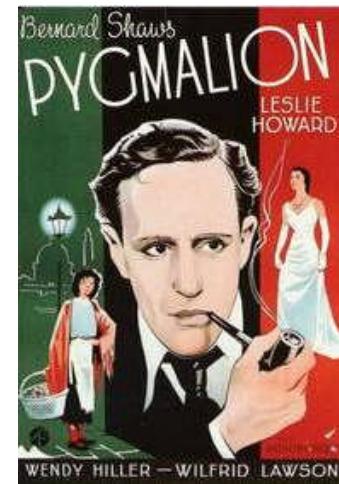
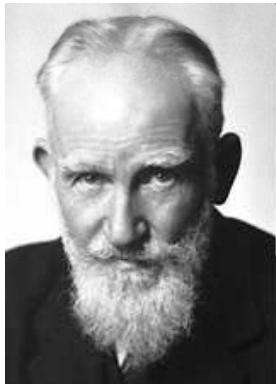


Creative Thinking and Writing, Seminar

Dr. Mohsin Ahmed
Spring 2014, 14MBA27
JKSHIM, India 574110

Pygmalion by G. B. Shaw



The play

- ***Pygmalion*** is a play by George Bernard Shaw, named after a Greek mythological character. It was first presented on stage to the public in 1912.
- The play is a sharp lampoon of the rigid British class system of the day and a commentary on women's independence.
- The "Pygmalion" movie was made in 1938.

Allegory

- **Allegory** is a literary device in which characters or events in a literary, visual, or musical art form represent or symbolize ideas and concepts.
- In ancient Greek mythology, [Pygmalion](#) fell in love with one of his sculptures, which then came to life.

from wikipedia

- The 1964 movie "My Fair Lady" is also based on this play.



Storyline

- Professor of phonetics and languages Henry Higgins makes a bet with his friend that he can make a London flower seller pass her off as a society lady.
- He trains the bedraggled Cockney flower girl, Eliza Doolittle to pass for a duchess at an ambassador's garden party by teaching her to assume a veneer of gentility with impeccable speech. (from wikipedia)
- However Higgins discovers that this involves dealing with a human being with ideas of her own. (from imdb)

Actors

- Prof. Henry Higgins
- Col. Pickering
- Eliza Dolittle
- from <https://sites.google.com/a/fsh.echalk.com/pygmalion/resume>



Initial Situation



- Eliza Doolittle is a poor girl with a thick accent and no prospects.
- Henry Higgins and Colonel Pickering are linguists.
- The three have a fateful encounter one night in Covent Garden.

Conflict

- The next day, Pickering and Higgins are working in Higgins's laboratory.
- Their conversation is interrupted by the entrance of Eliza.
- When the girl demands to be given lessons, Higgins bets Pickering he can pass her off as a duchess given six months.
- Pickering takes the bet.

Complication

- Alfred Doolittle, Eliza's father, shows up and blackmails Higgins into giving him some money.
- Eliza is a quick student, but teaching her proper grammar and manners proves difficult.
- Freddy Eynsford Hill falls head over heels for Eliza.
- Higgins's mother warns him that he's only hurting Eliza by training her.

Climax

- After winning the bet, Higgins acts like he was completely bored by the whole process.
- He and Pickering proceed to talk about Eliza as if she hadn't even taken part in the plan.
- Eliza gets angry at Higgins and throws a slipper at him.
- Eliza decides to leave Higgins's home, and the two argue until Higgins loses his cool.

Suspense

- Higgins shows up at his mother's house the next day looking for Eliza.
- She seems to have left in the middle of the night, and Higgins can't handle his daily life without her.

Denouement

- It turns out that Eliza has been at Mrs. Higgins's house.
- Eliza acts calm and collected, and gives Pickering most of the credit for her transformation, thus infuriating Higgins.
- When Eliza, surprised by the appearance of her father, howls as she used to before she was trained, Higgins declares victory.
- The two proceed to have a long argument.

Conclusion

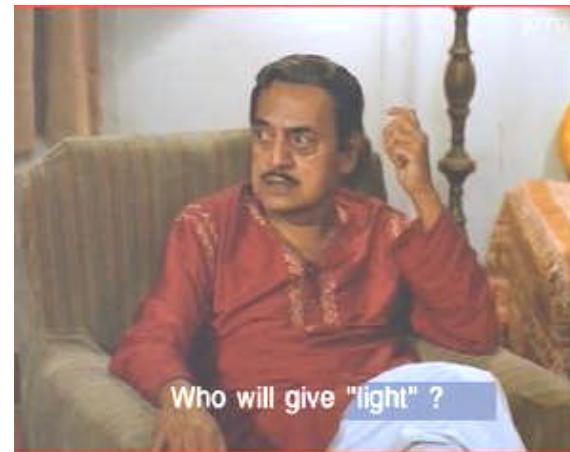
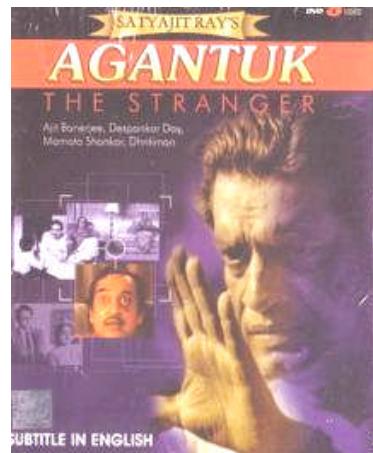
- The argument, which focuses on Eliza's future, ends after Eliza threatens to sell Higgins's trade secrets to support herself.
- Higgins nearly strangles her, before deciding that Eliza has finally established herself as his equal.
- He invites her come back and live with him and Pickering again.
- Eliza declines and says goodbye for the last time.
- Higgins feels confident she'll come back anyway.

Greetings

Q1. What do you reply to "How do you do?"

Q2. Do you greet everyone on campus, or just the teachers who are teaching you a course that semester?

Agantuk (Stranger) Bengali Movie 1991, by Satyajit Ray



Story

- Anila ([Mamata Shankar](#)) receives a letter from a man, who claims to be her long lost uncle Manomohan Mitra ([Utpal Dutt](#)).
- He is visiting India after 35 years abroad and Anita is his only surviving relative, so he wants to meet her in Calcutta before he sets off again.
- Anila looks forward to the meeting, but her husband Sudhindra ([Deepankar De](#)) is suspicious.
- The uncle arrives and stays with the family.
- He says that he is an [anthropologist\[3\]](#) who has traveled all over the world, and he immediately wins the friendship of Anila's son Satyaki.



Anila



Manmohan



Sudhindra



Satyaki

Story 2

- Anila suddenly remembers her grandfather's will, and Sudhindra is quick to suspect that the man calling himself Manomohan has come only to claim his share of the inheritance.
- Anila now also starts to doubt his identity, while their son truly believes that he is the man he claims to be.

Story 3

- The central conflict of the film rests upon the identity of the man and the family's struggle to accept or reject it.
- Sudhindra subjects the visitor to various tests in an effort to resolve this conflict.
- In a final attempt to unravel the truth, he invites a lawyer friend to gently question the guest.

Story 4

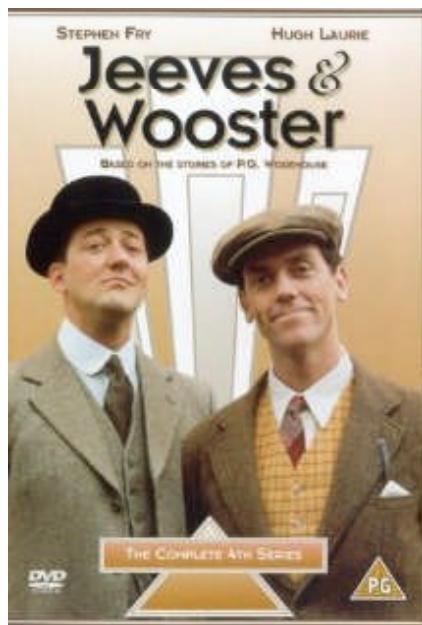
However, matter's turn ugly as the lawyer's anger builds up until finally he orders the guest to "either come clean or just clear out."

- The next morning, the visitor is nowhere to be found.
- Desperate to find him. the family finally learns that he is in fact Manmohan Mitra and they locate him in a remote village.

Story 5

- The couple apologises to Manmohan, and persuades him to come back with them to Calcutta.
- Back in Calcutta, just before he leaves for Australia, Manmohan gives the family his entire share of the inheritance.

Jeeves and Wooster



Comedy
series by
P.G.
Wodehouse

Author

- Author P. G.Wodehouse (1881–1975), has written 100s of stories and novels.



P.G.Wodehouse

Theme

- Bertram Wooster, a well-intentioned, wealthy layabout, has a habit of getting himself into trouble, to be saved by Jeeves.
- **Jeeves** is the brilliant valet of Bertie Wooster (see <http://en.wikipedia.org/wiki/Jeeves>)
- Jeeves is known for his convoluted yet precise speech and for quoting from Shakespeare and famous romantic poets.



from <http://www.imdb.com/title/tt0098833/>

The stories

- The series chronicles the misadventures of the perfectly dressed Bertie Wooster and his brilliant valet, Jeeves.
- Peppered with sporting dialogue and memorable, dim-witted and eccentric characters.

Jeeves
(Stephen Fry)

Wooster
(Ben Laurie)



Characters



Gussie Finknottle



Madeline Bassett

See <http://www.thevoid.com/media/jeeves/jeeves00.htm>

Characters



Barmy



Tuppy



Cora

See <http://www.thevoid.com/media/jeeves/jeeves00.htm>

Memento

Logic of Knowledge and Time

Memento the movie

- ***Memento*** is a 2000 American neo-noir psychological thriller film written and directed by Christopher Nolan, adapted from his younger brother Jonathan Nolan's short story "Memento Mori".

Story 1

- *Memento* is presented as two different sequences of scenes: a series in black-and-white that is shown chronologically, and a series of color sequences shown in reverse order.
- The two sequences "meet" at the end of the film, producing one common story.

Story 2

- It stars Guy Pearce as Leonard Shelby, a man with anterograde amnesia, which impairs his ability to store new explicit memories, who has developed a system for recollection using hand-written notes, tattoos, and Polaroid photos.

Story 3

- During the opening credits, which portray the end of the story, it is shown that Leonard kills Teddy ([Joe Pantoliano](#)).
- The film suggests that this killing is vengeance for the [rape](#) and [murder](#) of his wife ([Jorja Fox](#)) based on information provided by Natalie ([Carrie-Anne Moss](#)).

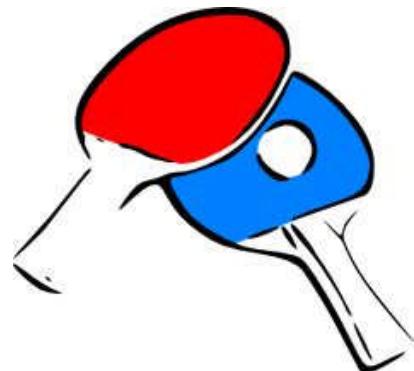
Theme

- *Memento* premiered on September 5, 2000, at the Venice International Film Festival to critical acclaim and received a similar response when it was released in European theaters starting in October 2000.
- Critics especially praised its unique, nonlinear narrative structure and motifs of memory, perception, grief, self-deception, and revenge.

Best movie of the decade

- The film was successful at the box office and received numerous accolades, including Academy Award nominations for Original Screenplay and Film Editing.
- The film subsequently was named as one of the best films of the 2000s decade by several media outlets, and has since appeared in several critics' best lists.

Ping Pong is a
2002 Japanese movie
about Table Tennis
(English subtitles, 2 hours)



Story

- The film traces the growth and friendship of two very different high-school ping-pong players. "Peco" Hoshino is a brash, arrogant player, determined to turn pro.
- He taught his quiet, nerdy childhood friend "Smile" Tsukimoto.
- Smile frustrates his coach and rivals, who recognize his talent for the game since it is just a game to him.



Peco



T-suki-moto

Theme

- To teach him, his high-school coach learns that coaching is more than just training the students to be good ping-pong players.
- Ironically, as Smile begins to develop his game, Peco undergoes a severe crisis after his defeat by rival players and is unable to play well until he rediscovers the original reasons why he plays ping-pong.

from <http://www.imdb.com/title/tt0328258/plotsummary>



Smile with Coach
Butterfly Joe

Characters



Smile's
Grand
mother



Dragon Kazama



China

My Fair Lady



1964 Musical movie based on
Pygmalion Play by G.B.Shaw

Storyline

- Gloriously witty adaptation of the Broadway musical about Professor Henry Higgins, who takes a bet from Colonel Pickering that he can transform unrefined, dirty Cockney flower girl Eliza Doolittle into a lady, and fool everyone into thinking she really is one, too.
- He does, and thus young aristocrat Freddy Eynsford-Hill falls madly in love with Eliza.
- But when Higgins takes all the credit and forgets to acknowledge her efforts, Eliza angrily leaves him for Freddy, and suddenly Higgins realizes he's grown accustomed to her face and can't really live without it.

Written by [Tommy Peter](#), from <http://www.imdb.com/title/tt0058385/>

Musical numbers

1. "Overture"
2. "Why Can't the English Learn to Speak?" – Higgins
3. "[Wouldn't It Be Loverly?](#)" – Eliza, Workers
4. "An Ordinary Man" – Higgins
5. "[With a Little Bit of Luck](#)" – Alfred Doolittle, Harry & Jamie, Ensemble
6. "Just You Wait" – Eliza
7. "Servants Chorus" – Mrs. Pearce, Servants
8. "[The Rain in Spain](#)" – Eliza, Higgins, Pickering
9. "[I Could Have Danced All Night](#)" – Eliza, Mrs. Pearce, Maids
10. "Ascot [Gavotte](#)" – Ensemble
11. "Ascot Gavotte (Reprise)" – Ensemble
12. "[On the Street Where You Live](#)" – Freddy
13. "Intermission"
1. "Transylvanian March" – Band
2. "Embassy Waltz" – Band
3. "You Did It" – Higgins, Pickering, Mrs. Pearce, Servants
4. "Just You Wait (Reprise)" – Eliza
5. "On the Street Where You Live" (reprise) – Freddy
6. "Show Me" – Eliza & Freddy
7. "Wouldn't It Be Loverly" (reprise) – Eliza, Workers
8. "[Get Me to the Church on Time](#)" – Alfred Doolittle w/ Harry, Jamie & Ensemble
9. "A Hymn to Him (Why Can't A Woman Be More Like a Man?)" – Higgins, Pickering
10. "Without You" – Eliza, Higgins
11. "[I've Grown Accustomed to Her Face](#)" – Higgins
12. "Finale" – Ensemble

Cast

- Audrey Hepburn (Marni Nixon, singing) as Eliza Doolittle
- Rex Harrison as Professor Henry Higgins
- Stanley Holloway as Alfred P. Doolittle
- Wilfrid Hyde-White as Colonel Hugh Pickering
- Gladys Cooper as Mrs. Higgins
- Jeremy Brett (Bill Shirley, singing) as Freddy Eynsford-Hill
- Theodore Bikel as Zoltan Karpathy
- Mona Washbourne as Mrs. Pearce, Higgins' housekeeper
- Isobel Elsom as Mrs. Eynsford-Hill
- John Holland as the Butler
- Queenie Leonard as Cockney Bystander



Eliza



Higgins



Col.
Pickering



Alfred
Dolittle



Freddy

Office Space

Story

- Peter Gibbons ([Ron Livingston](#)) is a computer programmer working for Ini-tech company in Houston, Texas, USA.
- Every day, he and his friends Samir ([Ajay Naidu](#)) and Michael Bolton ([David Herman](#)),
- suffer humiliations in their boring workspace from their
- soulless boss Bill Lumbergh ([Gary Cole](#)).
- from http://www.fandango.com/officespace_v176021/plotsummary

Peter's boring life

- Peter is stuck in his apartment with thin walls, every day is worse than the one before it.
- His neighbour, a construction worker seems to know how to live life.
- Initech has hired a pair of "efficiency experts" to downsize (fire people to save money) the company.

Peter is hypnotized

- One Friday night, Peter's girlfriend Anne ([Alexandra Wentworth](#)) (she is selfish and is cheating on him) forces him to go to an hypnotherapist to relieve work stress.
- While Peter is under hypnosis, the therapist dies.

Hypnotized Peter is more confident

- If something annoys him, he just ignores it or walks away from it.
- He is completely relaxed and enjoying life for the first time in a long time.
- On Monday, Peter skips work and sleeps in.
- He gets up at lunchtime and goes to a restaurant next to his office.
- Peter asks the waitress he's had a crush on, Joanna ([Jennifer Aniston](#)), on a date.

Confident Peter is promoted

- When Peter stops into the office to pick up his organizer, he's called in to talk to the efficiency experts.
- Relaxed and friendly, Peter charms them as he describes everything wrong with the office, including his boss.
- Even as Peter now appears at work only as the mood strikes him, the experts decide he's management material and give him a promotion even as they lay off the hardworking Samir and Michael.

How they make money

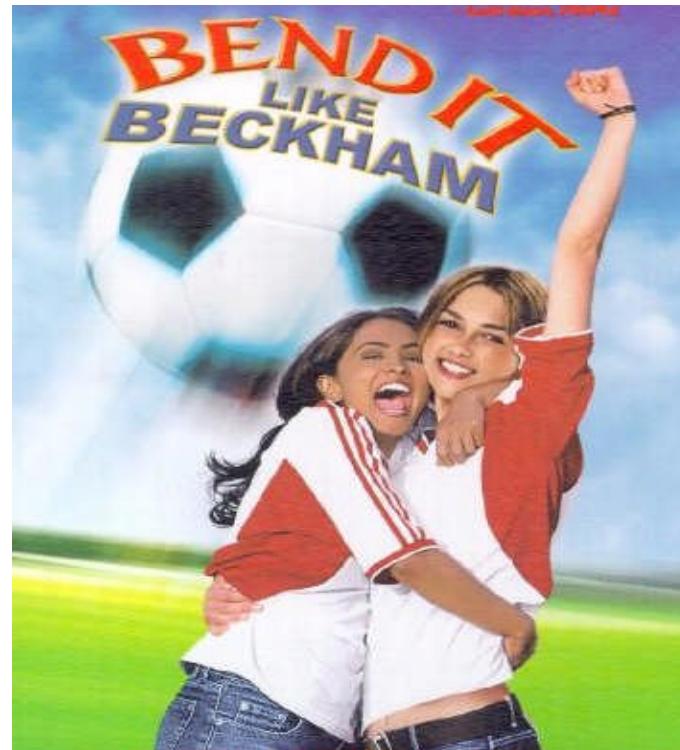
- Peter then convinces his friends to take revenge on their company.
- They write a virus to collect fractional change from accounting into their own bank account.
- A mistake in the software makes them richer much faster.

Class Structure Stereotypes

- Bill: uncaring upper class boss.
- Anne: pushy upward mobile yuppie girlfriend.
- Peter: hard working upper middle class.
- Samir: hard working immigrant misfit.
- Joanna: honest hardworking middle class girl.
- Neighbour: Blue collar manual labourer, raw.

Movie: Bend It Like Beckham

Story: Indian Girl
in UK with a
dream to be a
top football
player, against
the wishes of
her family.



Review from the Web

About

- **Director:** Gurinder Chadha
- Stars: Kulvinder Ghir, Shaznay Lewis
- Time: 1h 52m minutes,
- English, Subtitled,
- 2002, UK

Summary

The film is about a typical Asian family (Punjabi India) that has moved to England and follow a traditional life.

The younger daughter Jess is studying LLB to be a solicitor in UK, she dreams of being a pro football star like Beckham.

Her sister, an airhostess is getting arranged married.

Her father Anumpam Kher, a pilot, has bitter memories of his cricketing dreams lost to racism in UK sports.

Her traditional parents don't agree and want her to grow up and carry on being part of a traditional and cultural way of life.

But football means more to her, so the film is her journey on how she succeeds this.

People

Jess (Parminder Nagra) and Juliette (Kiera Knightley), two friends who like football.

Joe (Jonathan Rhys-Meyers), Irish coach of girls team. Has no family support, broke his leg, trying to live his coach father's dream.

Jess' father Anupam Kher, an Indian pilot from Kenya in UK, with a mix traditional Sikh ideals and modern world. Bitter about racism in his youth, when he was not allowed to play cricket for the UK club.

Juliet Stevenson, as **Juliette's mother**, worried that her daughter is not feminine enough.

Review

Jess (Parminder Nagra) is the British-born daughter of Sikh parents.

Her source of rebellion is to play soccer/football, and she dreams of one day being on the field with her hero, David Beckham, and kicking the ball in for the winning goal.

However, although her parents tolerated her sports passion when she was young, they now believe she should become serious about her life and prepare for the future.

Review

That means giving up "children's games" for cooking lessons, marriage, and university studies.

The edict to stop playing soccer comes just as Jess has been offered the opportunity to play for a semi-pro, all girls team.

Juliette sees Jess play and invites her to audition for the coach, Joe, who thinks Jess is brilliant.

Questions

It raised the twin issues of ethnic and gender stereotyping.

Who is David Beckham?

- English soccer star
- Famous for his “bending” shots
- Married to one of the Spice Girls

Did you ever face a situation like this?

Ground Hog day



Story

- Weatherman Phil wakes up to find that he is re-living February 2 (Ground hog day) again and again.
- The day plays out exactly as it did before, with no one but Phil aware of the time loop.
- Déjà Vu in French means to see again.

Lessons

- Since his boring day keep repeat, he makes better and better use of his time.
- Ideas:
 - All we have is today (now).
 - the past is a memory.
 - the future is just an imagination.
- That one day is enough to live life.
- He keeps making better and better choices each time.
- He turns from a *bored man* to a *man of action*.

Observations

- His friend talks of a "perfect day" in the long past.

I was in the Virgin Islands once
I met a girl.
We ate lobster.
Drank pina coladas.
At sunset, we played like sea otters.
That was a pretty good day.
Why couldn't I get that day...

Life

So what do you want out of life?

I guess I want what everybody wants.

Career, love, marriage, children.

How about you? What do you want?

Who's your perfect guy?

First of all, he's too humble to know he's perfect.

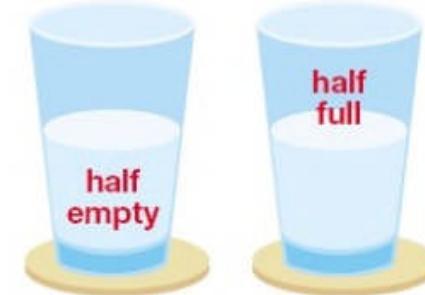
He's intelligent, supportive, funny....

Intelligent, supportive, funny. He's romantic and courageous,
got a good body but doesn't look in the mirror often.

He's kind, sensitive and gentle. He's not afraid to cry.

He likes animals, children, and he'll change diapers.

Life is a 1/2 empty glass



Some guys would look at this glass and say:

"That glass is **half empty**." Other guys would say,
"That glass is **half full**."

and you are a "**glass is half empty**" kind of guy?

What would you do if you were stuck in one
place.....and every day was exactly the same,
and nothing you did mattered?

Trapped Chakra-Vyuha of life

- His days keeps repeating. He tries tricks, cheats, steals, eating, drinks, drunk driving, **suicide**: he survives a car wreck, blown up, stabbed, shot, poisoned, frozen, hung, electrocuted and burned.
- Relationships based on lies gets him slap, and more lies just gets him more slaps.
- Nothing seems to help him, until he changes for the better to help others, and then his life gets better.

Conclusion

In the end, the same day is:

"This is the best day of my life."

And he breaks free from the Chakra-Vyuha.

Questions for students

- What is your **perfect day**?
- **When** will it happen?
- How many **choices** do you have every day?
- Do you think, doing things differently would make a difference in your life?
- What stops you from seeing the choices?
- What stops you from **trying** new choices?
- Who is **responsible for your life**? and your future?

Grease

High School Musical Romance movie, 1978, USA.



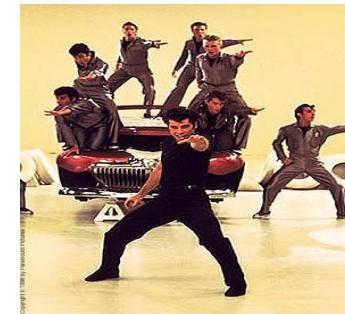
Short Summary

- Sandy from Australia and Naughty boy Danny in a summer romance, at Rydell high school in California, USA.
- Later when they unexpectedly discover they're now in the same high school, will they be able to rekindle their romance?



High school gangs

- T-birds
- Pink ladies



Characters: Danny (John Travolta)

- **Danny Zuko**
- leader of the Rydell High School's T-Birds,
- Likes Sandy Olsen (Olivia Newton John, Singer)



Characters: T-birds

- Danny
- Kenickie
- Sonny
- Doody



Characters: pink ladies

- Betty
- Frenchy
- Marty
- Jan
- Sandy



- **Betty Rizzo**, Known as just Rizzo to her friends, Rizzo is played by Stockard Channing. Formerly a lover of Danny, Rizzo doesn't approve of wholesome Sandy dating her ex-flame--even if she isn't interested in him anymore. She and current interest Kenickie have a pregnancy scare in the movie and Rizzo comes down to Earth. She ends the film hand-in-hand with him.
- Frenchy is a Pink Lady who drops out of high school to pursue beauty school. After she dyes her hair pink, she realizes she should go back to high school with her friends.



