous ocean. Let your thoughts make up for our imperfections. Divide each man into a thousand, and there you will have an imaginary army. Imagine, when we talk of horses, that you see them planting their proud hooves in the soft earth. Because now it is your thoughts that must dress up our kings and transport them from place to place. Your thoughts must leap over huge spans of time, turning the events of many years into the space of a few hours. To that end, consider me a sort of chorus, here to help tell the story. And, as the speaker of any prologue should, I ask you to hear our play courteously and to judge it kindly.

Hedda Gabler

(Et rummeligt, smukt og smagfuldt udstyret selskabsværelse, dekoreret i mørke farver. På bagvæggen er en bred døråbning med tilbageslåede portiører. Denne åbning fører ind i et mindre værelse, der er holdt i samme stil som selskabsværelset. På væggen til højre i dette er en fløjdør, der fører ud til forstuen. På den modsatte væg, til venstre, en glasdør, ligeledes med tilbageslåede forhæng. Gennem ruderne ses en del af en udenfor liggende overbygget veranda og løvtræer i høstfarve. Fremme på gulvet står et ovalt tæppebelagt bord med stole omkring. Foran på væggen til højre en bred, mørk porcelænsovn, en højrygget lænestol, en fodskammel med pude og to taburetter. Oppe i krogen til højre en hjørnesofa og et lidet rundt bord. Foran til venstre, lidt ud fra væggen, en sofa. Ovenfor glasdøren et pianoforte. På begge sider af døråbningen i baggrunden står etagører med terrakotta- og majolikasager. – Ved bagvæggen af det indre værelse ses en sofa, et bord og et par stole. Over denne sofa hænger portrættet af en smuk ældre mand i generalsuniform. Over bordet en hængelampe med mat, mælkefarvet glaskuppel. – Rundt om i selskabsværelset er en mængde blomsterbuketter stillet i vaser og glasse. Andre ligger på bordene. Gulvene i begge værelser er belagte med tykke tæpper. – Morgenbelysning. Solen skinner ind gennem glasdøren.)

(Frøken Juliane Tesman, med hat og parasol, kommer ind fra forstuen, fulgt af Berte, som bærer en buket, omviklet med papir. Frøken Tesman er en godt og godmodigt udseende dame på omkring 65 år. Net men enkelt klædt i grå spadserdragt. Berte er en pige lidt til års, med et jævnt og noget landligt ydre.