Characters: Students

- Patty
- Eugene
- Tom
- Leo
- Charlene



Rydell Staff

- Principal Mcgee



- Hodel



- Coach Calhoun



- Mrs Murdock



Rydell Staff

- Mr Lynch
- Mr Rudie

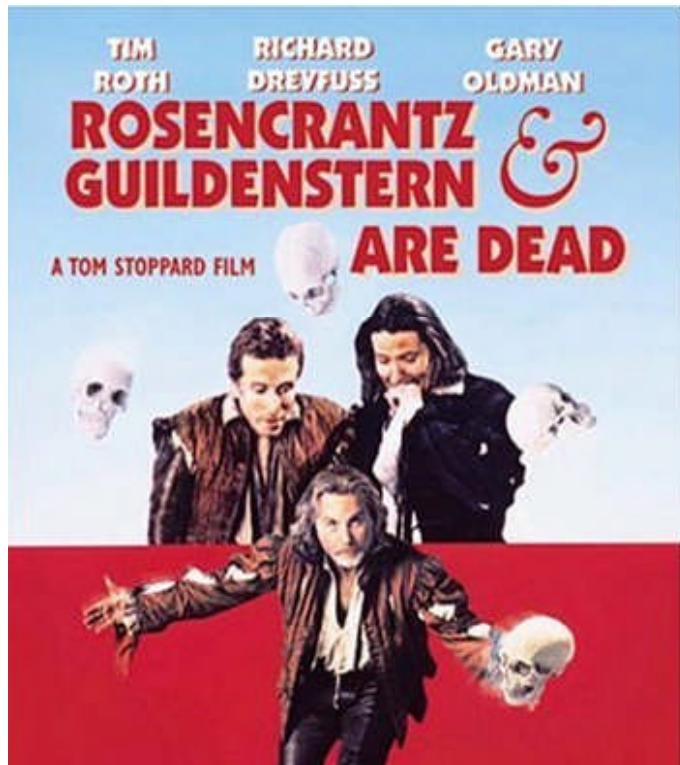


Frosty Place staff

- Vi
- Waitress



R&G Are Dead



An absurdist
existentialist 1990
award winning movie
by Tom Stoppard



Theme

- Major themes of the play include existentialism, free will vs. determinism, the search for value, and the impossibility of certainty.
- As with many of Tom Stoppard's works, the play has a love for cleverness and language.
- It treats language as a confounding system fraught with ambiguity.

from wikipedia

Movie

- Like the play, the film depicts two minor characters from William Shakespeare's play Hamlet, Rosencrantz and Guildenstern, who find themselves on the road to Elsinore Castle at the behest of the King of Denmark.
- They encounter a band of players before arriving to find that they are needed to try to discern what troubles the prince Hamlet.
- Meanwhile, they ponder the meaning of their existence.

Characters

- Rosencrantz
- Guildenstern
- Lead Player
- Hamlet
- Polonius
- Getrude
- King Claudius
- Laertes



Plot

- The film, like [the play](#), focuses on **Rosencrantz** and **Guildenstern** and their actions (or lack thereof) within the play of [Hamlet](#). The film begins as they travel on horseback to [Elsinore](#), contemplating fate, memory and language.
- **Rosencrantz** finds and continually flips a coin which always comes up heads, causing **Guildenstern** to conclude that something is wrong with reality.
- They meet a traveling troupe of tragedians on the way, and during their conversation with the lead Player, they are mysteriously transported into the action of *Hamlet* at Elsinore.
- They wander around the castle, trying to catch up to the action and understand what is going on by listening to other parts of the play.
- They are asked by the Danish royal couple to stay awhile in order to help find out the cause of, and hopefully cure, Prince Hamlet's madness.
- They spend their time outside the scenes in *Hamlet* trying to figure out what is wrong with the prince and what is required of them.

Plot 2

- The remainder of the play follows the Shakespearean drama whenever the two characters are "on stage," while the title heroes remain largely occupied with the futile hazards of daily life whenever the "main action" is elsewhere.
- Soon the very same theatre troupe arrives to play at court, as part of the Bard's tragedy.
- The Player simultaneously forbids them to stop watching their real play on the road, which cannot exist without an audience, and explains some of the plot and logic of conventional rules of plot-staging and -writing.

Plot 3

- Ultimately, they are sent to England and outside the action of the play again. The final part takes place on the ship to England, where they read the letter they are to deliver with Hamlet – discovering that it is an order for his death.
- They decide to pretend they never saw it.
- Hamlet replaces the letter, and (as described in Shakespeare's play) escapes on an attacking pirate ship.
- **R&G** worry about what they are to do now that Hamlet is gone, unaware that Hamlet has altered the letter so that it calls for their death rather than his own.
- The Player finishes the action by reading the letter that sentences them to death, and both **R&G** are hanged.
- The film ends with the tragedians packing up their cart and continuing on their way.

Hachiko: Story about
loyal dog waiting for hi
master at a station.

JKSHIM, MBA13, 9/5/2015

Labyrinth

JKSHIM, 10/5/2014.

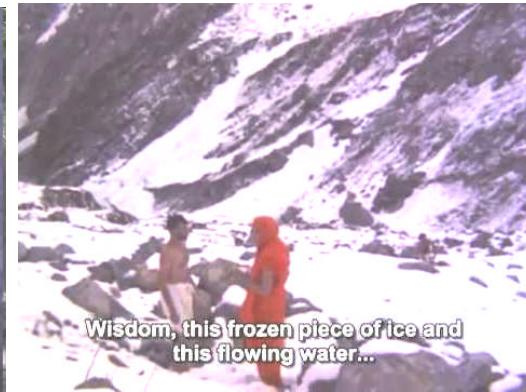
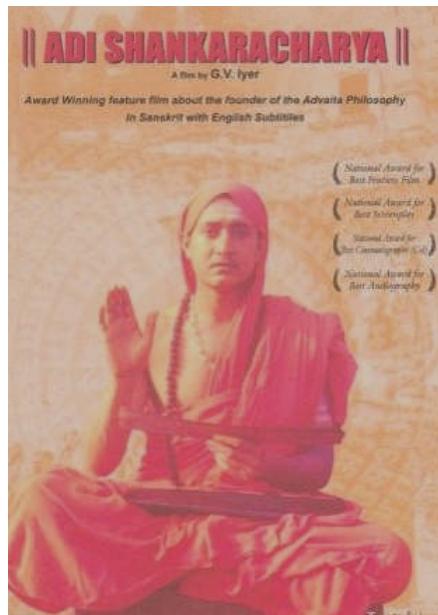
Background

- Teenage girl in a maze.
- Musical sung by David Bowie.
- Alice in wonderland, theme from logic, linguistic, Escher staircase.

23/8/2014

Shakaracharya

Sanskrit movie with English Subtitles, 1983, by G.V.Iyer



The movie

- The film depicts the life and times of 8th century Hindu philosopher, [Adi Shankara](#), who consolidated the doctrine of [Advaita Vedanta](#) ([Non-dualism](#)) in [Hindu philosophy](#).
- It was the first film in India to be made in [Sanskrit](#).
- At the [31st National Film Awards](#), it won four awards, including [Best Film](#), [Best Screenplay](#), [Best Cinematography](#) and [Best Audiography](#).
- from [http://en.wikipedia.org/wiki/Adi_Shankaracharya_\(film\)](http://en.wikipedia.org/wiki/Adi_Shankaracharya_(film))

Summary 1

- By the end of the century, Hindu thought and philosophy had acquired several obscurities and inconsistencies and faced a challenge from other heterodox sects and Buddhism.
- Born in Kerala, Shankaracharya arrived on the religious scene around this time.
- As a boy he was instructed in the religious life by his father and made to practice the prevalent rituals.
- His father's death, however, compelled him to think deeply about life and death, the body and the soul.
- from <http://www.amazon.com/Adi-Shankaracharya-Sanskrit-English-Subtitles/dp/B006QQE6GG>

Summary 2

- With his mother's approval, Shankaracharya decided to lead a life of austerity.
 - Donning the robes of the renouncer he set out on a journey in the quest of Truth, a journey which would take him across the sub-continent.
 - Shankaracharya furthered the school of Vedantic thought and propagated the Advaita (Monism) philosophy, eventually leading to the establishment of the four famous learning centres in the far corners of India.
- from <http://www.amazon.com/Adi-Shankaracharya-Sanskrit-English-Subtitles/dp/B006QQE6GG>

The Millionairess

1936 Play by G. B. Shaw
1972 BBC Movie



JKSHIM, MBA14, 14/2/2015

Characters



- Epifania - Richest woman in England
- Julius Sagamore - her solicitor .
- Alistair, her husband, tennis and boxing champion.
- Polly Seedy-Stockings - Alistair's friend.
- Adrian Blunderbland - intellectual gourmand, Epifania's friend.
- - Egyptian Doctor

From [http://en.wikipedia.org/wiki/The_Millionairess_\(play\)](http://en.wikipedia.org/wiki/The_Millionairess_(play))



Epifania with her lawyer Sagamore



Epifania and Egyptian Doctor



Story

Epifania is the richest woman in England. She's also strong-willed, highly intelligent, fiercely determined and an expert at Judo, which makes her hard to live with.

She meets her lawyer Sagamore to complain about her husband Alistair, his friend Polly Seedy Stockings; and her friend Adrian (interested in food).

Theme

Epifania is spoiled, wealthy and miserable. Disgusted with her husband Alastair and furious with her friend Adrian, Epifania sets her sights on an Egyptian doctor who is not the least impressed with her money or her formidable personality.

Theme

But before the stars can align, each must pass a monetary test: the Egyptian doctor must turn £150 into £50,000 within six months, and Epifania must begin with only 35 pence and support herself for the same amount of time.

Rocket Singh Salesman of the Year

2009 Hindi Movie



Story

- Harpreet Singh Bedi (Ranbir Kapoor) has graduated in B.Com with 39%.
- He fails in his job at **AYS Computers**, because he opposes the corrupt business practices in Sales.
- He forms his own ethical company “**RSC** (*Rocket Computer Sales*)” and succeeds in business because of his good ethics.

Cast

- Ranbir Kapoor as Harpreet Singh Bedi
- Gauhar Khan as Koenal Sheikh
- Shazahn Padamsee as Sherena Khanna
- D. Santosh as Girish Reddy
- Naveen Kaushik as Nitin Rathore
- Manish Chaudhary as Sunil Puri
- Mukesh Bhatt as Chhotelal Mishra
- Mokshad Dodwani as Tanmay (Taxi)
- Amol Parashar as Sai
- Debi Dutta as Aparna
- Prem Chopra as P. S. Bedi

Plot

- Harpreet Singh Bedi (Ranbir Kapoor), a Sikh B Com graduate with 39% marks becomes a salesman with a big corporate computer assembly and service company, **AYS**. His idealistic vision of the working world shatters quickly. So he starts an ethical **RSC** company.

From http://en.wikipedia.org/wiki/Rocket_Singh:_Salesman_of_the_Year

Honest Harpreet in AYS

- Within a few days, a client asks for a kick-back.
- Harpreet is against and files a complaint only to find out that that this is how AYS operates.
- The top salesmen at AYS acquire large client contracts through bribery.
- In such corrupt company culture, Harpreet's honesty only brings him a demotion and humiliation.

Bribery is necessary in Sales?

- After making concessions to a client for the company, Harpreet realizes that sales success is dependent on the customer; so if the customer is satisfied then bribery will not be necessary to secure these contracts.
- No one agrees with him but Harpreet remains firm on his belief and forms his own company **RSC**, inside **AYS**.

Ethical Customer Service by RSC

- RSC is being managed from the AYS offices where the Rocket partners were still employed.
- Unlike AYS, RSC's overall strategic goal is customer service and customer satisfaction as opposed to just selling the product through bribes and providing zero customer service.

RSC grows and succeeds

- Other disgruntled employees of AYS find their way to RSC – a place where even the tea peon is an equal partner.
- RSC soon becomes successful because of its dedication to excellent customer service.
- The MD of AYS, Sunil Puri, becomes angered by the small company RSC's success.

Puri wants to defeat RSC

- Puri moves quickly to attempt to contact the MD of **RSC** and in a phone conversation attempts to entice him to sell *Rocket Sales Corporation* to **AYS**(he does not know it is Harpreet).
- Harpreet not only rejects Puri's offer but says that his company will buy **AYS** Computers.
- After multiple failed attempts in locating the **RSC** office, Puri decides to call the number on **RSC**'s brochures and the phone at the **AYS** reception desk begins to ring, and Harpreet is exposed.

Puri humiliates Harpreet

- Puri thoroughly insults Harpreet and fires him and his partners. Puri forces Harpreet to sign a contract handing over **RSC** to him for Rs 1.
- However, **AYS** is unable to maintain **RSC**'s customer satisfaction because of its cold and greedy personnel.

Puri accepts defeat

- The MD, realizing his downfall in purchasing RSC, visits Harpreet at his new job at Croma, an electronics store, and returns the contract to Harpreet in return for Rs 1.
- He also tells him never to become a businessman again, because he will fail again.

Harpreet succeeds

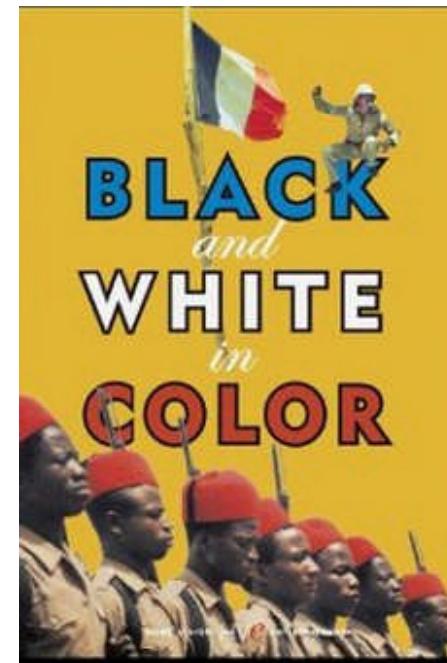
- However, this is intended as a compliment; Puri knows Harpreet so successful was Harpreet avoided *normal* corrupt business practices such as kick-backs (bribes), false advertisement, and low wages (exploitation of labor).

Ending: RSC office

- The ending scene is the new RSC office building where a prospective worker is going in for an interview.
- It shows the former employees, all partners of the business, and finally closes with Harpreet smiling genially at a desk, showing that eventually honesty and hard work is a sound business decision.

Black and White in Color

1976 French movie



Cast

- Jean Carmet as Sergeant Bosselet
- Jacques Dufilho as Paul Rechampot
- Catherine Rouvel as Marinette
- Jacques Spiesser as Hubert Fresnoy
- Maurice Barrier as Caprice
- Benjamin Memel Atchory

Story

French colonists in Africa, several months behind in the news, find themselves at war with their German neighbors.

Deciding that they must do their proper duty and fight the Germans, they promptly conscript the local native population.

Issuing them boots and rifles, the French attempt to make "proper" soldiers out of the Africans.

A young, idealistic French geographer seems to be the only rational person in the town, and he takes over control of the "war" after several bungles on the part of the others.

- by [Carl Seiler](#) from <http://www.imdb.com/title/tt0074972/>

Review Summary

The inaugural film effort of French director Jean-Jacques Annaud, Black and White in Color is set during World War I.

Upon the outbreak of hostilities, a French trading post in West Central Africa finds itself at odds with a formerly peaceful German post, for no other reason than their parent countries are at war.

The newly xenophobic French traders attack the Germans, only to fail in their efforts.

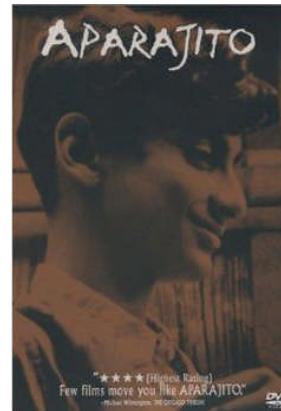
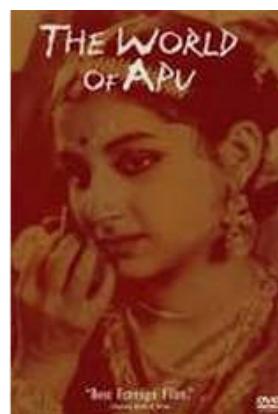
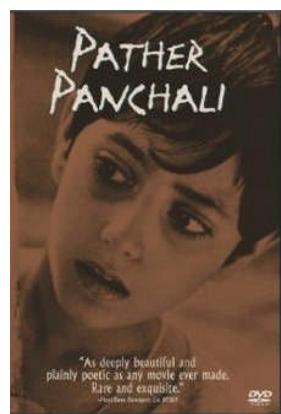
Review Summary

Socialist Jacques Spiesser is put in charge of the debilitated French contingent, utterly discarding his former high ideals in the process.

Filmed in Ivory Coast, the satirical Black and White in Color (originally La Victoire en Chantant) won the American Academy Award for Best Foreign Film of 1976.

-- Hal Erickson, Rovi, in <http://www.nytimes.com/movies/movie/5797/Black-and-White-in-Color/overview>

Apu Trilogy



1. Pather Panchali, 1955, 2h.
 2. Aparajito, 1957, 2h.
 3. Apur Sansar, 1959, 2h.
- Bengali Movies by Satyajit Ray

Intro

From two Bengali novels by Bibhutibhushan
Bandopadhyay:
Pather Panchali (1929) and Aparajito (1932).

Music by Ravi Shankar.
Directed by Satyajit Ray.

See wikipedia and IMDB.

Plots

1. In Pather Panchali, Apu roams the forests and fields of his village while his hard-working mother and naive father struggle to make ends meet.
2. In Aparajito, Apu wanders through the holy city of Benares to the banks of the River Ganges, until a family death again pushes him back to the countryside...
3. Finally, in The World Of Apu, he dreams of being a writer, gets married and suffers the most terrible trauma of his life.

1. Pather Panchali

Pather Panchali (Bengali, "Song of the Little Road") Apu's early experiences in rural Bengal as the son of a poor but high caste family are presented.

Apu's father Harihar, a Brahmin, has difficulty in supporting his family. After the death of Apu's sister, Durga, the family moves to the holy city of Benares.

Pather Panchali 1955

The story of a young boy, Apu, and life in his small Indian village.

His parents are quite poor - his father Harihar, a writer and poet, gave away the family's fruit orchard to settle his brother's debts. His sister Durga and an old aunt also still lives with them. His mother Sarbojaya bears the brunt of the family's situation.

She scrapes by and sells her personal possessions to put food on the table and has to bear the taunts of her neighbors as Durga is always stealing fruit from their orchard. Things get worse when Harihar disappears for five months and Durga falls ill. Even after Harihar returns, the family is left with few alternatives.

2. Aparajito

A boy leaves home to study in Calcutta, while his mother must face a life alone.

Aparajito (Bengali, "The Unvanquished")

The family's finances are still precarious. After his father dies there, Apu and his mother Sarbjaya come back to a village in Bengal. Despite unrelenting poverty, Apu manages to get formal schooling and turns out to be a brilliant student. The growing Apu comes into conflict with his mother. Later, when his mother dies too, he has to learn to live alone.

3. *Apur Sansar*

Apur Sansar (Bengali, "The World of Apu")

Attempting to become a writer, Apu accidentally finds himself pressured to marry a girl who has rejected her mentally ill bridegroom.

Their blossoming marriage ends in her death in childbirth, after which the despairing Apu abandons his child, but eventually returns to accept his responsibilities.

Charlie and the Chocolate Factory



Wonka Chocolate factory



Characters

1. Charlie: Poor Boy.
2. Violet: Bubble Gum champ
3. Willy Wonka: Choc Factory Owner
4. Mike: Video Game champ
5. Augustus: Foodie champ
6. Veruca: Rich spoilt Girl.



Characters

1. Charlie: Poor Boy.
2. Violet: Bubble Gum champ
3. Willy Wonka: Choc Factory Owner
4. Mike: Video Game champ
5. Augustus: Foodie champ
6. Veruca: Rich spoilt Girl.
7. Grandpa Joe



Charlie Bucket



Willy Wonka



Violet



Veruca Salt



Augustus Gloop



Mike Teavee



Oompa Loompas



With the guardians



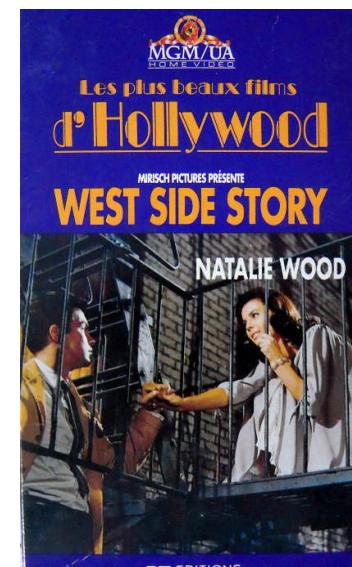
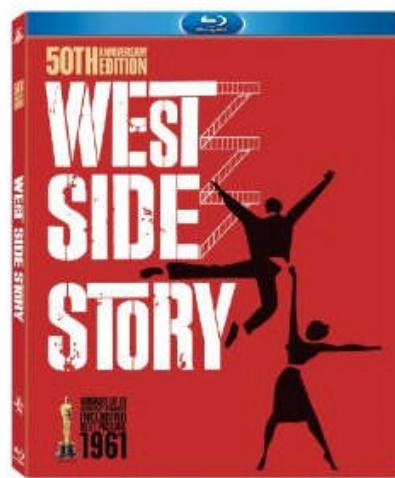
Who is missing here?



Who is this?



West Side Story



Theme

1. Modern day Romeo and Juliet
2. Juvenile delinquency, gangs
3. Hope and love in the ghetto
4. Renewal of spirit

Summary

- This musical movie transplants Shakespeare's classic "Romeo and Juliet" to Upper West-Side of Manhattan, New York City in the 1950s.

from <http://www.imdb.com/title/tt0055614/plotsummary>

Summary

- The two feuding families are replaced by brawling street gangs battling for territory.
 - The Montagues are immigrant Eastern European Jets led by Riff.
 - The Capulets become the Puerto Rican Sharks, led by Bernardo.

from <http://www.imdb.com/title/tt0055614/plotsummary>

Summary

- At a dance, Tony, former leader of the Jets and Riff's best friend, and Maria, Bernardo's little sister, see each other across the room and it's love at first sight.
- However, the gangs are plotting one last rumble, a fight that will finally end the battle for control of the streets.

from <http://www.imdb.com/title/tt0055614/plotsummary>

Characters



- Riff, leader of the Jets
- Bernardo, leader of the Sharks



- Maria, Bernardo's little sister
- Tony, a founder of the Jets
- Doc, owner of Doc's store/Tony's boss



- Anita, Bernardo's girlfriend
- Ice, one of the toughest Jets
- Lt. Shrank, police officer
- Officer Krupke, police officer



"The Importance of being Earnest" a play by Oscar Wilde



About

- ***The Importance of Being Earnest*** is a 1895 comedy play by [Oscar Wilde](#).
- Its high farce, witty dialogue, and sarcasm have made it an enduringly popular play. The play is full of epigrams and paradoxes.
- Wilde had long been famous for dialogue and his use of language, the three styles seen are:
 - The dandyish insouciance of Jack and Algernon—established early with Algernon's exchange with his manservant.
 - The formidable pronouncements of Lady Bracknell are as startling for her use of hyperbole and rhetorical extravagance as for her disconcerting opinions.
 - Dr Chasuble and Miss Prism is distinguished by "pedantic precept" and "idiosyncratic diversion".

from wikipedia

Theme

- ***Triviality of the Upper Class***

The major theme of this play is the triviality of the upper class. This is expressed in the nature of the writing, which is satirical. By examining the language and interaction of the characters, one can see that they are simply absurd.

- ***Importance of Wealth/ Life of Leisure***

This theme supports the presentation of Victorian society as shallow. Lady Bracknell, who is representative of the aristocratic class, concerns herself primarily with the wealth of others. Even more apparent, is the life of leisure in which everyone partakes. No real “action” occurs. This is primarily a play of language, of conversation.

from <http://thebestnotes.com>

Theme

- ***Victorian Manners***

This theme also seeks to support the theme of the triviality of the upper class. The way in which they interact with one another is based on a social code; this is also an example of sentimentality. For instance, Lady Bracknell is kind to Jack until she discovers his background. Gwendolen and Cecily are overly kind to one another until they find something upon which to disagree. Lady Bracknell is kind to Cecily when she discovers she has money.

- **Conflict** - The major conflict in this play is that Jack wants to marry Gwendolen, who believes his name is really Ernest - and loves him for that, and that he cannot because Lady Bracknell does not approve of Jack's background.

from <http://thebestnotes.com>

Mood of the play

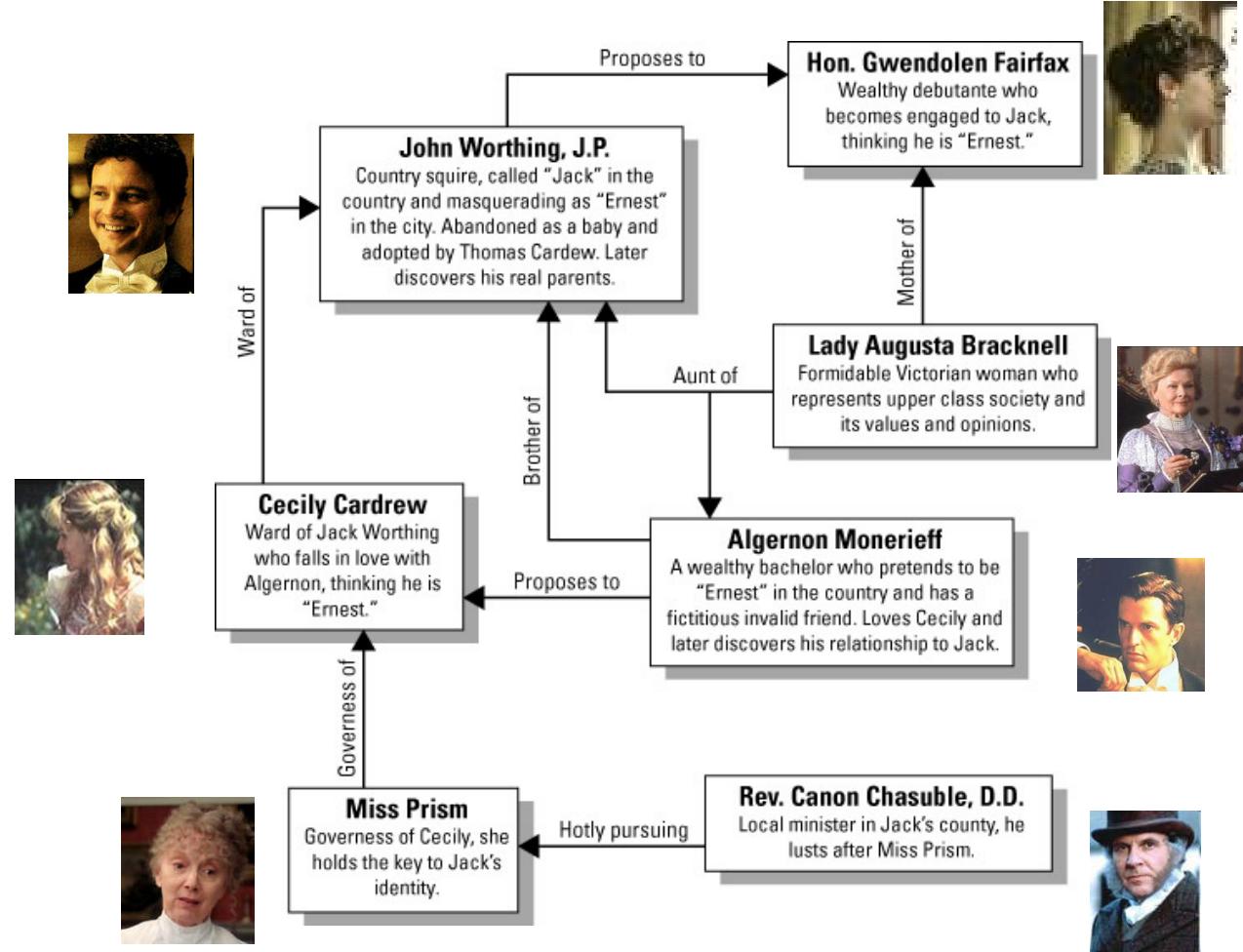
- The mood of the *Importance of Being Ernest* is largely satirical.
- This is because Wilde is seeking to mock the triviality of the upper class society of London.
- Wilde's satire is characterized by wit and is, throughout, lighthearted.
- He often portrays lines that characters deliver as quite normal e.g., when Gwendolen tells Ernest that she loves him because of his name.
- This, however, is quite ridiculous-making Gwendolen appear so by association. Wilde is also writing from an aesthetic perspective.
- This movement in literature saw that **art be celebrated for art's sake**, and not concern itself with the political issues of the outside world.
- Therefore, much of what Wilde writes is, simply, humorous.

from <http://thebestnotes.com>

Summary

- Two young gentlemen living in 1890's England use the same pseudonym "Ernest" on the sly.
- Jack Worthing has invented a brother, **Earnest**, whom he uses as an excuse to leave his dull country life behind to visit the ravishing Gwendolyn.
- Algy Montcrieff decided to take the name '**Earnest**' when visiting Worthing's young and beautiful ward, Cecily at the country manor.
- They both fall in love with women, which leads to a comedy of mistaken identities.

Characters



Characters

- **Jack Worthing** - A young gentleman from the country, in love with Gwendolen Fairfax.



- **Algernon Moncrieff** - A young gentleman from London, the nephew of Lady Bracknell, in love with Cecily Cardew.



- **Gwendolen Fairfax** - A young lady, loved by Jack Worthing.



- **Lady Bracknell** - A society lady, Gwendolen's mother.



- **Cecily Cardew** - A young lady, the ward of Jack Worthing.



- **Miss Prism** - Cecily's governess



- **The Reverend Canon Chasuble** - The priest of Jack's parish



- **Lane** - Algernon's butler



- **Merriman** - Jack's servant.

Enemy of the People

by Ibsen

A 1882 Norwegian play by Henrik Ibsen,



1978 English Movie based on the play

- *An Enemy of the People* tells the story of one man's quest to stick to his principles no matter what the cost.
- The protagonist, Dr. Stockmann, sacrifices everything for his beliefs.
- The Doctor's fierce dedication stands out in sharp contrast to many of the play's secondary characters, who seem to compromise their supposed beliefs without a second thought.
- In the end, the play reveals itself as a sharp examination of the terrible price that society often demands of an individuals who stay true to their principles.

from <http://www.shmoop.com/enemy-of-the-people/principles-theme.html>



Theme: Money and the pursuit of wealth

- Ibsen's play highlights the incredible power that monetary concerns have in society.
- All of the characters in the play are controlled or influenced by wealth or the lack of it.
- Some compromise their beliefs out of need of for money.
- Others use it as a weapon, while one man forsakes it altogether in the name of his principles.

Theme: Rules of the society

- Some characters thrive on the current system and fight to maintain it.
- Others deeply desire its destruction, but are too caught up in the system to fight it.
- And then there's our protagonist, Dr. Stockmann, who makes it his quest to rewrite all the rules from the ground up.
- *An Enemy of the People* is a thorough examination of the rules that society is built around and a blueprint for the construction of a new order altogether.

Characters 1

- **Doctor Thomas Stockmann** - A medical officer of the town baths, and the brother of the mayor, who got him the job at the baths. idealistic and excitable. was destitute and lived in the countryside; now prosperous and living in a bustling town.
- **Mrs. Katherine** - Stockmann's wife. loyal and practical, encourages her husband to think of his family when he is being rash.
- **Petra** - daughter of Thomas and Katherine, idealistic like her father. hard-working teacher, is frustrated that the law requires her to teach things she doesn't believe in.
- **Peter Stockmann** - Stockmann's brother. Chairman of the baths committee. Cautious, ruthless politician.



Characters 2

- **Hovstad** - editor of *The People's Herald*, town's leftist newspaper. corrupt, political radical.
- **Aslaksen** - the newspaper's printer. Represents the town's small business class, the majority of voters. Believes in moderation.
- **Billing** - assistant at the newspaper. A radical, like Hovstad. Ambitious and plans to run for office; courting Petra.
- **Captain Horster** - A ship captain who has little interest in local politics, Horster provides the hall for Doctor Stockmann's speech, but he is fired from his ship as a result.
- **Morten Kiil** - A rich old man, Kiil owns several of the tanneries that Dr. Stockmann implicates in his water pollution report. He is the adoptive father, of Katherine, and his will assigns a good deal of wealth to her.

Story 1

- The town has built a huge bathing complex that is crucial to the town's economy.
- Dr. Stockmann has just discovered that the baths' drainage system is seriously contaminated.
- He alerts several members of the community, including Hovstad and Aslaksen, and receives generous support and thanks for making his discovery in time to save the town.

from <http://www.sparknotes.com/lit/enemyofthepeople/>

Story 2

- The next morning, however, his brother, who is also the town's mayor, tells him that he must retract his statements, for the necessary repairs would be too expensive.
- The mayor is not convinced by Dr. Stockmann's findings.
- The brothers have a fierce argument, but Dr. Stockmann hopes that at least Hovstad's newspaper will support him.
- However, the mayor convinces Hovstad and Aslaksen to oppose Dr. Stockmann.

Story 3

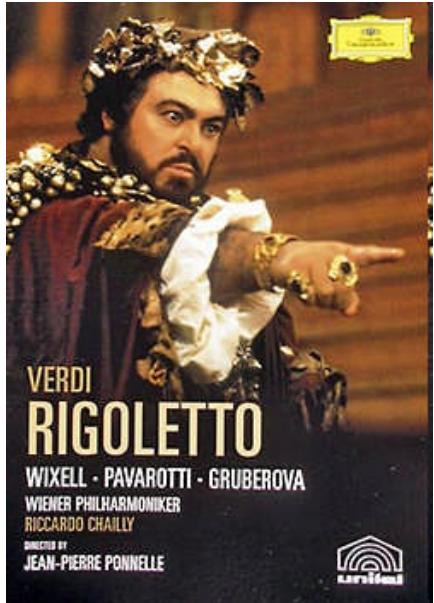
- The doctor holds a town meeting to give a lecture on the baths, but Aslaksen and the mayor try to keep him from speaking.
- Dr. Stockmann then begins a long tirade in which he condemns the foundations of the town and the tyranny of the majority.
- The audience finds his speech incredibly offensive, and the next morning the doctor's home is vandalized.

Story 4

- He and his daughter are fired from job.
- The mayor insinuates that the doctor's actions were merely a scheme to inherit more of Kiil's money, and Kiil himself soon arrives to suggest just such a plan to Dr. Stockmann.
- However, the doctor refuses all such suggestions and decides to defy authority and remain in town.
- His family is supportive, and he says that the strongest man is the man who stands alone.

Quotes

- "The strongest man in the world is the man who stands alone" -- Dr Stockmann



Rigoletto

1982 movie of Italian Opera by Verdi.

Opera

- Opera is a Western performance art which combines music and drama.
- Rigoletto was first Performed in 1851 in Venice, Italy.

Singers

- **Duke of Mantua, (tenor)**
- Rigoletto, the Duke's hunchback court jester (baritone)
- Gilda, Rigoletto's daughter(soprano)
- Count Ceprano, a nobleman (bass)
- Countess Ceprano, his wife(mezzo soprano)
- Count Monterone, nobleman and enemy of the Duke (baritone)
- Sparafucile, an assassin (bass)
- Maddalena, Sparafucile's sister (contralto)

Plot of the opera **Rigoletto** by Guiseppi Verdi.

- **Rigoletto** is a jester in the court of the Duke of Mantua.
- He has a hunch-back and he's rather unattractive, but he's good at his job of humiliating the courtiers for the amusement of the Duke.
- The courtiers, of course, are not amused. The Duke is a ladies man who feels his life would be meaningless if he couldn't chase every skirt he sees.
- In fact, we learn as the opera begins that he's recently been noticing a young lady every Sunday on her way to church, and he's vowed to have his way with her.

- What nobody realizes is that the girl is the jester's beloved daughter, Gilda, and that Gilda has seen the Duke every Sunday and is smitten with him.
- Suddenly Count Monterone appears at court, furious that the Duke has seduced his daughter.
- **Rigoletto** ridicules Monterone, the Duke laughs, and Monterone casts an awful curse on both of them.

- Later, the courtiers discover that **Rigoletto** is secretly living with Gilda, whom they believe to be his mistress.
- In an attempt to humiliate **Rigoletto**, they kidnap Gilda and deliver her to the Duke's bedroom, where she is quite willing to let him have his way with her.
- **Rigoletto** returns to the court and reveals to the courtiers' amusement that Gilda is his daughter.

- Consumed with the desire for revenge, **Rigoletto** contacts a murderous thief named Sparafucile (who just happens to have a beautiful sister named Maddalena), and he contracts with the two of them to lure the Duke to Sparafucile's tavern on the river where Sparafucile will murder the Duke.
- Knowing the Duke will find Maddalena irresistible, **Rigoletto** takes Gilda to stand outside the tavern so she can see for herself that the Duke is not a faithful lover.
- Gilda is crushed as she looks through the window to see the Duke wooing Maddalena, and at Rigoletto's urging she dons men's clothing so she can return home safely by herself.

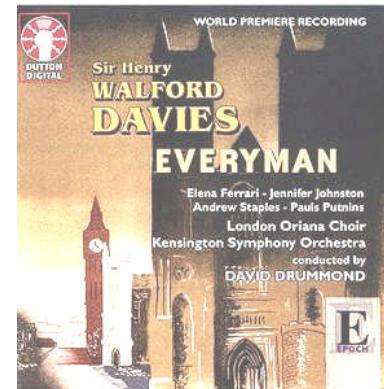
- But she returns to the tavern to overhear **Rigoletto** and Sparafucile plotting to kill the Duke.
- Then, after **Rigoletto** leaves, she hears Maddalena pleading with Sparafucile not to kill the Duke, but instead to kill the first person who comes through the door and give that body to **Rigoletto** instead.
- Sparafucile objects that he is an honest thief and murderer, but Maddalena's entreaties win him over and he agrees to the plan.
- Gilda now realizes what she must do: she knocks on the door, enters the tavern and is stabbed (nearly) to death by Sparafucile.

- The thief then wraps her in a rug and drops her body through a trap door to **Rigoletto**, who is waiting in a boat below.
- Thinking he has won vengeance at last on the Duke, **Rigoletto** paddles onto the river to dispose of the body.
- Then he hears the Duke singing in the distance, opens the rug, and to his horror he discovers his almost-dead daughter.
- They sing a heartbreakin duet, Gilda dies, and the wretched **Rigoletto** wails that the curse has come to pass.
- *Written by [Bill Anderson](#)*
- from <http://www.imdb.com/title/tt0253590/plotsummary>

Everyman

A late 15th-century morality play in Middle English, music composed by Sir Henry Walford Davies in 1934.

Chere begynneþ a treatysle how þy he
fader of heuen sendeþ deth to so-
mon every creature to come and
gyne a counte of theyþ lyues in
this woorlde and is in maner
of a morall playe.



Story

- God decides that *Everyman* (an average everyday human) has become too obsessed with wealth and material possessions.
- Therefore, *Everyman* must be taught a lesson in piety.
- And who better to teach a life-lesson than a character named **Death?**

Theme

- God's chief complaint is that humans are ignorantly leading sinful lives.
- Upon God's bidding, Death summons Everyman to take a pilgrimage (death).
- Everyman tries to bribe Death to "defer this matter till another day."
- No human being can escape final judgment.
- Good Deeds tells him that he should have lightened this burden by giving possessions to the poor.

Characters

- **Everyman:** Typical human being who has neglected his spiritual life but repents his sins in time to be saved.
- **God:** Just but merciful Supreme Being.
- **Death:** Messenger commanded by God to summon Everyman.
- **Fellowship, Kindred, Cousin, Material Goods:** Earthly acquaintances of Everyman who abandon him in his time of need.
- **Good Deeds:** The only friend willing to accompany Everyman to the afterlife.
- **Knowledge:** Character that tells Everyman what he must do to obtain salvation.
- **Confession:** Character representing the sacrament of penance. Everyman confesses his sins to this character.
- **Discretion, Strength, Everyman's Five Wits, Beauty:** Earthly acquaintances of Everyman who abandon him in his time of need.
- **Angel:** Creature that welcomes Everyman to the celestial realm.
- **Doctor:** Scholar who delivers words of warning at the end of the play.

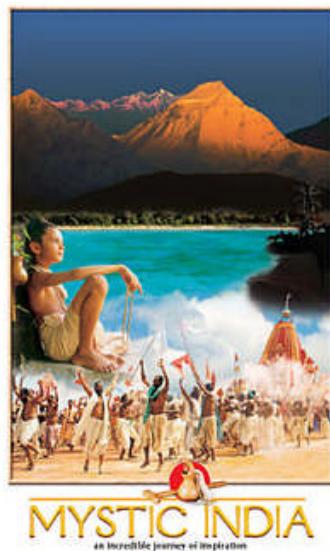
from <http://www.cummingsstudyguides.net/Guides3/Everyman.html>

Rhyme

- God speaks with alternating lines that rhyme.
 - I perceive, here in my **majesty**
 - How that my creatures be to me **unkind**,
 - Living without dread in worldly **prosperity**
 - Of ghostly sight the people be so **blind**
- Death often speaks in couplets
 - I am Death that no man **dreath**
 - For Everyman I arrest and no man **spareth**
 - For it is God's command**ment**
 - That all to me should be **obedient**

from <http://www.cummingsstudyguides.net/Guides3/Everyman.html>

Mystic India



2005 Imax movie
about India, about
India's culture, people,
and traditions.

Mystic India

- It is told through the 12,000 km barefoot journey throughout 18th century **India** undertaken by the Hindu adolescent ascetic Nilkanth, later known in life as Swaminarayan by his followers.
- He travels to: Himalayas, Puri, South, Gujarat.

Storyline 1

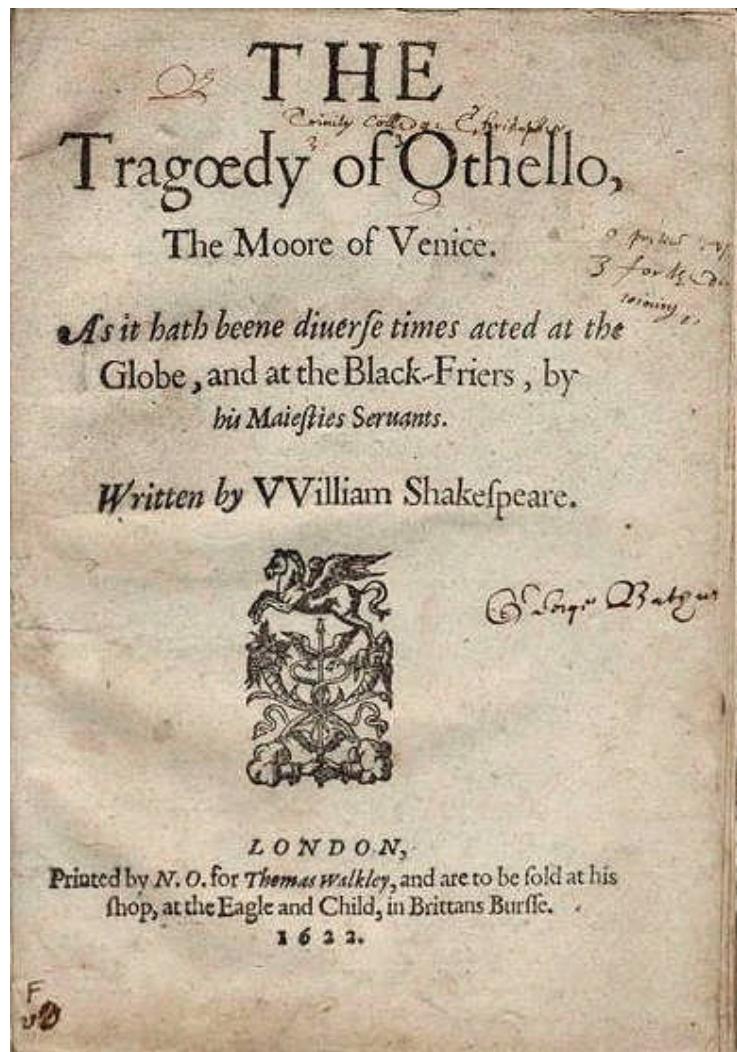
- 11-year old Neelkanth has long dreamed of being a Yogi, and in the darkness of the rainy evening of June 29, 1792 he secretly leaves his family behind in the Northern **India** city of Ayodhya by plunging himself into the Saryu river at flood stage.
- Landing downstream, he begins a 7 year barefoot trek that will cover 8,000 miles through much of **India**.
- The young Yogi impresses everyone he meets, providing spiritual inspiration, but declines offers to remain in the villages he visits.
- He tames a fearsome lion terrorizing one village. Heading into the Himalayas barefoot, and wearing little clothing, he survives freezing temperatures using Yoga and meditation.

Storyline 2

- He crosses a pass at 18,000 feet and treks through the deepest gorge in the world before traversing rain forests, jungles and following coastlines.
- At Jagannath Puri he is invited by the king to take part in the annual Rath Yatra (Festival of Chariots).
- Finally he ends his journey in the village Loj in Gujarat where the great teacher Ramanand Swami convinces him to take his place.
- Neelkanth becomes Bhagwan Swaminarayan whose lessons still inspire millions to find unity in their diversity.

Written by [Brian Greenhalgh](#) from

<http://www.imdb.com/title/tt0400675/>



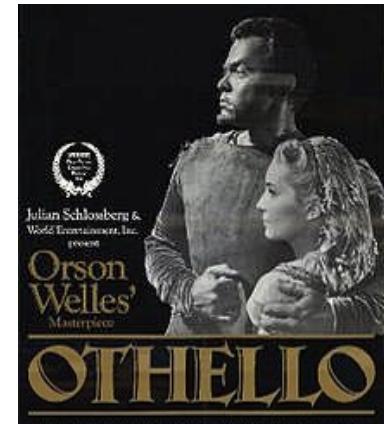
Othello

The Moor of Venice,
1603 Play by Shakespeare

Orson Welles movie, 1952.

- **Othello** is a 1952 [drama film](#) based on the [Shakespearean play](#), directed and produced by [Orson Welles](#), who also played the title role.
- The film was shot on location in [Morocco](#), [Venice](#), [Tuscany](#) and [Rome](#).

Plot: Desdemona, daughter of a Venetian aristocrat, elopes with Moorish military hero Othello, to the great resentment of Othello's envious underling Iago. Iago knows Othello's weaknesses, and with chilling malice creates trouble.



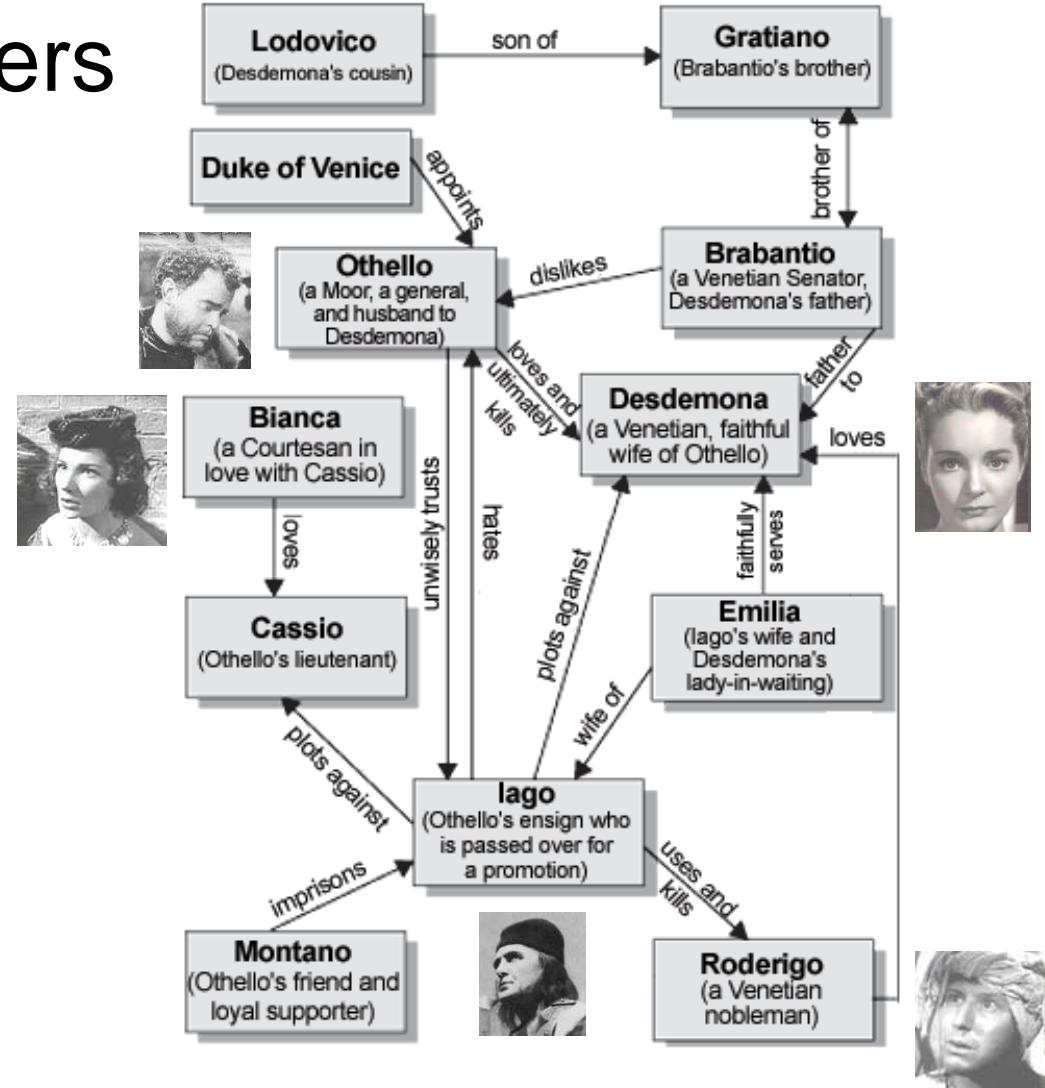
Cast



- Orson Welles - Othello
- Micheál MacLiammóir - Iago
- Robert Coote - Roderigo
- Suzanne Cloutier - Desdemona
- Hilton Edwards - Brabantio
- Nicholas Bruce - Lodovico
- Michael Laurence - Michael Cassio
- Fay Compton - Emilia
- Doris Dowling - Bianca



Characters



Theme

A Midsummer Night's Dream

Test Review

Is A Midsummer Night's Dream a tragedy or a comedy?

- A comedy

Which of the young Athenians is first affected by the love potion?

- Lysander

Which man does Hermia's father want her to marry?

- Demetrius

Where do Lysander and Hermia plan to be married?

- At Lysander's aunt's house

What part of her appearance does Hermia believe Helena has exploited to win Lysander's love?

- Her height-Helena is tall and Hermia is very short

What does Oberon want that Titania refuses to give him?

- Her attendant, a little Indian boy

In the craftsmen's play, why does Pyramus kill himself?

- He believes that Thisbe has been killed by a lion because he finds her tattered, bloody veil at their meeting place

Who brings the complaint against Hermia to Theseus in Act I?

- Her father, Egeus

What are Hermia's choices if she refuses to marry Demetrius?

- She can become a nun or be put to death.

Of what tribe is Hippolyta the queen?

- The Amazons

What unusual way has Theseus “wooed” Hippolyta?

- He has “wooed” her with his sword-meaning that he has conquered her and her tribe in battle.

How does Puck prevent Demetrius and Lysander from fighting?

- He mimics their voices and causes them to get lost in different parts of the woods.

Which of the women is afraid of fighting?

- Helena

Whom does Demetrius love at the end of the play?

- Helena

Why are a group of Athenian craftsmen planning to put on a play?

- They plan to perform for the wedding of Theseus and Hippolyta.

With whom does Titania fall in love in Act III?

- Bottom

What prank does Puck play on Bottom?

- He changes Bottom's head into a donkey's head.

Whose idea is it to use the love potion on Titania?

- It is Oberon's idea.

Who are Mustardseed, Peaseblossom, Cobweb, and Moth?

- They are Titania's attendants who also wait on Bottom while Titania is in love with him.

Who are Titania and Oberon?

- They are the king and queen of the fairies.

What is Titania's reason for refusing to give up the little Indian boy?

- His mother was a dear friend of hers.

How has the fight between Titania and Oberon caused disturbances in the natural world?

- The seasons are all mixed up.

Why is the flower whose juice Oberon seeks special?

- One of Cupid's arrows struck it.

What effect does it have when the juice of this flower is put on someone's eyes?

- They fall in love with the first person/thing they see when they wake up.

Who tells Demetrius that Lysander and Hermia are planning to elope?

- Helena

How many weddings take place at the end of the play?

- Three

Who blesses Theseus and Hippolyta with a magical charm at the end of the play?

- Oberon and Titania

Who suggests that the audience consider whether the entire play has been a dream?

- Robin Goodfellow

Who wants to play all of the parts in the craftsmen's play?

- Bottom

How does Robin confuse the situation between the four young Athenian lovers?

- Oberon tells him to put the potion in Demetrius's eyes, but Robin puts it in Lysander's eyes by mistake. So then Lysander is in love with Helena instead of Hermia.

What is the relationship between Helena and Hermia?

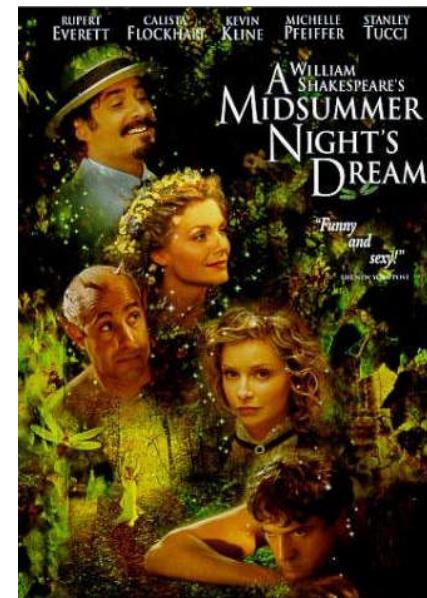
- They have grown up together and were best friends until this situation developed.

Essay Questions

- Be able to write a brief summary of the play
- Be able to describe a character in detail
- Be able to explain one of the conflicts in the play
- Compare and contrast two characters:
Robin and Bottom, Helena and Hermia,
Lysander and Demetrius

Midsummer Night's Dream

Shakespeare Play
1999 Movie



What do you already know about
Shakespeare and his plays?



Some facts about Shakespeare

- He lived in Stratford, England from 1564-1616
- He was both an actor and a playwright
- He wrote MSND toward the beginning of his career
- Shakespeare based his plots on the models used in classical Greek and Roman literature
- Watching plays was a very popular form of entertainment during Shakespeare's time

facts continued...

The characters of Theseus and Hippolyta come from Greek mythology.

- Theseus was the national hero of Athens after slaying the Minotaur
- Hippolyta was Queen of the Amazons, a group of female warriors
- Theseus took Hippolyta as his prisoner and subsequently married her.



What was Midsummer Night's eve?

- Midsummer's Eve has been celebrated since ancient times.
- It occurs on the summer solstice – around June 24.
- Plants that bloom at this time were believed to have miraculous healing powers.
- Bonfires were lit to protect against evil spirits.

Quotes

“ The course of true love never did run smooth.”

- William Shakespeare,
Midsummer Night's Dream

Some questions to ponder

- Think of a time when..
 - your desires have conflicted with those of your parents
 - you liked someone who did not like you back
 - you had a misunderstanding with your best friend
 - you have been so involved in a movie that you temporarily forgot it was not real

The main themes of the play

- What is love?
- How and why do people fall in and out of love?
- Are lovers in control of their destinies?
- What is more real, the “daylight” world of reason and law or the “nighttime” world of passion and chaos?

– From Study Guide for A Midsummer Night's Dream, Glencoe-McGraw-Hill

The setting

- In the forest outside of Athens, Greece...



The main characters



The
lovers



The
fairies



The
actors



The characters

Theseus
(say Thee-see-us),
Duke of Athens,
engaged to
Hippolyta



Hippolyta
(say Hip-pol-i-ta),
Queen of the
Amazons



Egeus
(say E-ghee-us),
father of Hermia,
wants her to
marry Demetrius



Hermia
(say Her-me-u),
in love with
Lysander



Lysander
(say Lie-san-der),
in love with Hermia
but enchanted to fall
in love with Helena



Demetrius
(say De-me-tree-us),
also in love with
Hermia and
enchanted to fall in
love with Helena

Helena
Hermia's best
friend, in
love with
Demetrius

Oberon
(say Oh-bur-ron),
king of the fairies,
married to Titania



Peter Quince, who is
putting on a play for
Theseus, the Duke



Snug, who
plays a lion



Titania
(say Tit-tar-nee-a),
queen of the fairies



Bottom, who
plays Pyramus
(say Pir-ra-muss),
a young man



Flute, who plays
Thisbe (say Thiz-be),
a young girl in
love with Pyramus



Puck, the fairy
who enchants
Lysander and
Demetrius



Starveling,
who plays the Moon

Characters

- Hermia & Lysander
- Helena & Demetrius.
- Hermia's dad Egeus wants Hermia to marry Demetrius.

Forest Fairy Characters

Fairies:

- Oberon - King of the Fairies.
- Titania - Queen of the Fairies.
- Puck – their naughty assistant.

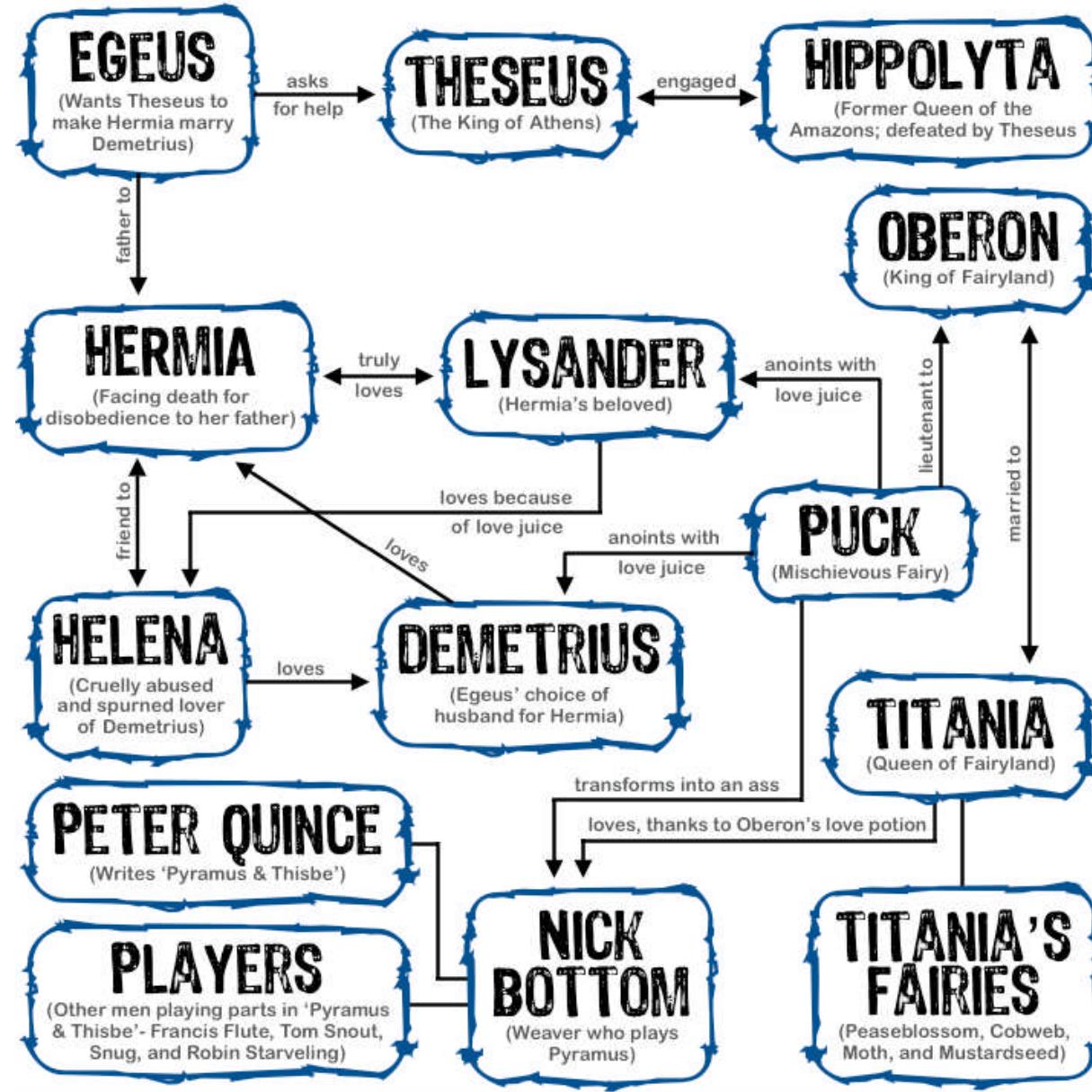
Oberon and Titania fighting over their adopted page (son).

Characters:

The mechanical Drama group.

- Bottom is a stupid actor in the forest.
- Puck converts Bottom into a donkey.
- Titania falls in love with a donkey.





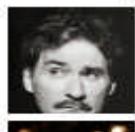
Cast

Directed by



[Michael Hoffman](#)

Starring ([View all](#))



[Kevin Kline](#)

Nick Bottom



[Michelle Pfeiffer](#)

Titania



[Rupert Everett](#)

Oberon



[Stanley Tucci](#)

Puck



[Calista Flockhart](#)

Helena



[Anna Friel](#)

Hermia



[Christian Bale](#)

Demetrius



[Dominic West](#)

Lysander

Written by



[William
Shakespeare](#)
(play)



[Michael Hoffman](#)
(screenplay)

<http://www.listal.com/movie/midsummer-nights-dream-1999/cast>

Story

- Duke Theseus is getting married to Hippolyta.
- Athenian citizen Egeus wants his daughter Hermia to marry Demetrius, not Lysander. plans to run off with Lysander to live happily ever after.
- So Hermia is given a choice: Death sentence or be a nun

2 couples run to the forest.

- Hermia and Lysander run off to the forest, to Lysander's aunt.
- Hermia's friend Helena joins them, she wants to marry Demetrius.
- Helena tells Demetrius the plan, so he also comes to the forest.

Fairies fighting

- Oberon makes plans to enchant Titania that evening with a magic love "juice" that will make her fall in love with the first creature she sees.
- Oberon sees Helena chasing Demetrius. He tells Puck to put magic juice in Demetrius eyes, so Demetrius will chase Helena.
- Puck by mistake, puts the love-potion in sleeping Lysander's eyes.
- Helena trips on Lysander, so Lysander falls in love with Helena.

- Meanwhile, a group of Athenian craftsmen (called "the Mechanicals") are preparing to perform a play for Theseus's upcoming wedding.
- The play will be the tragic tale of two young lovers, *Pyramus and Thisbe* (think Romeo and Juliet storyline).
- The Mechanicals are bad actors and clueless about how to stage a play. They decide to practice the play in the wood.
- Puck changes actor Bottom into a Donkey (Ass).

Forest scenes

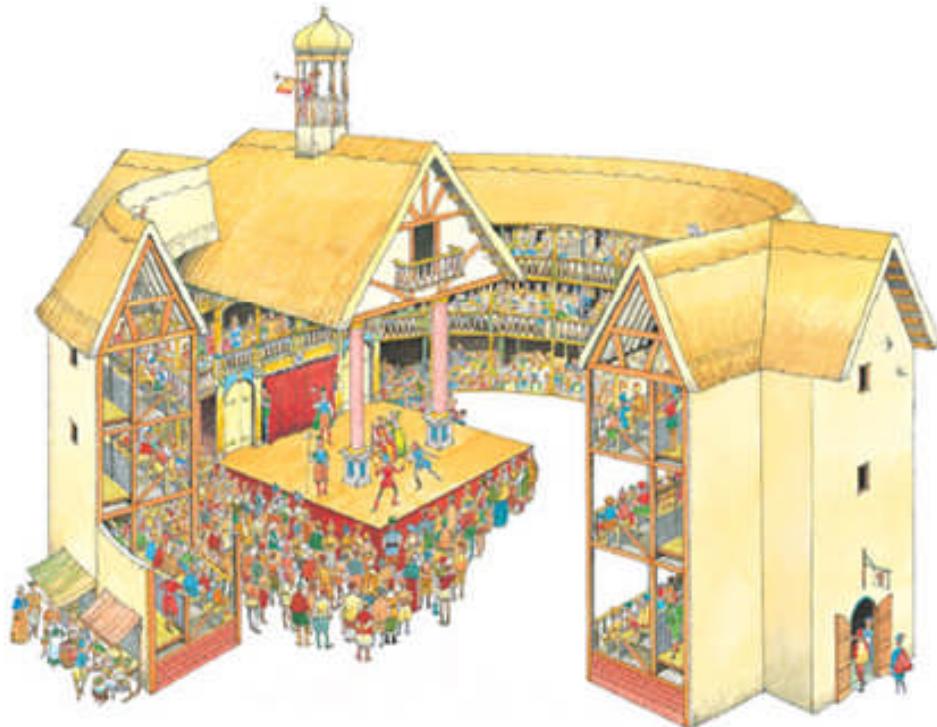
- Queen Titania wakes up with love potion in her eyes, and falls in love with a Donkey.
- Oberon puts love potion in Demetrius eyes, and both Demetrius and Lysander are in love with Helena.
- Next morning, Oberon corrects all the mistakes.

The sub play of Pyramus and Thisbe

- The tragedy of Pyramus and Thisbe, two lovers separated by a wall.
- They speak through a hole in said wall, and decide to meet by moonlight at Ninus's tomb.
- Thisbe gets there early, but encounters a lion, which makes her run off, accidentally leaving her cape behind as a chew toy for the lion.
- Pyramus finds Thisbe's cape all torn and looking like a lion mauled it.
- He stabs himself, assuming his girl is dead.
- Thisbe then shows up and also chooses suicide. So everyone's dead

A Midsummer Night's Dream

by William Shakespeare



The main plot

- Theseus (the Duke of Athens) is getting married to Hippolyta.
- Theseus hears Egeus' complaint that his daughter, Hermia refuses to marry the man he has chosen for her. Theseus tells Egeus that she must marry Demetrius or choose between death and becoming a nun.
- A group of workmen is planning to perform a play in honor of Theseus and Hippolyta's wedding.

3 Subplots: A: The Lovers

- Hermia loves Lysander, but is being forced to marry Demetrius.
- Demetrius loves Hermia, but she does not love him.
- Helena loves Demetrius, but he no longer loves her.
- Helena tells Demetrius that Hermia and Lysander plan to meet in the forest and run away together, hoping this will make him favor her.
- Demetrius heads into the forest to find them.
- Helena follows Demetrius into the forest.

Sub-plot B: The Fairies

- Meanwhile, in the forest... Oberon (King of the Fairies) is arguing with Titania (the Fairy Queen), because he wants to adopt the orphan child she has raised from infancy.
- He devises a plan to use a magic flower to trick Titania into giving him the child. When the nectar from the flower is placed in someone's eyes while sleeping, they fall in love with the first person they see upon waking.
- He sends his servant, Puck, to find the magic flower and use it on Titania.
- While Puck is obtaining the flower, Oberon overhears Helena and Demetrius arguing and decides to help them resolve their dispute with the powers of the magic flower. He instructs Puck to find Demetrius and place some flower nectar in his eyes too.

Sub-plot C: The actors

- The workmen go into the forest to rehearse the play they are performing for Theseus and Hippolyta's wedding.
- At this point all three groups are in the woods: the lovers, the fairies, and the actors.
- A series of mix-ups occur, when Puck places the love potion from the magic flower in Lysander's eyes instead of Demetrius's.

THE THREE WORLDS of *a midsummer night's dream*



Lysander addressed her in terms of extravagant love and adoration.



Hermia and Helena soon fell to high words together.

1. THE ATHENIANS:

- Theseus and his bride, Hippolyta
(Theseus represents law and order.)
- The four lovers: Hermia, Helena, Demetrius, Lysander
(They represent adolescent rebellion.)
- Egeus (Hermia's father)



Left to right: Helena,
Demetrius, Lysander,
Hermia

The Athenians



Helena and Demetrius

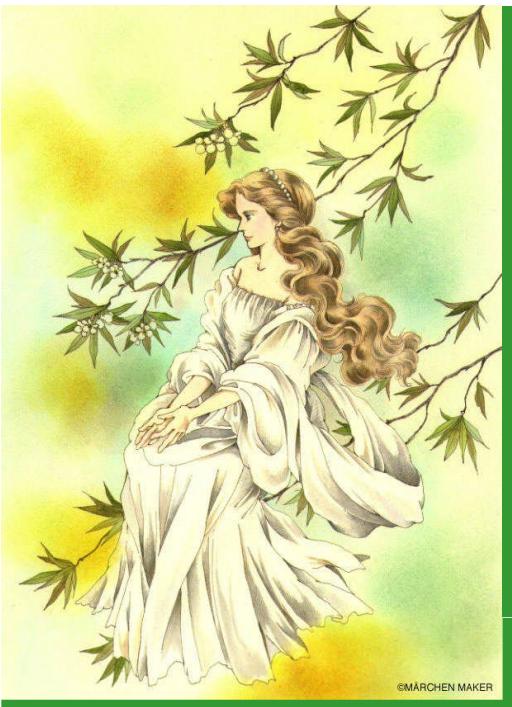


Theseus and Hippolyta

2. THE ACTORS:

- Bottom (the rather vain “leader” of the group who wishes to play all the parts)
- Other members of the cast: Quince, Flute, Starveling, Snout, Snug, Philostrate





3. THE FAIRIES:

Their realm is the woods where they interact with the humans who wander there. This setting is outside the walls of Athens and so disorder prevails.

- **Titania (Queen)**
- **Oberon (King)**
- **Puck (a.k.a. Robin Goodfellow) – Oberon's loyal helper**

Bottom and Titania



Puck and Oberon



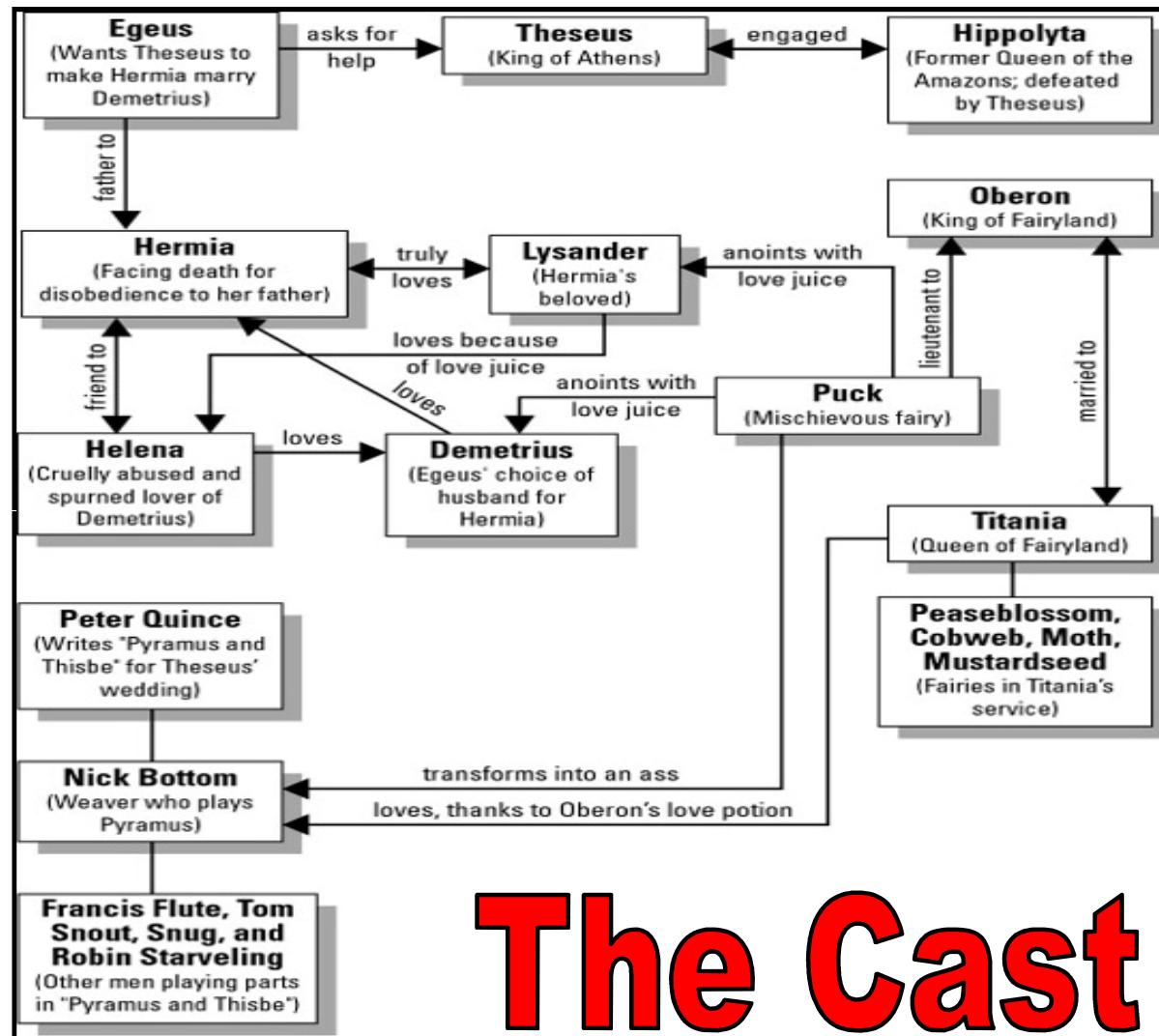
The three worlds come together in the woods at night: a place of magic and mystery where illusion reigns!



Shakespeare cleverly weaves together not only fairies and lovers, but also social hierarchies with the aristocratic Theseus and the "rude mechanicals," or the artisans and working men. This allows the play to become more lyrical, since it is able to draw on the rougher language of the lower classes as well as the poetry of the noblemen.

TERMS TO KNOW

- Shakespeare writes in both VERSE and PROSE
- VERSE – elevated passages, significant ideas, speeches by high ranking individuals
- PROSE – comic scenes, dialect or broken English (slang/not proper) and speeches by commoners are in prose (written or spoken word)
- POETRY is usually blank verse – iambic pentameter lines without rhyme
- IAMBIC PENTAMETRE – five beats (feet) per line with a light/ heavy stress pattern (ten syllables).
- RHYME is used (couplet or sonnet) to illustrate the close of scenes or important passages (soliloquy – the act of speaking when alone or regardless of any listeners, often a character's inner thoughts)



The Cast

MSND End



Introduction to Shakespeare



Dramatic Terminology

- ❖ Tragedy: A narrative about serious and important actions that end unhappily, usually with the death of the main characters.
- ❖ The play is broken up into acts and the acts are broken up into scenes.
- ❖ Monologue: A long uninterrupted speech given by one character onstage to everyone.
- ❖ Soliloquy: A long uninterrupted speech given by one character alone on stage, inaudible to other characters
- ❖ Aside: A short speech given by one character, traditionally the other characters cannot hear.

Dramatic Terminology

Pun: A humorous play on words, examples:

1. I was rattled by seeing a poisonous snake.
2. A gossip is someone with a great sense of rumor.
3. The cobbler will save our soles.
4. It is pointless to write with a broken pencil.

Mercutio: “Nay, gentle Romeo, we must have you dance.”

Romeo: “Not I, believe me. You have dancing shoes / With nimble soles; I have a soul of lead” -- 1.iv in R&J.

Allusions

An allusion is a reference to a well known work of art, music, literature, or history.

“At lovers’ perjuries, they say Jove laughs.” - Act II, Sc. 2.

[Jove is another name for Jupiter, the Roman King of the Gods].

Metaphor

A metaphor is a direct comparison between two unlike things.

Romeo – “What light through yonder window breaks? It is the east, and Juliet is the sun.” -- Act II Scene 2.

Simile

A figure of speech in which two fundamentally unlike things are explicitly compared, usually in a phrase introduced by *like* or *as*

Example: She was as white as snow.

Personification

Personification occurs when an inanimate object or concept is given the qualities of a person or animal.

Juliet: “For thou wilt lie upon the wings of night / Whiter than new snow on a raven’s back. / Come, gentle night, come, loving, black-brow’d night” (Act III Sc. 2)

Personification

Definition: representation of a thing or abstraction as a person or by the human form

Examples: Juliet: By whose direction found'st thou out this place?

Romeo: By **love**, that first did prompt me to inquire.

He lent me counsel, and I lent **him** eyes.
(2.2.84-86)

Oxymorons

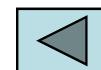
An oxymoron describes when two juxtaposed words have opposing or very diverse meanings.

Example: “Brawling love”, “loving hate”,

“heavy lightness”

Juliet – “Beautiful tyrant! fiend angelical!”

(Act III Sc.2)



Paradoxes

A paradox is statement or situation with seemingly contradictory or incompatible components.

Juliet: “O **serpent heart**, hid with a flowering face!” (Act III Sc. 2)

Foreshadowing

Foreshadowing is a reference to something that will happen later in the story.

Juliet – “Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.” (Act III Sc. 2)

Onomatopoeia

Onomatopoeia definition:

When a word expresses the sound.

Examples: boom, bang, hiss, splash, ping,

Consonance

Definition: recurrence or repetition of consonants especially at the end of stressed syllables without the similar correspondence of vowels

Example: as in the final sounds of “stroke” and “luck”.

Assonance

Definition: repetition of vowels without repetition of consonants.

Example: *stony* and *holy*.

Examples:

“But passion lends them power,
time means, to meet,
Temp’ring extremities
with extreme sweet.”

Imagery

Definition: Words or phrases that appeal to the five senses

Juliet: “... in a vault, an ancient receptacle
Where for this many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth
Lies festering in his shroud...” (IV.3.40-44)

Catalogue

Definition: A list.

Example: “Beguiled, divorced, wronged,
spited, slain!” (IV.v.)

Dramatic Irony

Definition: In literature, this is a plot device in which the audience's or reader's knowledge of events or individuals surpasses that of the characters.

The words and actions of the characters therefore take on a different meaning for the audience or reader than they have for the play's characters.

This may happen when, for example, a character reacts in an inappropriate or foolish way or when a character lacks self-awareness and thus acts under false assumptions.

Dramatic Irony

Definition: a term used to talk about a contrast between reality and what seems to be real.

Examples:

Romeo's suicide while Juliet is still really alive.

Capulet's plan to arrange Juliet's marriage when she is already married.

Juliet's balcony scene speech when Romeo is listening

Aside

Definition: an utterance meant to be inaudible to someone; *especially* : an actor's speech heard by the audience but supposedly not by other characters

Example: Romeo: “They laugh at scars who ne'er have felt a wound.”

Apostrophe

Definition: the addressing of a usually absent person or a usually personified thing

Example: “O Liberty, what things are done in thy name!”

Alliteration

Definition: Repetition of usually initial consonant sounds in two or more neighboring words or syllables.

Examples: "*fast and furious*"

“She sells sea shells by the sea shore.”

*Called also **head rhyme** or **initial rhyme**.*

Verbal Irony

Definition: A contradiction of expectation between what is said and what is meant
Verbal irony is implied and refers to spoken words only.

Example: Anthony: "Yet Brutus says he was ambitious; And Brutus is an honourable man"
Mark Antony really means that Brutus is dishonourable, from Julius Caesar.

Dramatic Terminology

Dramatic Foil: A pair of characters who are opposite in many ways and highlight or exaggerate each other's differences.



Shakespearean Sonnet

Definition:

A 14-line verse form having 3 quatrains (sets of four lines that go together), ending with a couplet (a pair of lines), and having an ababcdcdefefgg rhyme scheme.

Example:

The Prologue *in Romeo and Juliet*

Blank Verse

Definition: unrhymed verse; *specifically* :
unrhymed iambic pentameter verse

Example:

The dialogue between Juliet and Romeo
during the balcony scene (Act II, scene ii)

Poetic Terminology

- ➔ **Blank Verse**: Unrhymed meter; unrhymed iambic pentameter specifically.
- ➔ **Iambic Meter**: Each unstressed syllable is followed by a stressed syllable.
- ➔ **Couplets**: Two consecutive lines that rhyme (aa bb cc). Usually followed when a character leaves or a scene ends.
- ➔ **End-stopped Line**: Has some form of punctuation at the end of the line (,;.!?).
- ➔ **Run-on Line**: Has NO punctuation at the end of the line and meaning is continued to following lines.
- ➔ **Sonnet**: A fourteen line poem using iambic pentameter and the following rhyme scheme: abab cdcd efef gg.

Poetic Terminology

- ◆ Internal Rhyme: Words rhyming inside one line.
- ◆ End Line Rhyme: Words rhyming at the end of consecutive lines.
- ◆ Perfect vs. Slant Rhyme: ball & hall are a perfect rhyme (end sounds the same). Ball & bell are slant rhymes (beginning and end sounds the same; middle sound is different).
- ◆ Alliteration: the repetition of the same beginning consonants
- ◆ Assonance: the repetition of the same vowel sounds in the middle of words
- ◆ Consonance: the repetition of the same ending consonants
- ◆ Onomatopoeia: words that are spelled much like how they sound.

William Shakespeare

- Born 1564, died 1616
- Wrote 37 plays
- Wrote over 150 sonnets
- Actor, poet, playwright



Types of Plays

- **Shakespeare wrote:**
 - Comedies - light and amusing, usually with a happy ending
 - Tragedies –serious dramas with disastrous endings
 - Histories – involve events or persons from history



The Globe Theatre

- Open ceiling
- Three stories high
- No artificial lighting
- Plays were shown during daylight hours only



Spectators

- Wealthy people got to sit on benches
- The poor (called “groundlings”) had to stand and watch from the courtyard
- There was much more audience participation than today

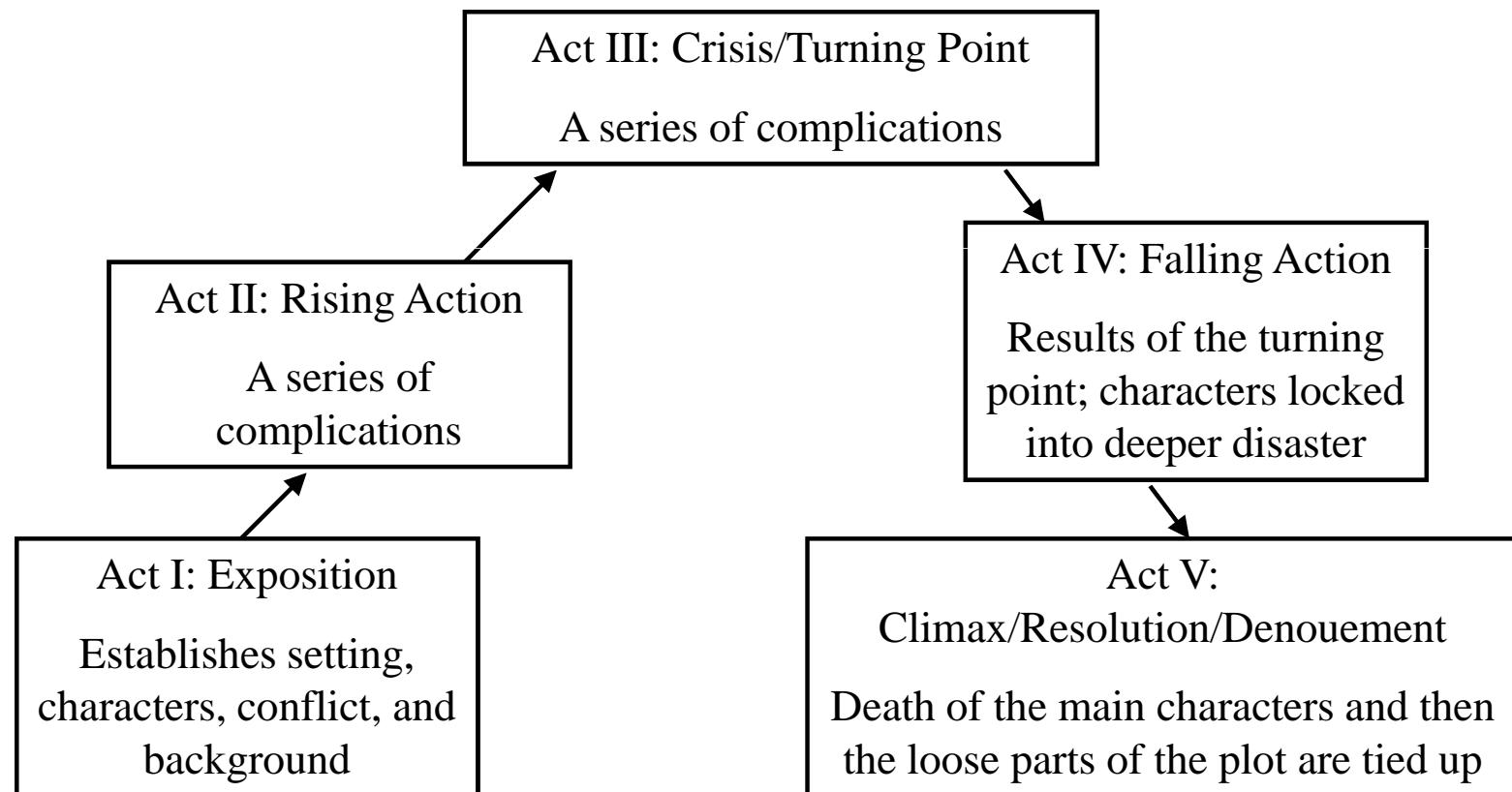


Actors

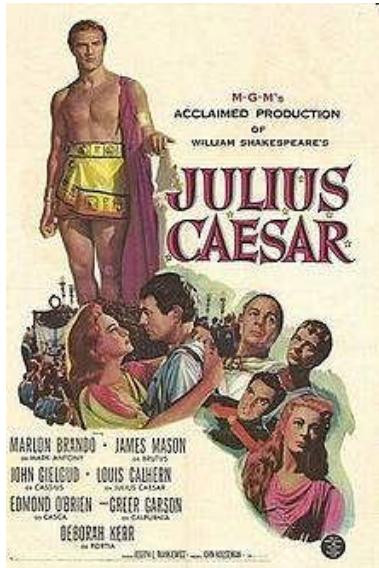
- Only men and boys
- Young boys whose voices had not changed played the women's roles
- It would have been indecent for a woman to appear on stage



Shakespeare's Story telling Pattern



Julius Caesar



Julius Caesar

- **Julius Caesar** is a 1953 [MGM](#) film adaptation of the 1599 [play](#) by [Shakespeare](#), directed by [Joseph L. Mankiewicz](#)
- It portrays the 44 BC [conspiracy](#) against the [Roman dictator Julius Caesar](#), his assassination and the defeat of the conspirators at the [Battle of Philippi](#)
- Brutus kills Caesar to protect democracy in Rome, with a psychological drama of his struggle between the conflicting demands of [honor](#), patriotism, and [friendship](#).



Shakespeare

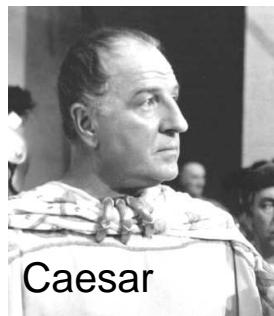


Mankiewicz

from wikipedia

CAST

Cassius



Caesar

- Marlon Brando as Mark Antony
- James Mason as Brutus
- John Gielgud as Cassius
- Louis Calhern as Julius Caesar

from <http://juliuscaesarmovie.blogspot.com/2009/04/shakespeares-julius-caesar-1953-film.html>

Mark Antony



Brutus

CAST

Right:

- Marlon Brando (Mark Antony) and his enemies

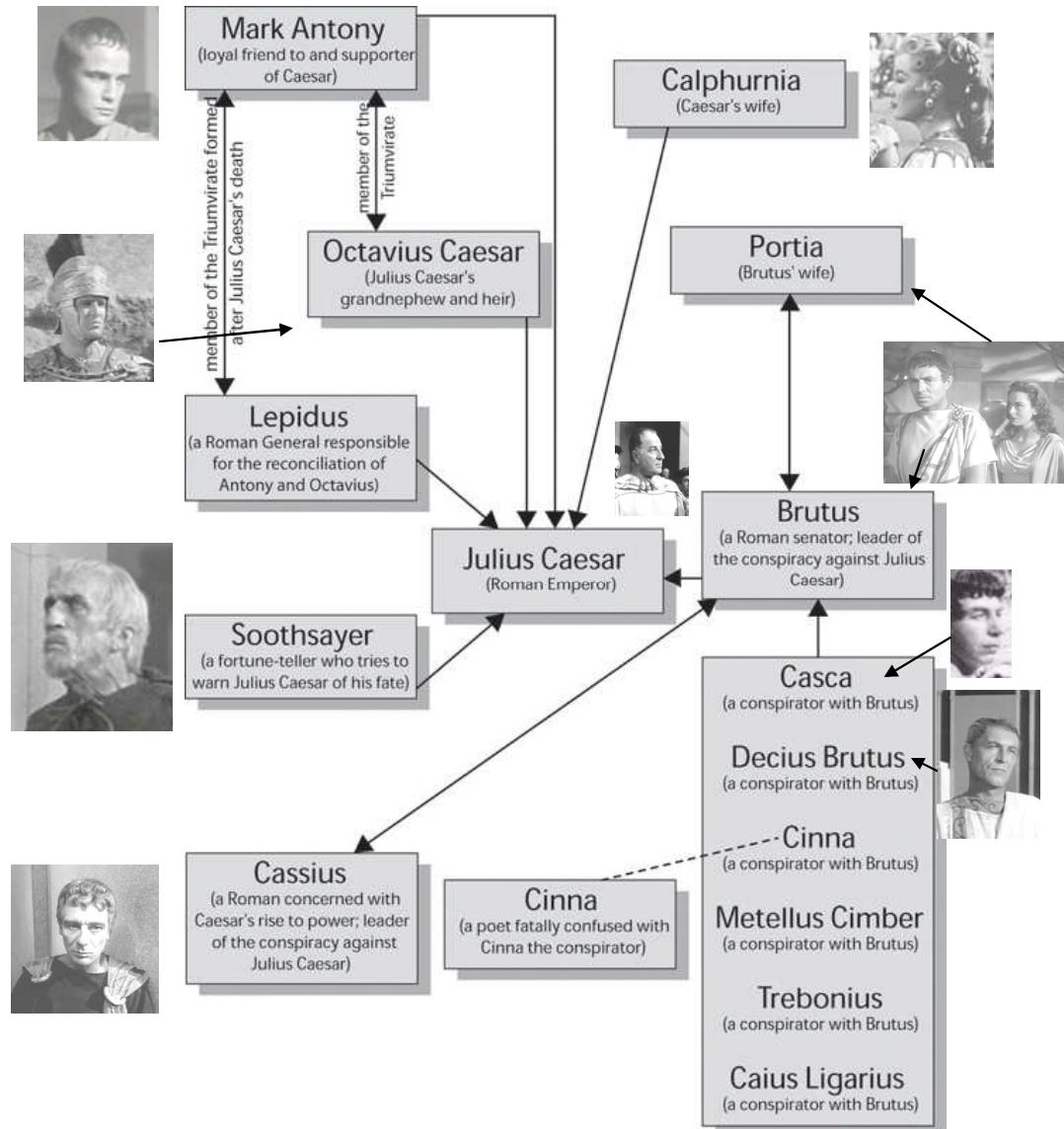
Left to Right:

- William Cottrell (Cinna),
- Edmond O'Brien (Casca),
- Jack Raines (Trebonius),
- Tom Powers (Metellus Cimber),
- John Hoyt (Decius Brutus),
- John Gielgud (Cassius) and
- James Mason (Brutus).



GoneMovie.com

Character Map of Julius Caesar



Plot

- The tribunes, Marullus and Flavius, break up a gathering of Roman citizens who seek to celebrate Julius Caesar's triumphant return from war.
- The victory is marked by public games in which Caesar's friend, Mark Antony, takes part.
- On his way to the arena **Caesar** is stopped by a soothsayer (fortune teller), who warns that he should '*Beware the Ides (15th) of March.*'
- from <http://www.nosweatshakespeare.com/play-summary/julius-caesar/>

Plot – Caesar to become King

- Fellow senators, Caius Cassius and Marcus Brutus, are suspicious of Caesar's reactions to the power he holds in the Republic.
- They fear he will accept offers to become Emperor, ending democracy in Rome.
- Cassius, a successful general himself, is jealous, while Brutus has a more balanced view of the political position.
- Cassius, Casca, and their allies, visit Brutus at night to persuade him of their views, and they plan Caesar's death.
- Brutus is troubled but will not confide in his devoted wife, Portia.

Plot – Caesar is killed

- On the 15th March **Caesar** is urged not to go to the Senate by his wife, Calphurnia, who has had dreams that Caesar will be murdered, and she fears the portents of the overnight storms.
- Caesar is nevertheless persuaded by flattery to go and as petitioners surround him.
- **Caesar** is stabbed and dies as Brutus gives the final blow, he utters "*Et Tu Brute, then fall Caesar*".

Plot – Caesar is killed

- Against Cassius's advice Mark Antony is allowed by Brutus to speak a funeral oration in the market place after Brutus has addressed the people of Rome to explain the conspirators' reasons and their fears for Caesar's ambition.
- Brutus calms the crowd.
- But Antony's speech stirs them to rioting and the conspirators are forced to flee from the city.

Plot

- Brutus and Cassius gather an army in Northern Greece and prepare to fight the forces led by Mark Antony, who has joined with Caesar's great-nephew, Octavius, and with Lepidus.
- Away from Rome, Brutus and Cassius are filled with doubts about the future and they quarrel bitterly over funds for their soldiers' pay.
- They make up the argument and despite the misgivings of Cassius over the site they prepare to engage Antony's army at Philippi.
- Brutus stoically receives news of his wife Portia's suicide in Rome.
- Brutus sees Caesar's ghost as he rests, unable to sleep on the eve of the conflict.

End of war

- In the battle the Republicans at first appear to be winning, but
- Cassius fears the worst and gets his servant, Pindarus, to help him to a quick death.
- Brutus, finding Cassius's body, commits suicide as the only honourable action left to him.
- Antony, triumphant on the battlefield, praises Brutus as '*the noblest Roman of them all*', and orders a formal funeral before he and Octavius return to rule in Rome.

Theme of Power

- When it seems evident to the conspirators in Shakespeare's play that Julius Caesar is headed for absolute power, he becomes a threat to the ideals and values of the Roman Republic. They assassinate Caesar before he can be crowned king.
- The irony is that Caesar's death results in civil war.
- As two factions with questionable motives grab for power, chaos ensues and the Republic is never the same again.
- By dramatizing the historical circumstances surrounding Caesar's assassination, Shakespeare asks a series of questions relevant to his 16th-century audience and readers today:
 - How should cities and countries be governed?
 - What makes a good leader?
 - What happens when a political leader's power is unchecked?
 - And, what happens when the leader dies without a suitable replacement lined up?

from <http://www.shmoop.com/julius-caesar/power-theme.html>

Theme of Fate and Free Will

- *Men at some time are masters of their fates: The fault, dear Brutus, is not in our stars, But in ourselves, that we are underlings.* (1.2.9)
- The play is full of omens and prophesies that come true, which undermines the sense that characters can exercise free will and shape the outcomes of their lives.

Theme of friendship and loyalty

- Men in the play must choose between loyalty to their friends and loyalty to the Roman Republic, which leads to some of the most famous examples of manipulation and violent betrayal.

Theme of Manipulation

- In *Julius Caesar*, manipulation seems like a professional sport.
- Politicians use their rhetorical skills to gain power and to influence large, fickle crowds, and seeming friends lie outright to each other.
- Persuasion and suggestion are rhetorical skills that play central roles in *Julius Caesar*, but they also highlight the willingness of individuals in hard times to hear what they want to hear.

Theme of Pride

- When it comes to pride, Julius Caesar is the star of the show, as he's the most outwardly arrogant.
- Caesar's total lack of humility seems to be his tragic flaw.
- His prideful arrogance is a blinding force that prevents him from seeing the harm he's doing and the harm being planned against him.
- When Brutus is humble about what others call his greatness, he sets himself up in sympathetic contrast to Caesar.
- We like Brutus because he isn't all fatheaded.
- He also seems wiser than Caesar for being more aware of the world around him and genuinely more concerned for it.

Theme of Principles

- Honor is one of the central conundrums in *Julius Caesar*.
- Some actions are done in the name of honor, others in spite of it.
- National honor challenges personal honor, and obligations and desires put honor at stake.
- All these layers of honor, which often conflict with each other, ultimately lead back to the issue of perspective.
- Each character has to decide what's best for him and act on it accordingly.
- In the end, they can only do honor to their own judgment, as they have no clear standard for what is good in their world.

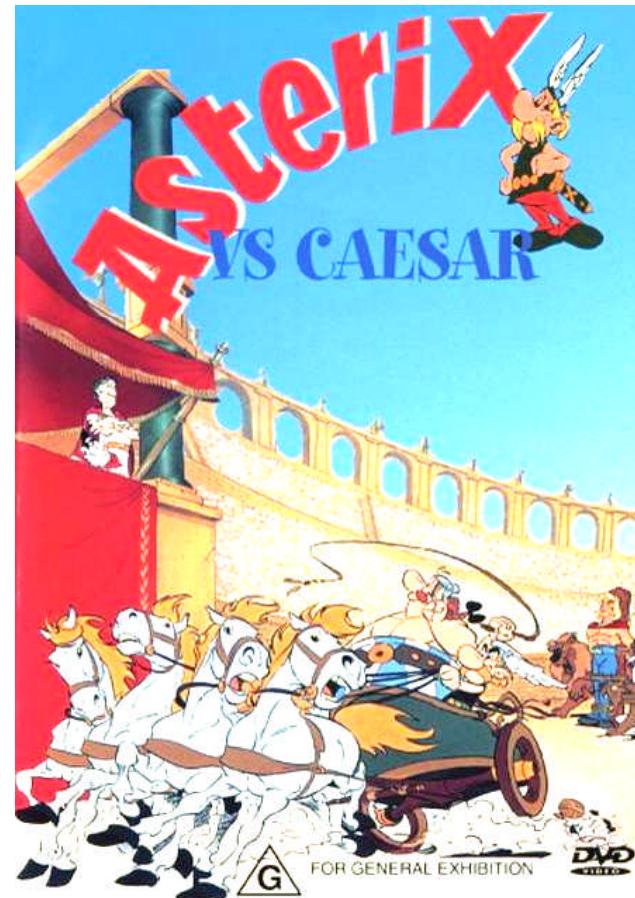
Asterix comics are set in Roman times



Caesar



Brutus



from <http://www.asterix.com/the-a-to-z-of-asterix/>

Romeo and Juliet 1996 Movie



Romeo and Juliet

- Considered a tragedy
- Tells the story of two teenagers who risk everything for love
- Shakespeare is exploring which is stronger: love or hate



About

- **Romeo + Juliet** is a 1996 romantic-drama film adaptation of William Shakespeare's 1597 tragedy Romeo and Juliet.
- It was directed by Baz Luhrmann and stars Leonardo DiCaprio and Claire Danes in the leading roles.
- The film is an abridged modernization of the Shakespeare's play.
- While it retains the original Shakespearean dialogue, the Montagues and the Capulets are represented as warring business empires and swords are replaced by guns (with brand names such as "Dagger" and "Sword").

Setting

- In the fictional modern-day location "Verona Beach" (Los Angeles), the families Capulets and the Montagues are arch-rivals.

Short summary

1. Romeo meets Juliet of enemy clan in a party.
2. They arrange to be married in secret.
3. Juliet's cousin Tybalt kills Mercutio (Romeo's friend) in a fight.
4. Romeo kills the Tybalt in a fit of rage.
5. So Romeo is banished from the city.
6. Juliet fakes her own death to escape from home to Romeo.
7. However, Romeo thinks Juliet is really dead.
8. Romeo poisons himself in grief.
9. Dying Romeo discovers that Juliet is alive.
10. Juliet stabs herself.

from answers.yahoo.com

Shorter Summary

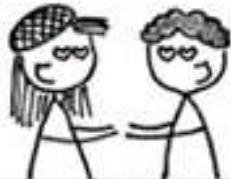
ROMEO AND JULIET (in 3 Panels)

Romeo and Juliet's families hate each other.



©2014 Mya Gosling

Romeo and Juliet love each other.



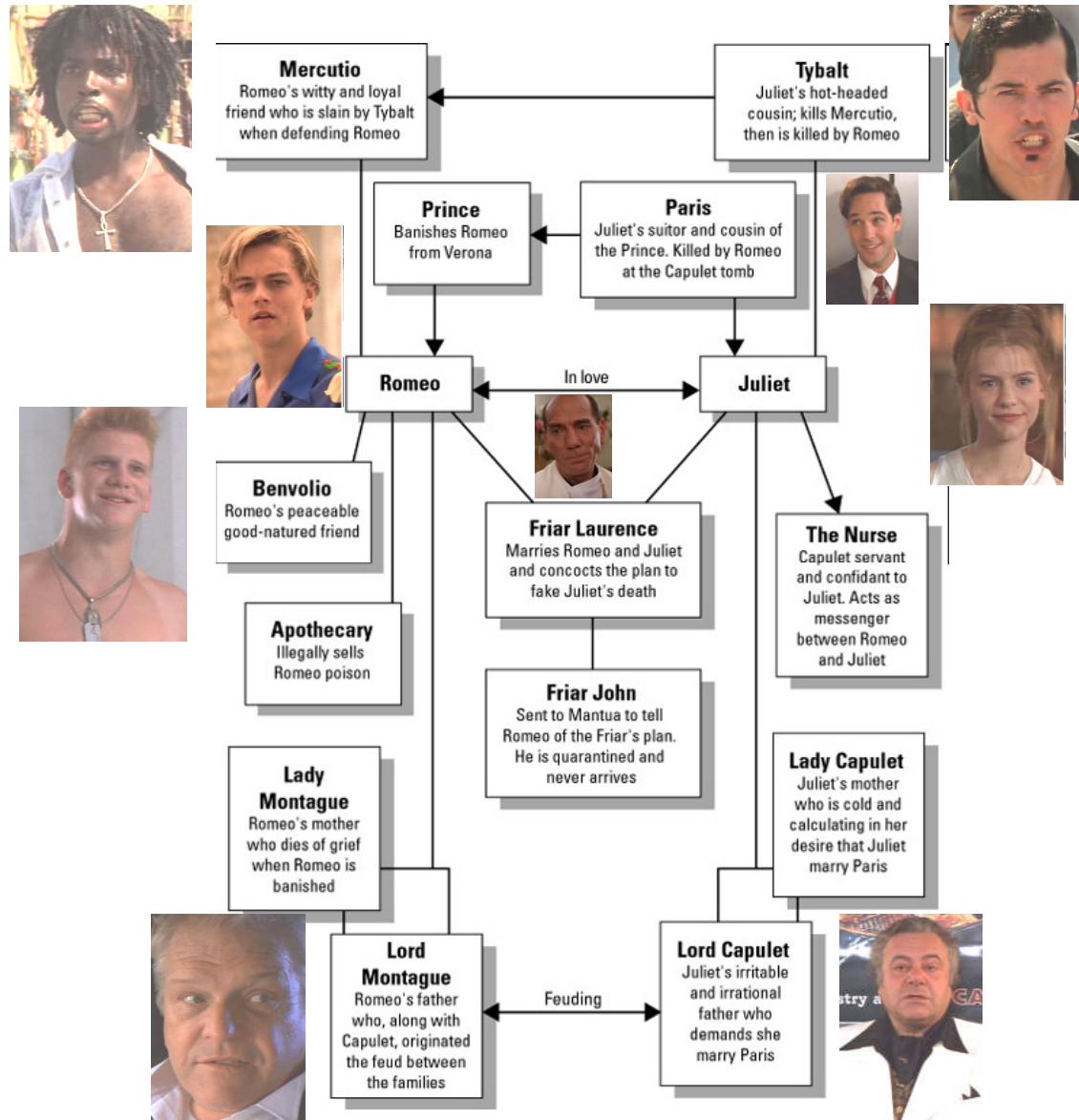
Romeo and Juliet kill themselves.



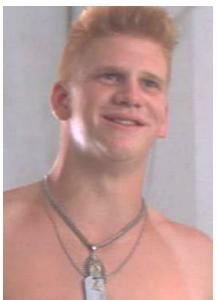
www.goodticklebrain.com

Romeo and Juliet

Character map



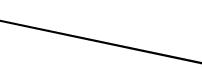
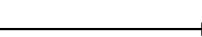
Characters



- **Romeo** - The son and heir of Montague and Lady Montague.
- **Juliet** - The daughter of Capulet and Lady Capulet.
- **Friar Lawrence** - A Franciscan friar, friend to both Romeo and **Juliet**.
- **Mercutio** - A kinsman to the Prince, and Romeo's close friend.
- **Tybalt** - A Capulet, Juliet's cousin on her mother's side. He hates Montagues.
- **Paris** - A kinsman of the Prince, and the suitor of **Juliet** most preferred by Capulet.
- **Benvolio** - Montague's nephew, Romeo's cousin and thoughtful friend.
- **Mercutio**, friend of both family.

from

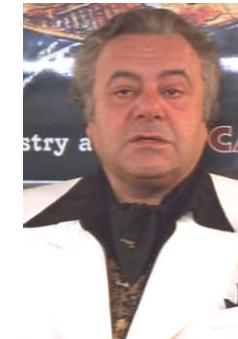
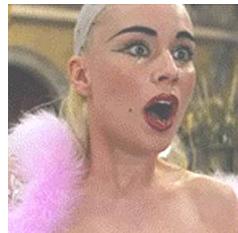
<http://www.sparknotes.com/shakespeare/romeojuliet/characters.html>



Characters



- **Fulgencio Capulet**
- **Ted Montague**
- **Balthasar**
- **Gloria Capulet**
- **Samson**



from [http://screencrush.com/
baz-luhrmanns-romeo-juliet-then-and-now/](http://screencrush.com/baz-luhrmanns-romeo-juliet-then-and-now/)

MONTAGUE vs. CAPULET

- ❖ Romeo
- ❖ Lord Montague (his dad)
- ❖ Lady Montague (his mom)
- ❖ Mercutio (friend)
- ❖ Benvolio (cousin)
- ❖ Juliet
- ❖ Lord Capulet (her father)
- ❖ Lady Capulet (her mother)
- ❖ Tybalt (cousin)
- ❖ Nurse

The Montagues

Lord Montague – father of Romeo

Lady Montague – mother of Romeo

Romeo Montague – in love with Juliet

Benvolio – nephew of Montague and friend of Romeo

Balthasar – servant to Romeo

Aram – servant to Montague

The Capulets

Lord Capulet – father of Juliet

Lady Capulet – mother of Juliet

Juliet Capulet – in love with Romeo

Tybalt – nephew of Lady Capulet

Nurse – takes care of Juliet

Peter – servant to Juliet's Nurse

Other Characters

Prince Escalus – ruler of Verona

Mercutio – kinsman of the Prince and friend
of Romeo

Friar Laurence – a Franciscan priest

Friar John – another Franciscan priest

Count Paris – a young nobleman, courting
Juliet

Themes

in Romeo and Juliet

- Light and dark
- Time
- Fate

Light and Dark

Look for references to light and dark:

- References to “light” words, such as “torches,” “the sun,” adjectives that describe light (“bright”)
- References to “dark” words, such as “night” and “gloom”

Time

Look for references to time:

- References to “time” words, such as “hours”
- References to the passage of time, especially if it seems “rushed”

Fate

Look for references to fate:

- Look for instances where events are blamed on “fate,” “destiny,” or “the stars”

A Pair of Star Crossed Lovers...

“My only love sprung from my only hate!

Too early seen unknown , and known too late!”

~ Juliet; Act I, Scene V



Tips for Understanding Romeo and Juliet

- ◆ Romeo and Juliet is based on Arthur Brooke's long narrative poem the *Tragical Historye of Romeus and Juliet* (1562).
- ◆ The play has a highly moral tone: disobedience, as well as fate, leads to the deaths of two lovers.



Background

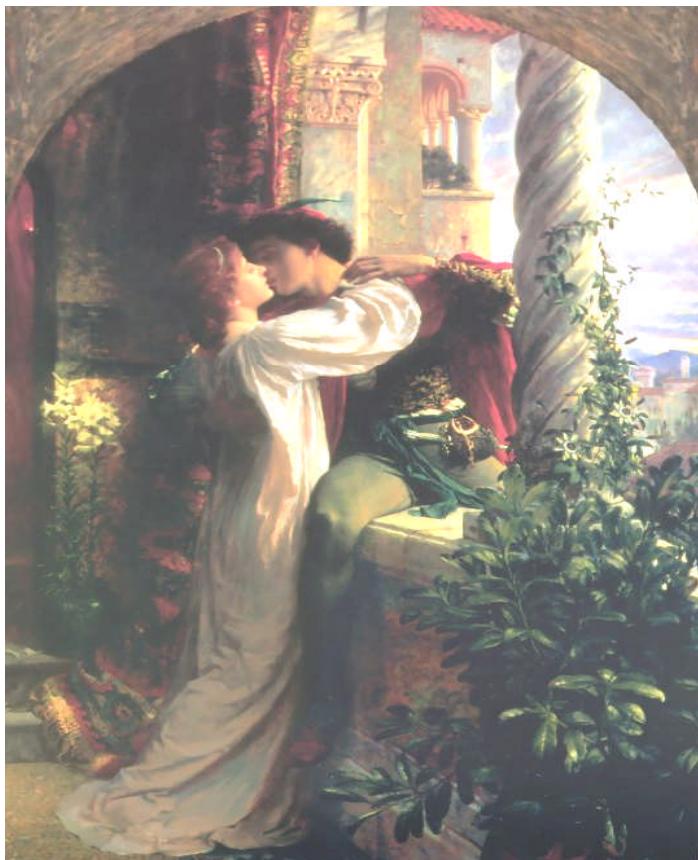
- Play was written around 1595 and was very popular in its time
- The play is a tragedy – an ancient form of play that was very popular way back in Ancient Greece
- The circumstances of the play would have appeared very different to the people of the time because attitudes towards marriage, courtship, honour, fate etc were radically different from our present attitudes.

Romeo and Juliet as a Tragedy

- A tragedy is a form of play in which a happy and successful character suffers an untimely death after a series of disasters.
- They were very popular in Ancient Greece and Roman times. Examples include *Antigone* and *Oedipus the King*.



Romeo and Juliet as Tragedy



- The whole play is tinged with sadness because in the prologue, we are told the characters die.
- The main reason they die is due to fate or “the Heavens”
- They are innocent victims of their parents’ feud.
- We enjoy watching them fall in love and wish them well but it is heartbreakingly tragic when things fall apart for them.

Motifs in Romeo and Juliet

1. Power of Love
2. Violence from Passion
3. The Individual vs. Society
4. The Inevitability of Fate
5. Youth Versus Age

The Nature of Love

- Love is presented in very different ways in *Romeo and Juliet*
- On the one hand it is a beautiful, gentle thing
- It is also hurtful, and brutal.



The Nature of Love

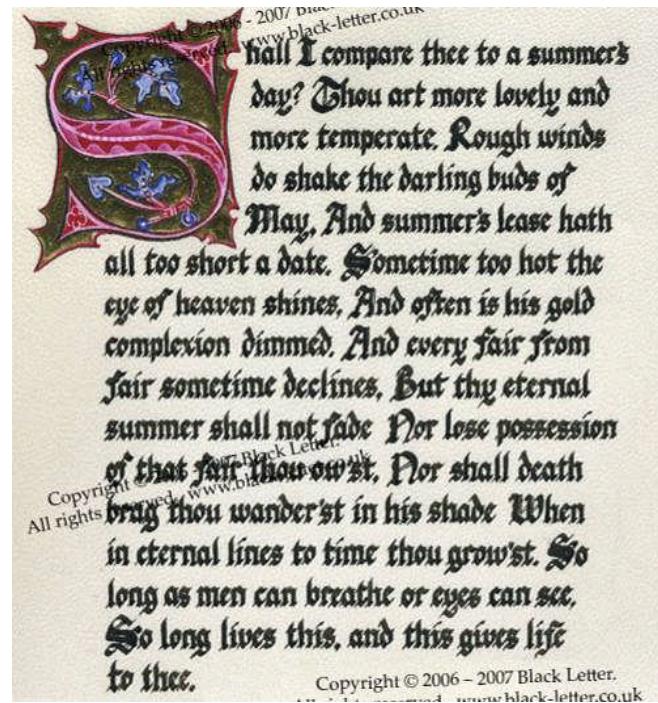
- Shakespeare shows the true nature of love through his use of language
- He uses oxymorons to reflect the contradictory nature of it:

*“O brawling love, o loving hate,
O anything of nothing first create!
O heavy lightness, serious vanity”*

(act 1, scene 1)
- This example from early in the play is before Romeo genuinely falls in love. Interestingly, it is a true reflection of love as things turn out for him.

The Nature of Love

- Shakespeare also uses *poetic form* to highlight the beauty and passion of the love Romeo and Juliet share.
- The couple share the lines of a sonnet when they first meet.
- A **sonnet** is a **14 line poem** with an **iambic pentameter** and a specific rhyme scheme.
- The verbal imagery is genuinely beautiful...

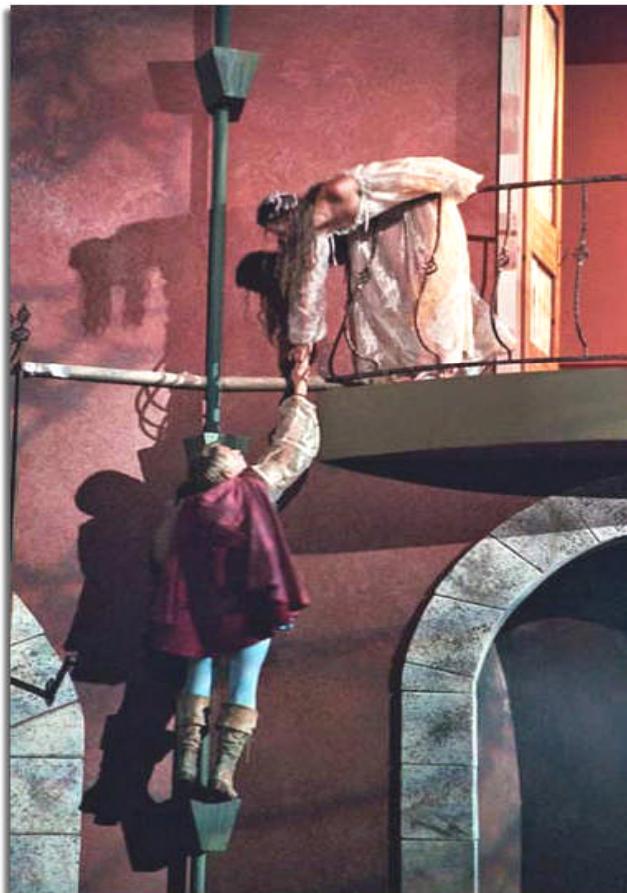


The Nature of Love

*“Love is a smoke made with the fume of sighs:
Being purged, a fire sparkling in lovers’ eyes;
Being vexed, a sea nourished with loving tears.”*

*“This bud of love, by summer’s ripening breath,
May prove a beauteous flower when next we
meet.”*

The Nature of Love



Andy Butterfield and Julia Motyka

- Being in love changes the characters too.
- At first, Romeo has “a soul of lead” that “stakes” him to the ground.
- This contrasts with the way he climbs over the Capulet wall after he meets Juliet:

“With love’s light wings did I
o’er perch these walls”

The Nature of Love

- Love causes the couple to act rashly though and their reaction to situations that keep them apart is to kill themselves.
- In this respect, love is a cause of violence. It heightens tensions and passions and leads people to do things rashly.
- In this sense, love is closely related to death. Clearly seen when Romeo first notices Juliet and Tybalt spies him.

The Nature of Love

- The power of love is reflected in the way Shakespeare uses religious imagery to describe it. Romeo and Juliet both use this type of language in their sonnet in Act 1

R: This holy shrine, the gentle sin is this:

*My lips, two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.*

J: Good pilgrim you wrong your hand too much,

Which mannerly devotion shows in this –

For saints have hands that pilgrims' hands do touch

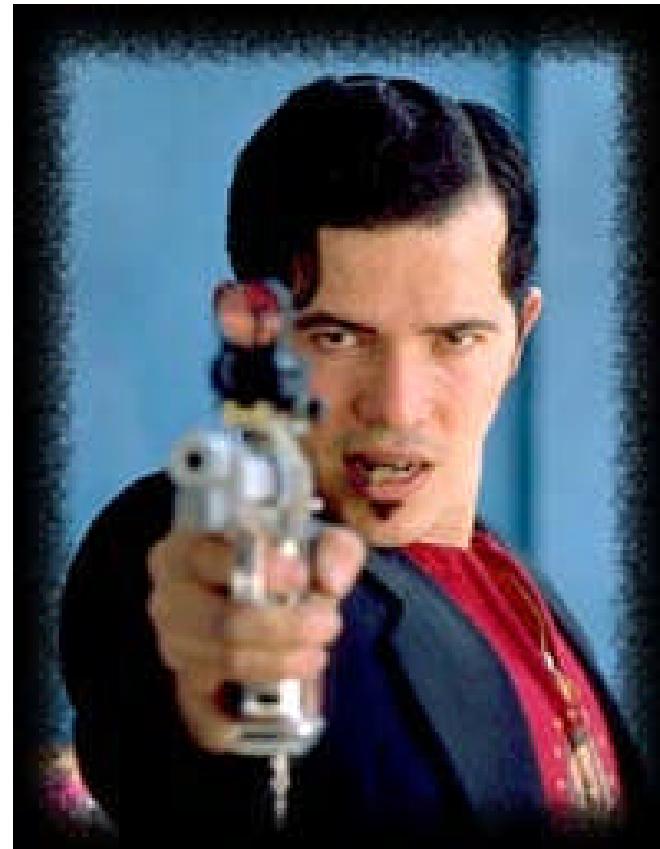
And palm to palm is holy palmers' kiss.

The Nature of Love

- Love is compared to elements of **nature** at various points in the play. Figurative language is used extensively:
- ***“Too like the lightning, which doth cease to be Ere one can say “It lightens”***
- ***“This bud of love, by summer’s ripening breath, May prove a beauteous flower when next we meet”***
- ***“My bounty is as boundless as the sea, My love as deep”***

Individual Vs Society

- Romeo and Juliet both have to battle with the society they live in.
- They are both constrained by the feud
- Elements such as honour, patriarchal power, religion and the law all act as complications in the narrative.



Individual Vs Society

- The feud is main complication.
- Their “names” may be irrelevant to them but it is crucial to everyone else.

“Tis but thy name that is my enemy.

Thou art thyself, though not a Montague”

“Call me but love, and I'll be new baptized.

Henceforth, I never will be Romeo.”

Individual Vs Society (Honour)

- The honour of the characters plays a large part in the demise of Romeo and Juliet.
- The fights that erupt escalate because someone's honour is called into question – “I bite by thumb at you”
- Mercutio fights Tybalt (and dies) because he is horrified at Romeo's capitulation in the face of Tybalt's insults – “O calm, dishonourable, vile submission!”

Individual Vs Society (Honour)

- Romeo, in turn, kills Tybalt in revenge, claiming

*“O sweet Juliet –
Thy beauty has made me
effeminate,
And in my temper softened
valour’s steel.”*

- Paris also tries to defend Juliet’s “body” as an act of honour.



Individual Vs Society (Patriarch Power)

- Both Capulet and Montague exert a great influence on their families. They are the catalyst of the feud and do little to quell the fighting.
- Capulet in particular is presented as a typical renaissance father – he is very much in charge and expects Juliet to obey his instructions in any matter.
- When Juliet refuses to accept the marriage to Paris, he reacts angrily...

Individual Vs Society (Patriarch Power)

*“I'll give you to my friend:
And you be not, hang, beg, starve, die in the streets! –
For, by my soul, I'll ne'er acknowledge thee..”*

- This reaction places Juliet in a very vulnerable position and she finds herself completely alone as a result.
- She has to make her own decisions and cut herself off from her family (a family that she loves).

Individual Vs Society - Religion

- Religion played a much larger part in people's lives than it does for many people today.
- Many of the speeches and actions of Romeo and Juliet would be regarded as blasphemous.
- The intensity of their love leads them to "break the rules"



Individual Vs Society - Religion

- Romeo and Juliet wait till they are married before consummating their marriage
- Juliet is affronted when she believes Romeo wants more than just courtship during the balcony scene – ***“What satisfaction cans’t thou have tonight?”***
- However, their suicides are mortal sins and would be seen as very un-Christian. It is a powerful way of expressing the power of their love.
- The way they speak of each other in religious terms would also be seen as blasphemous.

Individual Vs Society - Law

- The law acts as a complication in that the Prince's decree after the brawl means that Romeo is banished. He has to break that law to be with Juliet on their wedding night and also to be with her in death.
- Romeo breaks the law by buying poison. -
I pay thy poverty and not thy will.
- Where the Prince advocates calm and order, the passion of the characters in their hate, (and R +J's hate) leads to disaster.

The Inevitability of fate

- In Shakespeare's day, it was believed that fate was a power that was vested in the movement of the **stars**.
- References to the stars would have had this significance to the Elizabethan audiences.



The Inevitability of fate



- From the outset, Romeo and Juliet are described as “**star-crossed lovers**” who take their lives.
- This ties in with the idea of your future being pre-determined. No matter what they do to avoid it (or otherwise), their death will happen. This permeates the whole play.

The Inevitability of Fate

- There are constant references to the idea that their destiny is pre-destined. Here are some examples:
 - *I fear, too early – for my mind misgives / Some consequence, yet hanging in the stars*
 - *He that hath the steerage of my course / Direct my sail!*
 - *Thou desperate pilot – now at once run on / The dashing rocks thy seasick weary bark!*
 - *Then I defy you stars!*

How many more can you think of?

The Inevitability of Fate

- Both Romeo and Juliet see terrible omens relating to their lives.
- These *foreshadow* their deaths at the end of the play
- They help to remind the audience that these “star crossed lovers” take their life.

*“With this night’s revels, and expire the term
Of a despised life closed in my breast,
By some vile forfeit of untimely death”*

*Methinks I see thee, now art so low,
As one dead in the bottom of a tomb.
Either my eyesight fails, or thou look’st pale”*

*“I dreamt my lady came and found me dead – strange dream , that gives a dead man leave to think! –
And breathed such life with kisses in my lips that I revived ...”*

The Inevitability of Fate

- This theme is closely linked to dreams. These omens often come in the form of **dreams**.
- The power of dreams is debatable though.
- Mercutio argues that actions born of dreams are more to do with the dreamer's personality than any powerful force.
(Queen Mab speech)
- Romeo agrees with this early in the play as he states "**Thou speak'st of nothing.**"



The Inevitability of Fate

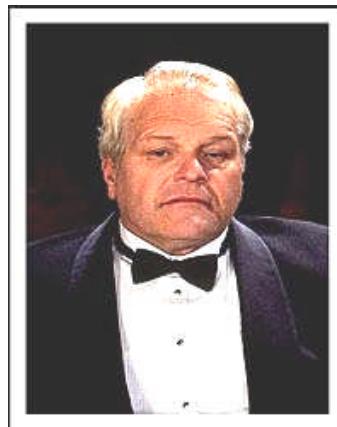
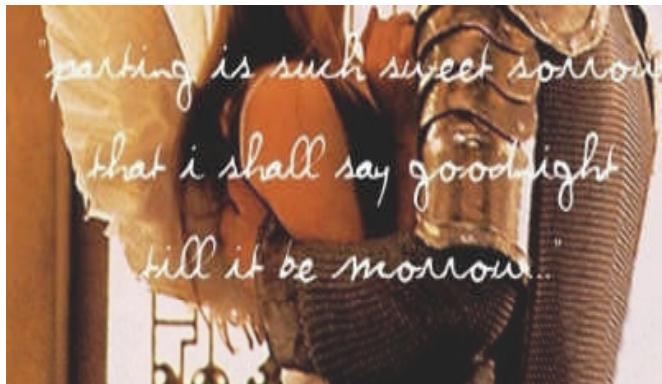
- There is **irony** in the fact that Romeo, Juliet and the friar take actions to escape and break free from fate while all the time playing into its hands.
- Romeo shouts “***Then I defy you, stars!***” and then makes plans to take his own life – just as fate would have it!
- Similarly the plans they make to solve their difficulties all lead to their untimely deaths.

The Inevitability of Fate

An interesting variant on this theme is the idea that fate is simply a force that emerges from the personalities of the characters (in the same way Mercutio argues that dreamers simply act according to what they are like and what they do)

Perhaps Romeo and Juliet were just too passionate and rash – something the friar warned them about.

Youth Vs Age



- The youth and passion of Romeo and Juliet contrasts with the wisdom of Friar Lawrence.
- Shakespeare presents both of them with faults – the rashness of R+J and the ongoing feud between the parents.

Youth Vs Age

- Friar Lawrence is the wise figure of the play. He advises Romeo:

“Wisely and slow. They stumble that run fast.”

*“These violent delight have violent ends,
And in their triumph die – like fire and powder,
Which, as they kiss, consume.”*

Youth Vs Age

- Compare the friar's words to those of Juliet:

***“my true love is grown to such excess
I cannot sum up sum of half my wealth.”***

- Both Romeo and Juliet are quick to turn to suicide when things go wrong. It reflects the rashness of their youth.

Find examples in the play.

Youth Vs Age

- The end of the play sees the Prince addressing Montague and Capulet.
- He makes them realise the folly of their actions and the feud is resolved.
- It takes the death of their children to make them realise. As the Prince states, “**all are punished.**”



Language in Romeo and Juliet

- Shakespeare's language is one of the elements that makes his work so magical.
- The play is full of **metaphor** which gives the text a richness that is almost unsurpassed.
- Shakespeare also uses poetic form and punning to help his **characterisation**.
 - Characters with status and intelligence speak in verse, while
 - Characters from the “lower classes” speak only in prose.
 - This creates a contrast between them.

Language in Romeo and Juliet

- Romeo and Juliet share a sonnet, the traditional form used for love poetry, when they first speak to each other. This highlights the shared attraction and genuine nature of the love that is growing.



Language in Romeo and Juliet

- This sense of intelligence is also portrayed through the characters' ability to engage in punning.
- Romeo and Mercutio exchange words at the beginning of Act II, Scene 4.
- Mercutio's character is likeable because he has the wit and intelligence to mock those around him. It is one of the qualities that we admire.

Language in Romeo and Juliet

- Juliet also shows her wit and intelligence through her use of language.
- She manages to conceal her true feelings for Romeo from her mother while still agreeing with her. This is done through skilful writing on Shakespeare's part:

*“Indeed, I never shall be satisfied
With Romeo till I behold him – dead –
Is my poor heart, so for a kinsman
vexed.”*

Language in Romeo and Juliet

- There is a contrast between the imagery used by Paris and Romeo.
- Where Romeo is passionate and genuine, Paris is sincere but a little staid.

Find examples which highlight the difference.



Motifs – Light and Dark

- Light and darkness are continually referred to throughout the play.
- At different times, the characters prefer one to the other.
- It is not as simple as light is good and dark is bad.
- Each one symbolises something different depending on the situation.

Motifs – Light and dark



- Juliet is described by Romeo using light imagery in the balcony scene.
- ***“Arise, fair sun and kill the envious moon”***
- ***“The brightness of her cheek would shame those stars
As daylight doth a lamp.”***

Motifs – Light and Dark

- A similar blurring of night and day occurs when the two lovers wake after their first night together
- ***“It was the nightingale,
and not the lark,
That pierced the hollow
of thine ear”***
- They debate over the light, wishing it to be night.

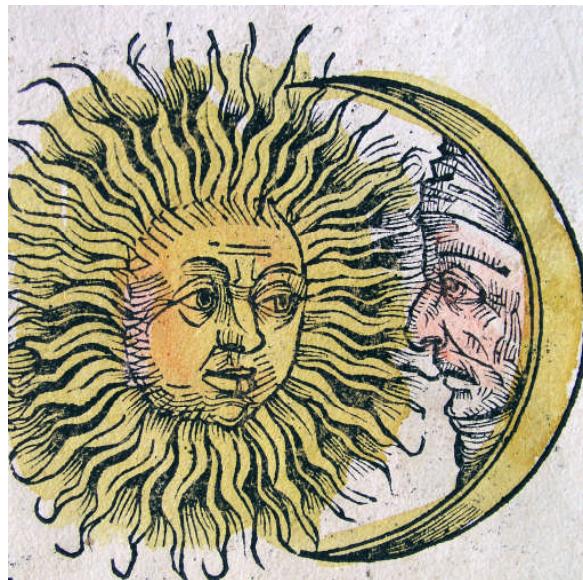


Motifs – Light and Dark

- In this case, the couple want it to be night because it offers them concealment.
- This relates to the theme of the individual vs society.
- The darkness offers them privacy and secrecy, hiding their relationship and Romeo's presence in Verona.
- The dual nature of light and dark is reflected in Romeo's line, ***“More light and light, more dark and dark our woes.”***

Motifs – Light and Dark

- It has been argued that the recurring images of light and dark hint at the alternatives available to the couple. This then ties in with the theme of fate.



Motifs - Dreams

- As mentioned earlier, there are many dreams mentioned in the play, many of them foreshadowing the deaths of Romeo and Juliet.
- The nature of dreams and their importance is contradictory though.
- Mercutio mocks them in his Queen Mab speech as “***children of an idle brain***”

Motifs - Dreams

- This contrasts strongly with both Romeo and Juliet who look on their love as real and powerful.
- Their dreams are unnerving and poignant (and ultimately come true)



Dramatic Irony

- Shakespeare uses dramatic irony extensively in the play.
- It is vital in creating the tension.
- At times Shakespeare “layers” the dramatic irony, making it harder and harder for Romeo and Juliet to escape their untimely deaths.
- This is an important technique to refer to when writing about the play. There are many examples.
 - Note down as many examples as you can think of.

Dramatic Irony

- Some of the most poignant moments in the play come from the knowledge that we cannot share with the characters. We are impotent.
- When Romeo says the lines, ***“Beauty’s ensign yet is crimson in thy lips and in thy cheeks, And death’s pale flag is not advanced there”*** it is heartbreaking because we know why – she’s alive!



Quotes

Quotes

- "That which we call a rose by any other word would smell as sweet" -- Juliet in soliloquy 2.3
- "I will make thee think thy swan a crow" -- Benvolio to Romeo 1.2.94
- "From forth the fatal loins of these two foes/ a pair of star-crossed lovers take their life..." -- Chorus in the Prologue

Quotes

- Night's candles are burnt out, and jocund day stands tiptoe on the misty mountain-tops -- Romeo to Juliet 3.5.9-10
- Thank me no thankings, nor proud me no prouds -- Capulet to Juliet 3.5.157
- Death, that hath suck'd the honey of thy breath, hath had no power yet upon thy beauty. Thou art not conquered. -- Romeo about Juliet 5.3.92

Quotes

- Good night, good night. Parting is such sweet sorrow that I shall say, Good night till it be morrow. -- Juliet to Romeo
2.2.200
- “She is the faerie’ midwife, and she comes in shape no bigger than an agate stone”-- Mercutio about Queen Mab 1.4

Quotes

- Prince: “And I, for winking at your discords too, Have lost a brace of kinsmen. All are punish'd.”
[Because he neglected to act sooner, the Prince has been punished with the deaths of two of his family].

Prologue and Epilogue

- Prologue is the introduction.
- Epilogue is the conclusion.
- A prologue in sonnet form summarizes the play for the audience.
- Most lines in the play, like the lines of a sonnet, are in iambic pentameter -- ten syllables of a steady unaccented/accented pattern
- Soliloquy is a Monologue - a long speeches by a single actor onstage—let the audience understand the thoughts of characters.

Prologue of R&J

Two households, both alike in dignity,
in fair Verona, where we lay our scene,
from ancient grudge break to new mutiny,
where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose mis-adventured piteous overthrows
do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
and the continuance of their parents' rage,
which, but their children's end, nought could
remove,
is now the two hours' traffic of our stage.

Things to think about...



- What would you do if your parents did not approve of someone you were dating?
- How important is the opinion of your family in decisions that you make?
- Does violence solve problems?

Essay Option 1

Answer the question: Is Romeo a hero?

In answering the question, address at least three different aspects of his character, showing how they are revealed in his interactions with other characters in the play.

(Note: The answer “In a way he is a hero, and in a way he is not a hero” is an acceptable answer! However, you must give examples of his heroism and his stupidity).

Essay Option 2

Answer the question: Is there true love in
Romeo and Juliet?

In answering the question, address at least **three different kinds of love** or three different relationships that are portrayed in the play, and analyze what Shakespeare uses these relationships to say about the nature of true love in the play.

THE
Tragical Historie of
HAMLET,

Prince of Denmarke.

By William Shakespeare.

Newly imprinted and enlarged to almost as much
againe as it was, according to the true and perfect
Coppie.



AT LONDON,
Printed by I. R. for N. L. and are to be sold at his
shoppe under Saint Dunstons Church in
Fleetstreet. 1605.

Hamlet

Hamlet, Prince of Denmark
– A play by Shakespeare

Story

- Prince Hamlet returns home from university to discover that his father is dead and his mother has married his uncle Claudius.
- And now Claudius has declared himself king.

Story

As if that's not bad enough, the ghost of his father appears to Hamlet

The ghost tells Hamlet that he has been murdered by his brother Claudius, and ask Hamlet to take revenge.

Story

What should Hamlet do?

Instead of jumping into any action,
Hamlet broods over his options -
and then starts acting mad.

Story

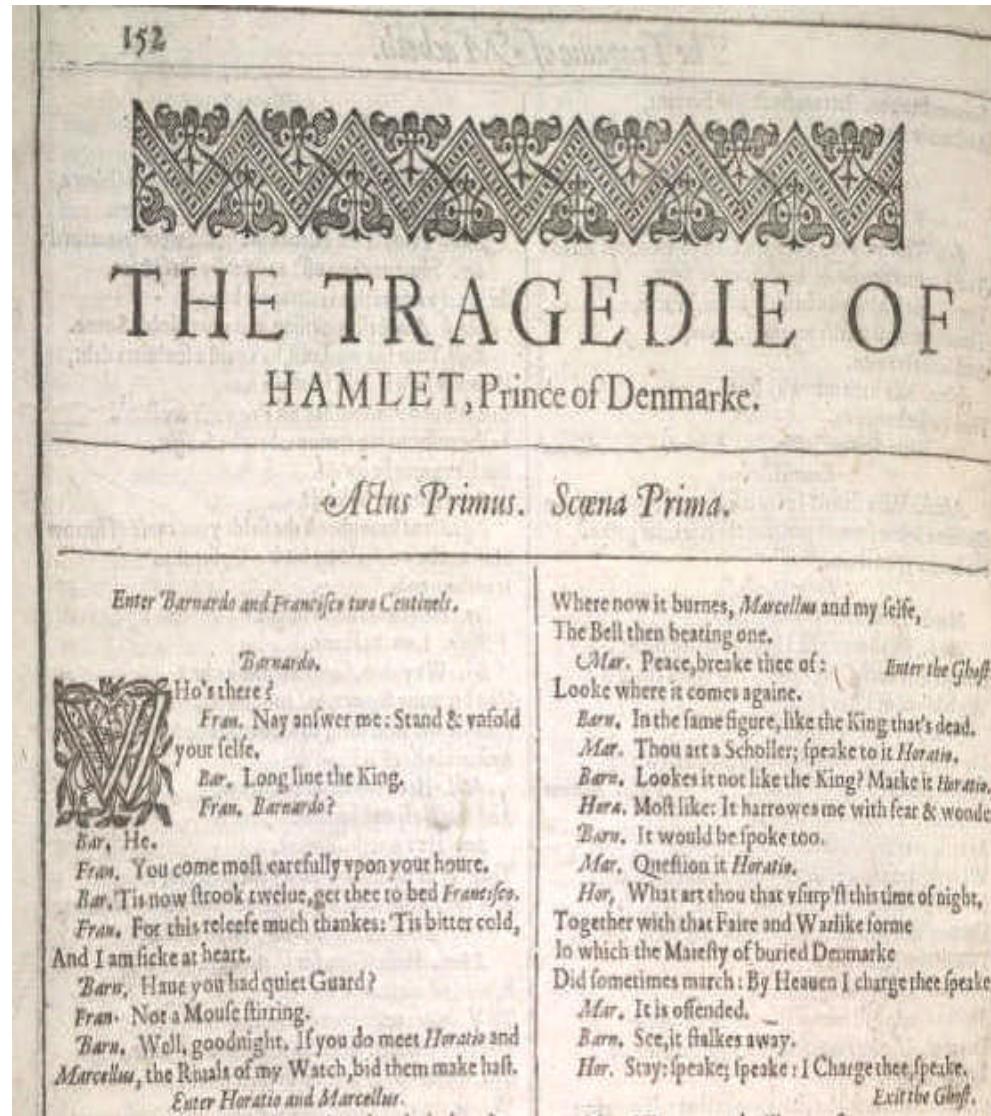
- Hamlet starts talking in riddles.
- He acts cruelly to Ophelia, a girl who loves him.
- He's suspicious of everyone.

Story

- Why is Hamlet acting like this?
- Is he insane? Or faking insanity?
- Will he make up his mind to take action?
- Should he kill his uncle?

Blank Verse

- The language of the play is unrhymed.
- This is called blank verse.
- This is based on a pattern called iambic pentameter.



Iambic Pentameter

Like dance or rock music, iambic pentameter is based on a beat that is pleasing to the ear.

- It includes an unstressed syllable followed by an stressed syllable:

“To BE or NOT to BE . . .”

- It matches the sound of a beating heart: daDUM daDUM



Printing: Spellings and fonts

THE TRAGEDIE OF
HAMLET, Prince of Denmarke.

Aetus Primus. Scœna Prima.

Enter Barnardo and Francisco two Centinels.

Barnardo.
Ho's there?

Fran. Nay answer me: Stand & vnfold your selfe.
Bar. Long liue the King.
Fran. Barnardo?

Bar. He.
Fran. You come most carefully vpon your houre.
Bar. 'Tis now strook twelue, get thee to bed Francisco.
Fran. For this releefe much thankes: "Tis bitter cold, And I am sicke at heart.
Barn. Haue you had quiet Guard?
Fran. Not a Mouse stirring.
Barn. Well, goodnight. If you do meet Horatio and Marcellus, the Riuals of my Watch, bid them make hast.
Enter Horatio and Marcellus.
Fran. I thinke I heare them. Stand: who's there?

Where now it burnes, Marcellus and my selfe,
The Bell then beating one.
Mar. Peace, breake thee of: *Enter the Ghost.*
Looke where it comes againe.
Barn. In the same figure, like the King that's dead.
Mar. Thou art a Scholler; speake to it Horatio.
Barn. Lookes it not like the King? Marke it Horatio.
Hora. Most like: It harrowes me with fear & wonder
Barn. It would be spoke too.
Mar. Question it Horatio.
Hor. What art thou that vsurp'st this time of night,
Together with that Faire and Warlike forme
In which the Maiesty of buried Denmarke
Did sometimes march: By Heauen I charge thee speake.
Mar. It is offended.
Barn. See, it stalkes away.
Hor. Stay: speake; speake: I Charge thee, speake.
Exit the Ghost.
Mar. 'Tis gone, and will not answer.

Different Quartos (prints) with different "To be or not to be"

Bad Quarto (1603)

Ham. To be, or not to be, I there's the point,
To Die, to sleepe, is that all? I all:
No, to sleepe, to dreame, I mary there it goes,
For in that dreame of death, when wee awake,
And borne before an euerlasting Judge,
From whence no passenger euer return'd,
The vndiscouered country, at whose sight
The happy smile, and the accursed damn'd.
But for this, the ioyfull hope of this,
Whol'd beare the scornes and flattery of the world,
Scorne by the right rich, the rich curst of the poore?
The widow being oppressed, the orphan wrong'd,
The taste of hunger, or a tirants raigne,
And thousand more calamities besides,
To grunt and sweate vnder this weary life.

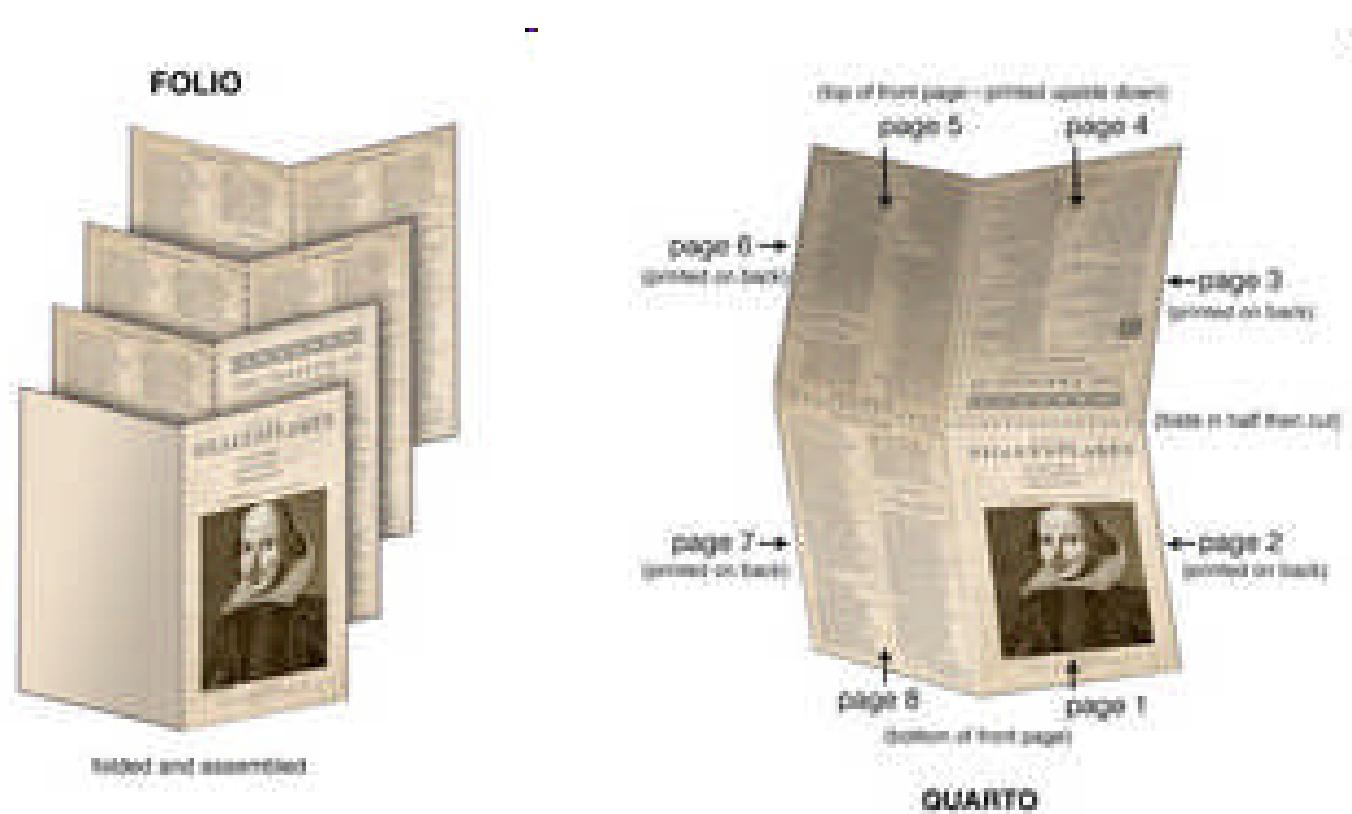
Good Quarto (1604-1605)

Ham. To be, or not to be, that is the question,
Whether tis nobler in the minde to suffer
The slings and arrowes of outragious fortune,
Or to take Armes against a sea of troubles,
And by oppofing, end them, to die to sleepe
No more, and by a sleepe, to say we end
The hart-ake, and the thousand naturall shocks
That flesh is heire to; tis a consummation
Deuoutly to be wiſht to die to sleepe,
To sleepe, perchance to dreame, I there's the rub,
For in that sleepe of death what dreames may come
When we haue ſhuffl'd off this mortall coyle
Muſt giue vs paufe, there's the respect
That makes calamitie of so long life;
For who would beare the whips and scornes of time,

First Folio (1623)

Ham. To be, or not to be, that is the Question:
Whether 'tis Nobler in the minde to suffer
The Slings and Arrowes of outragious Fortune,
Or to take Armes against a Sea of troubles,
And by oppofing end them : to dye, to sleepe
No more; and by a sleepe, to say we end
The Heart-ake, and the thousand Naturall shocks
That Fleſh is heire too? 'Tis a consummation
Deuoutly to be wiſht to die to sleepe,
To sleepe, perchance to Dreame; I, there's the rub,
For in that sleepe of death, what dreames may come,
When we haue ſhuffl'd off this mortall coyle,
Muſt giue vs paufe. There's the respect
That makes Calamity of fo long life:
For who would beare the Whips and Scornes of time,
The Opprefſors wrong, the poore mans Contumely,

Printing: Folio and Quarto



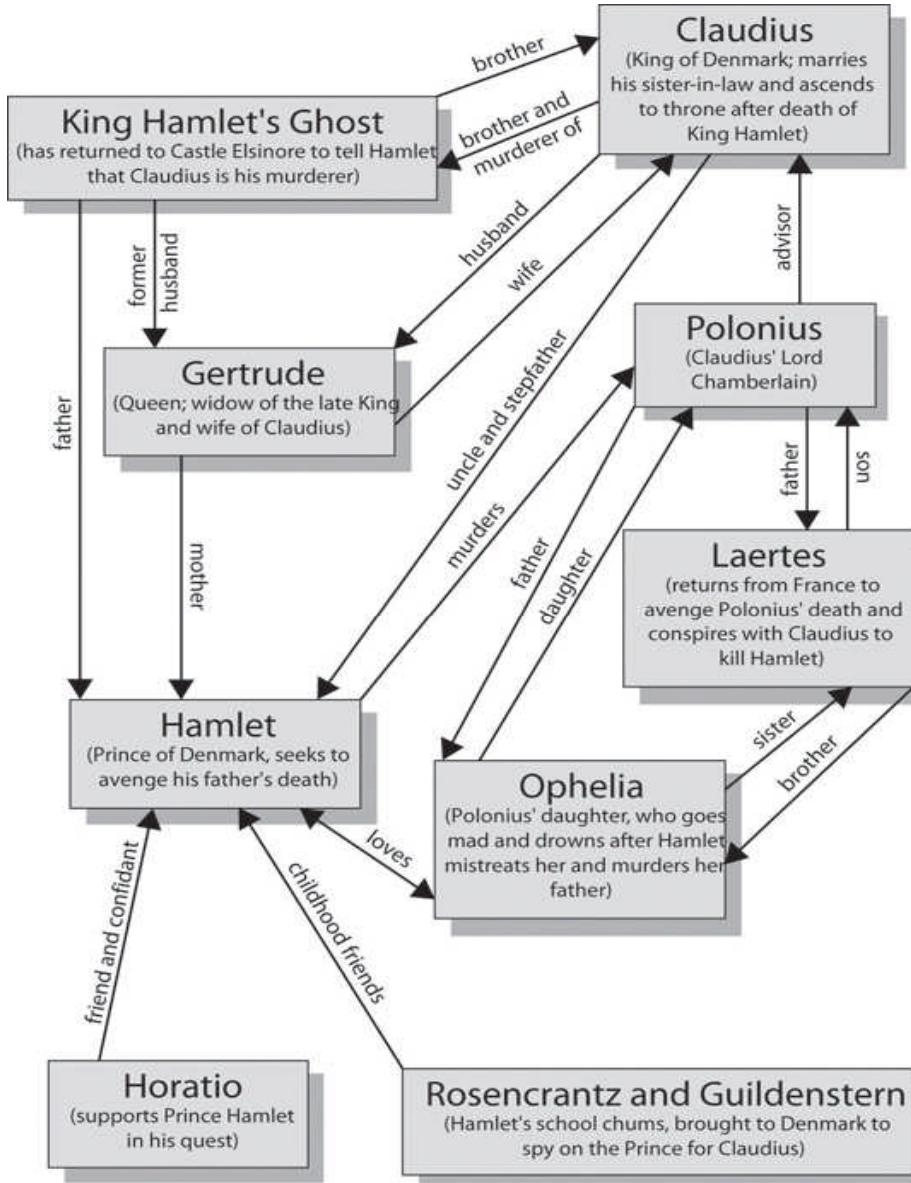
Hamlet is filled with imagery of

Decay and death

1. Corruption and dishonesty
2. Reality versus unreality



CAST



Plot

- The King of Denmark is killed by an apparent snakebite while sleeping in the garden.
- His brother Claudius assumes the throne and marries the widowed Queen, Gertrude, within weeks of the King's death.
- Hamlet, the Prince of Denmark and the dead King's son, mourns for his father and anguishes over his mother's hasty remarriage.
- The father's ghost tells Hamlet that he was murdered by Claudius.

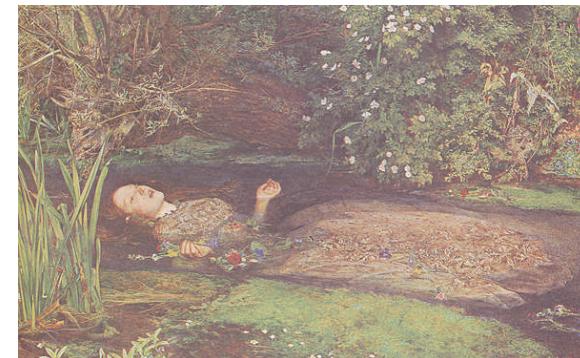
Plot

- Hamlet becomes paranoid as his friends (Rosencrantz and Guildenstern) betray him by spying on him for Claudius and his "girlfriend" Ophelia obeys her father and avoids Hamlet.
- Hamlet with help of Horatio, asks a troupe of actors to put on a play re-enacting the murder scene.
- Hamlet realizes that Claudius's reaction will help him determine if what the ghost told him was true.



Plot

- Hamlet accidentally kills Polonius (advisor to the king and father of Ophelia and Laertes, Hamlet's friend).
- Ophelia has lost her mind and is accidentally drowned.



Plot

Ophelia's brother, Laertes returns and wants revenge on Hamlet, for his father Polonius's and sister Ophelia's deaths.

- He plans a fencing competition with Hamlet, secretly poisoning his sword tip and Hamlet's wine cup.



- Hamlet's mother drinks the poison wine.
- The poisoned sword is exchanged during the fight.



Plot: Tragedy in the end

All of them die:

- King,
- Queen,
- Prince,
- Ophelia,
- Laertes,
- Claudius



Themes - The Impossibility of Certainty

- What separates *Hamlet* from other revenge plays is that the action we expect to see, particularly from Hamlet himself, is continually postponed while Hamlet tries to obtain more certain knowledge about what he is doing.
- This play poses many questions that other plays would simply take for granted.

from

<http://www.sparknotes.com/shakespeare/hamlet/themes.html>

Theme – Complexity of Action

- How is it possible to take reasonable, effective, purposeful action?
- The other characters obviously think much less about “action” in the abstract than Hamlet does, and are therefore less troubled about the possibility of acting effectively.
- They simply act as they feel is appropriate.

Theme - The Mystery of Death

- In the aftermath of his father's murder, Hamlet is obsessed with the idea of death, and over the course of the play he considers death from a great many perspectives.
- He ponders both the spiritual aftermath of death, embodied in the ghost, and the physical remainders of the dead, such as by Yorick's skull and the decaying corpses in the cemetery.



Theme- The Nation as a Diseased Body

- The welfare of the royal family is connected to the health of the state.
- The play's early scenes explore the sense of anxiety and dread that surrounds the *transfer of power* from one ruler to the next.
- Throughout the play, characters draw explicit connections between the moral legitimacy of a ruler and the health of the nation.

Theme- Nation as a Diseased Body

- Denmark is frequently described as a physical body made ill by the moral corruption of Claudius and Gertrude.
- The ghost as a supernatural omen indicating that “something is rotten in the state of Denmark” (I.iv.67).
- The dead King Hamlet is portrayed as a strong, forthright ruler under whose guard the state was in good health, while Claudius, a wicked politician, has corrupted and compromised Denmark



Theme – Words and truth

- Words are used to communicate ideas, but they can also be used to distort the truth, manipulate other people, and serve as tools in corrupt quests for power.
- Claudius, the shrewd politician, is the most obvious example of a man who manipulates words to enhance his own power.

Theme – Words and truth

The sinister uses of words are represented by images of ears and hearing, from Claudius's murder of the king by pouring poison into his ear to Hamlet's claim to Horatio that

“I have words to speak in thine ear will make thee dumb” (IV.vi.21).



Symbolism

- Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.
- As Hamlet speaks to the Yorick's skull, he fixates on death's inevitability and the disintegration of the body.

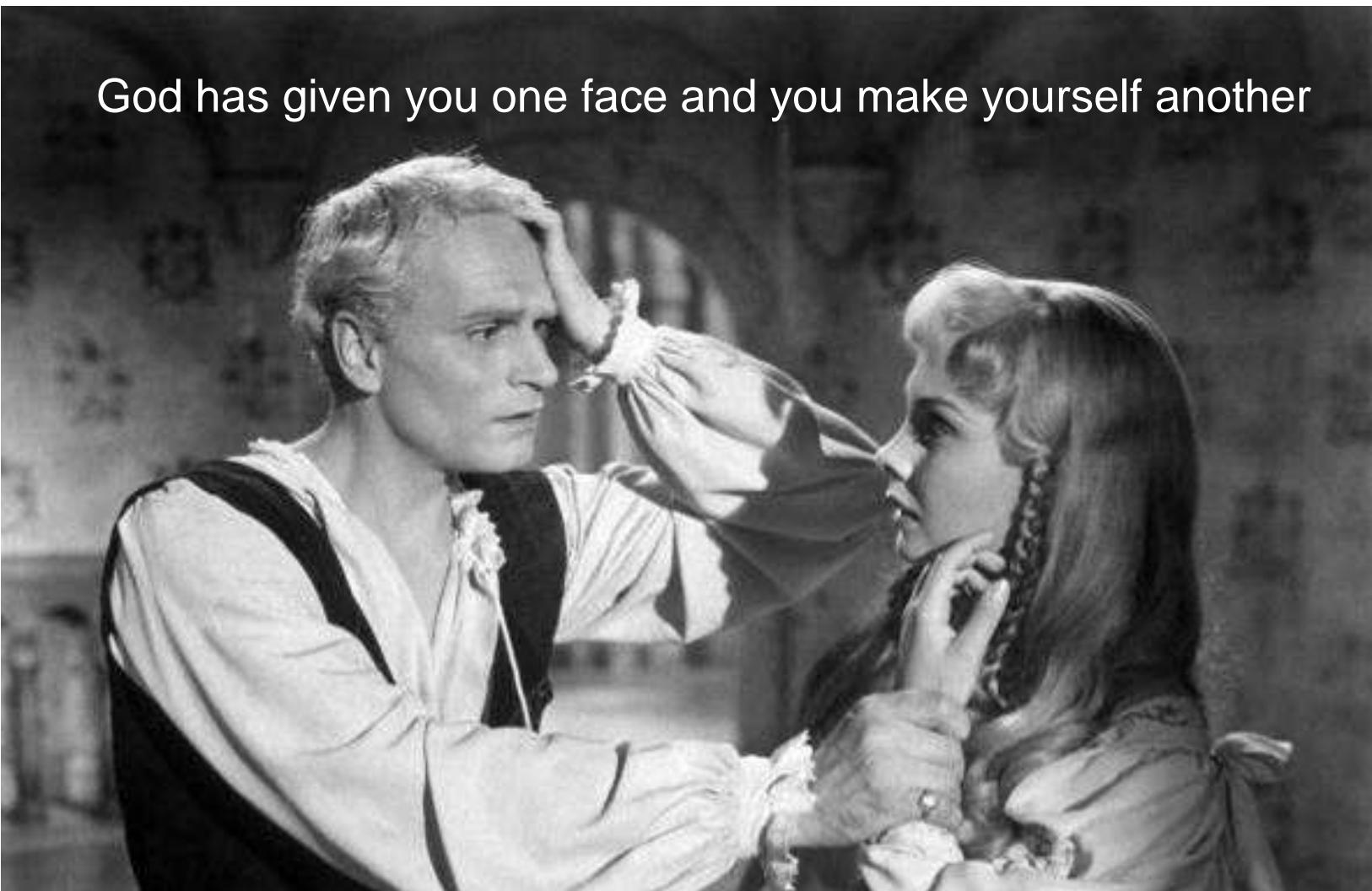


Symbolism

- Hamlet frequently makes comments referring to every human body's eventual decay,
- noting that Polonius will be eaten by worms, that even kings are eaten by worms, and
- that dust from the decayed body of Alexander the Great might be used to stop a hole in a beer barrel.

Quotes

God has given you one face and you make yourself another

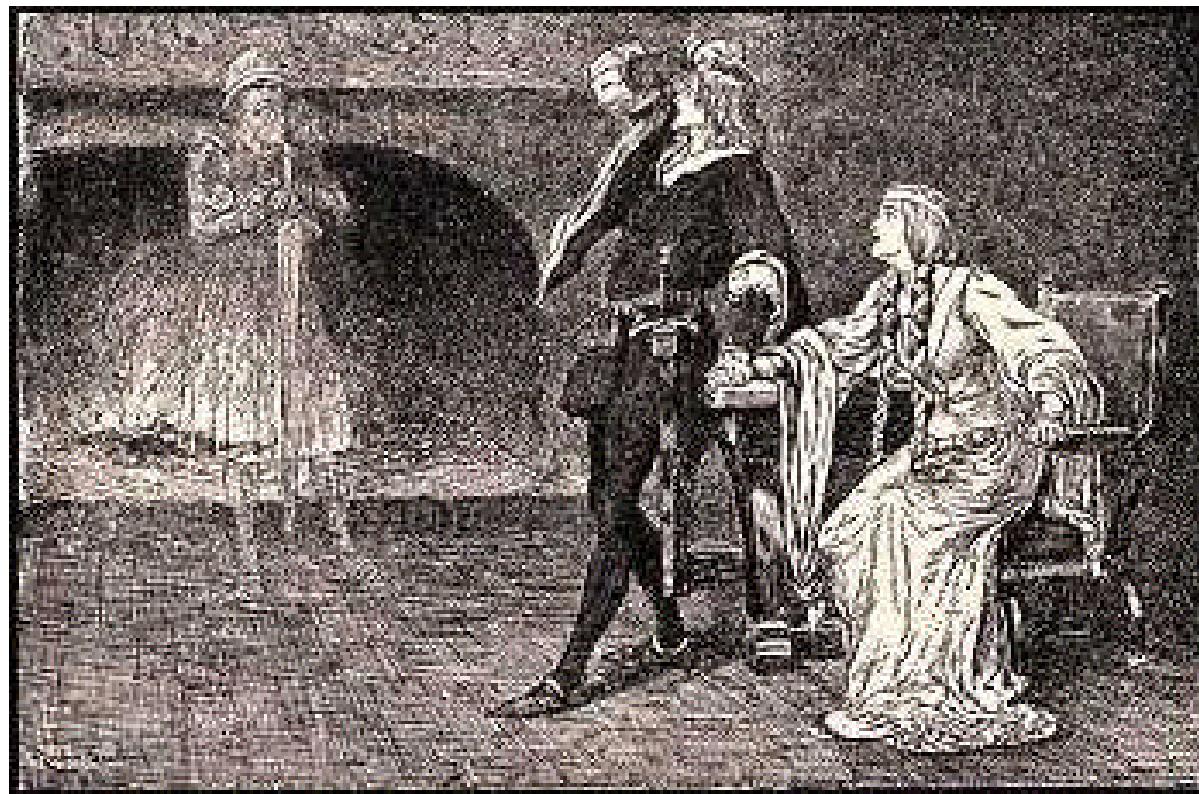




How weary, stale, flat, and unprofitable
Seems to me all the uses of this world ?



The play's the thing wherein I'll catch the conscience of the king



I'll speak daggers to her but use none

- Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is!





His purse is empty
already; all's golden
words are spent.

Quotes - Words, words, words."

1. "To be, or not to be - that is the question" – III.1
2. "Neither a borrower nor a lender be; For loan often loses both itself and friend, and borrowing dulls the edge ..." - I.3
3. "To die, to sleep - to sleep, .. to dream ... For in this sleep of death what dreams may come..."
4. "There are more things in Heaven and Earth,,, than are dreamt of in your philosophy."
5. "Though this be madness, yet there is method in it."

Quotes - Words, words, words.

1. “Brevity is the soul of wit.”
2. “Conscience doth make cowards of us all.”
3. “Give every man thy ear, but few thy voice.”
4. “Something is rotten in the state of Denmark.”
5. “There is nothing either good or bad, but thinking makes it so.”
6. “My words fly up, my thoughts remain below:
Words without thoughts never to heaven go.”

More
quotes

HAMLET: To be, or not to be—that
is the question; / Whether ‘tis nobler
in the mind to suffer / The slings and
arrows of outrageous fortune/ Or to
take arms against a sea of troubles /
And by opposing end them.

III. i. 56-60
(Act 3, Scene 1, lines 56 to 60)

HAMLET: Why look you now, how
unworthy a thing you / make of me!
You would play upon me. You
would seem / to know my stops.
You would pluck out the heart of
my / mystery.

- III. ii. 371-74.

HAMLET: 'Tis now the very
witching time of night, / When
churchyards yawn, and hell itself
breathes out / Contagion to this
world. Now could I drink hot blood
/ And do such bitter business as
the day / Would quake to look on.

- III. ii. 394-98.

KING: O, my offence is rank. It
smells to heaven. / It hath the
primal eldest curse upon't, / A
brother's murder.

- III. iii. 36-38.

KING: My words fly up, my
thoughts remain below. / Words
without thoughts never to
heaven go.

HAMLET: Here is your
husband; like a mildewed ear, /
Blasting his wholesome brother
. . . For at your age / The
heyday in the blood is tame . . .
Would step from this to this?

III. iv. 65-72.

GHOST: . . . This visitation / Is
but to whet thy almost blunted
purpose. / but look, amazement
on thy mother sits. / O, step
between her and her fighting
soul! Conceit in weakest bodies
strongest works.

III. iv. 111-15.

HAMLET: . . . Lay not that
flattering unction to your soul, /
That not your trespass but my
madness speaks. / It will but
skin and film the ulcerous place
/ Whiles rank corruption, mining
all within, / Infects unseen.

III. iv. 146-50.

HAMLET: . . . 'Tis a
consumation / Devoutly to be
wished. To die, to sleep— / To
sleep—perchance to dream.
Ay, there's the rub. / For in that
sleep of death what dreams
may come . . . Give us pause.

III.i. 63-68.

CLAUDIUS: Madness in
great ones must not
unwatched go.

III. i. 190.

OPHELIA: You are as good
as a chorus, my lord.

HAMLET: I could interpret
between you and your love, I
I could see the puppets
dallying.

III. ii. 254-56.

Questions

Questions

- Hamlet is troubled by the marriage of his uncle to his mother and by his uncle becoming king.
- Who would you expect to be king after Hamlet's father dies?
- If Hamlet were your friend, what advice would you give to him?
- How does power shift in Hamlet's family after his father's death?

Questions

Discuss (2)

Hamlet believes that his father's ghost is asking him to get revenge for his murder.

- How would you react in this situation? Why?
- Do you think revenge is a good response to criminal acts? Why or why not?

Existentialism and Theatre of the Absurd

EXISTENTIALISM

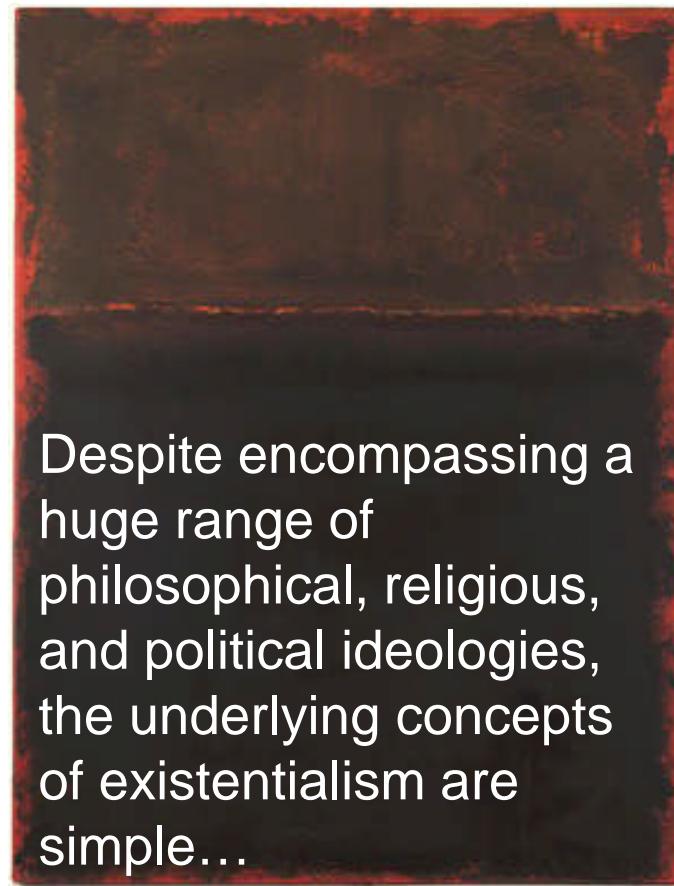


A complex philosophy emphasizing the absurdity of reality and the human responsibility to make choices and accept consequences!

ANDREW WYETH

Christina's World (1948)

Big Ideas of Existentialism



Despite encompassing a huge range of philosophical, religious, and political ideologies, the underlying concepts of existentialism are simple...

MARK ROTHKO

Untitled (1968)

~~Cogito ergo sum.~~

Existence Precedes Essence

Existentialism is the title of the set of philosophical ideals that emphasize the existence of the human being, the lack of meaning and purpose in life, and the solitude of human existence... “Existence precedes essence” implies that the human being has no essence (no essential self).

Absurdism

- The belief that nothing can explain or rationalize human existence.
- There is no answer to “Why am I?”
- Humans exist in a meaningless, irrational universe and any search for order will bring them into direct conflict with this universe.

Choice and Commitment

- Humans have freedom to choose.
- Each individual makes choices that create his or her own nature.
- Because we choose, we must accept risk and responsibility for wherever our commitments take us.
- “A human being is absolutely free and absolutely responsible. Anguish is the result.” –*Jean-Paul Sartre*

Dread and Anxiety

- *Dread* is a feeling of general apprehension. Kierkegaard interpreted it as God's way of calling each individual to make a commitment to a personally valid way of life.
- *Anxiety* stems from our understanding and recognition of the total freedom of choice that confronts us every moment, and the individual's confrontation with *nothingness*.

Nothingness and Death

- Death hangs over all of us. Our awareness of it can bring freedom or anguish.
- *I am my own existence. Nothing structures my world.*
- “Nothingness is our inherent lack of self. We are in constant pursuit of a self. Nothingness is the creative well-spring from which all human possibilities can be realized.” –Jean-Paul Sartre

Human Subjectivity

“I will be what I choose to be.”

*It is impossible to transcend
human subjectivity.*

“There are no true connections
between people.”

*My emotions are yet another
choice I make. I am
responsible for them.*

Edward Hopper

“New York Movie” (1939)

All existentialists are concerned with *the study of being* or ***ontology***.

TO REVIEW: An existentialist believes that a person's life is nothing but the sum of the life he has shaped for himself. At every moment it is always his own free will choosing how to act. He is responsible for his actions, which limit future actions. Thus, he must create a morality in the absence of any known predetermined absolute values. God does not figure into the equation, because even if God does exist, He does not reveal to men the meaning of their lives. Honesty with oneself is the most important value. Every **decision must be weighed in light of all the consequences** of that action.

Life is absurd, *but we engage it!*

Human existence cannot be captured by reason or objectivity — it must include *passion, emotion and the subjective*.

Each of us is responsible for everything and to every human being.

—Simone de Beauvoir

GEORGIA O'KEEFFE
Sky Above White Clouds I (1962)

Some Famous Existentialists

- Søren Kierkegaard (1813-1855)
- Friedrich Nietzsche (1844-1900)
- Jean-Paul Sartre (1905-1980)
- Albert Camus (1913-1960)

THEORY.ORG.UK TRADING CARD



Simone de Beauvoir

“A woman is not born...she is created.”

de Beauvoir’s most famous text is *The Second Sex* (1949), which some claim is the basis for current gender studies.

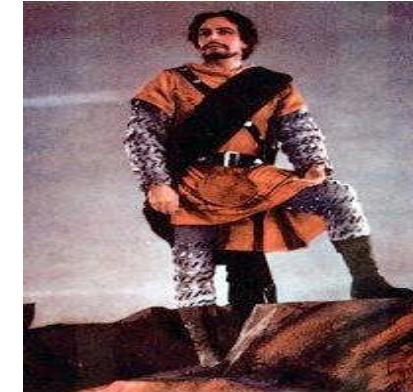
Famous existential novelists

- Sartre
- Karnad
- Dostoevsky
- Kafka
- Camus
- Beckett
- Shakespeare's Hamlet.
- Stoppard

Nietzsche and Nihilism

“Every belief, every considering something-true is necessarily false because there is simply no *true world*. Nihilism is...not only the belief that everything deserves to perish; but one actually puts one’s shoulder to the plow; *one destroys*. For some time now our whole European culture has been moving as toward a catastrophe, with a tortured tension that is growing from decade to decade: restlessly, violently, headlong, like a river that wants to reach the end....” (*Will to Power*)

Out, out, brief candle!
Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.



Macbeth

“You will never be happy if you continue to search for what happiness consists of. You will never live if you are looking for the meaning of life.”



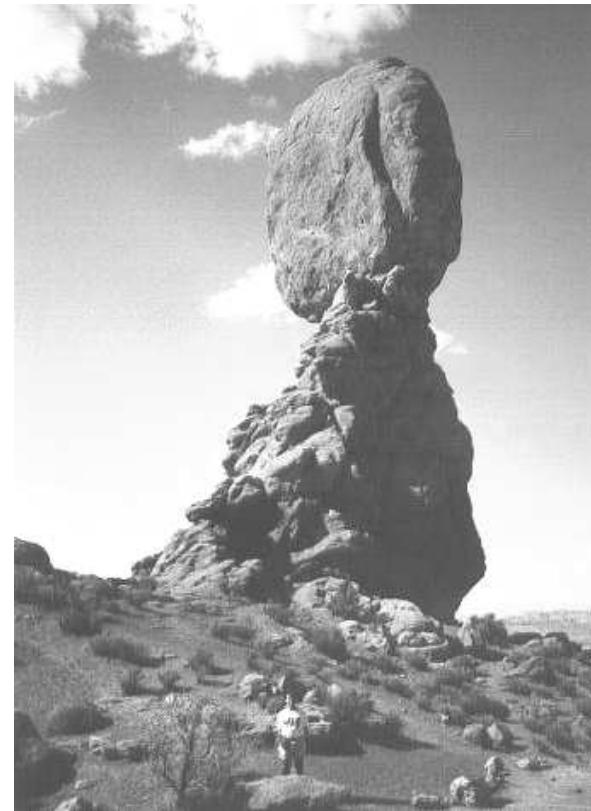
“It was previously a question of finding out whether or not life had to have a meaning to be lived. It now becomes clear, on the contrary, that it will be lived all the better if it has no meaning.”

Jean-Paul Sartre
[Awarded Nobel Prize in 1963,
but he did not accept it]



Basic Sartre: Objects

- Objects exist and have an “essence” (identity, nature)
- All objects have an essence: e.g. “A rock is a rock”
- Sartre called this “being in itself”



Basic Sartre: People

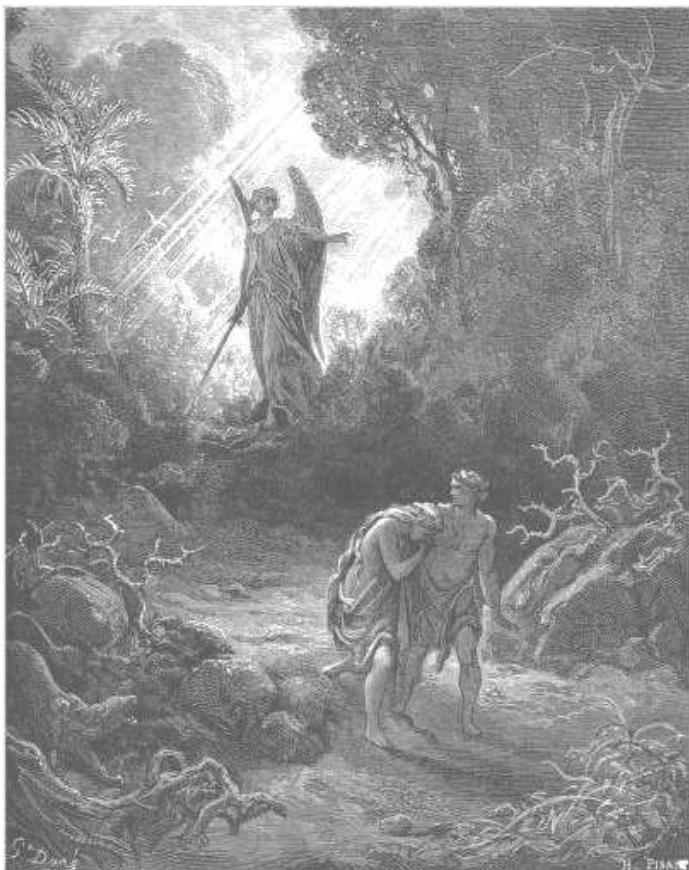
- **Human Beings:** "existence precedes and rules essence" (being for itself).
 - We are conscious of our complete free will
 - We have existence but no essence except for what we make for ourselves
- All responsibility for what we are is our own.

Concise Summary

- “Existentialism maintains that in man, and in man alone, existence preceded essence.
- This simply means that man first *is*, and only subsequently *is this or that*.
- In a word, man must create his own essence: it is in throwing himself into the world, suffering there, struggling there, that he gradually defines himself.
- And the definition always remains open ended: we cannot say what this man is before he dies, or what mankind is before it has disappeared.”

- From "A propos de l'existentialisme: Mise au point," *Action Magazine*, December 29, 1944

Bad Faith



- Denial of personal responsibility resulting in blaming our situation on something else
 - To Sartre all religions are bad faith because they seek to blame human despair on something else
 - Sartre used this reasoning to argue there was no God.
- Bad faith leads to an “inauthentic” life.
 - No Self-definition

The Un-Meaning of Life

- **No God = No Truth**
 - For Sartre there is no universal Truth (purpose, meaning) beyond what we create ourselves. This “despair” is a necessary consequence of our freewill.
- Life is a meaningless void until we create what we want of it (anything is okay as long as it is really okay with ourselves)...then we die, having finally achieved our essence!

Albert Camus, 1913-1960
Nobel prize winner.



The Stranger

- Meursault is an anti-hero
- His only redeeming quality is his honesty, no matter how absurd.
- Meursault does not believe in God, but he cannot lie. This inability to falsify empathy condemns him in the eyes of others.
- While Meursault is executed for killing an Arab, he is hated for not expressing deep emotion when his mother dies. Meursault has faith in nothing except that which he experiences and senses.
- He is not a philosopher, a theologian, or a thinker. Meursault exists as he is, not trying to be anything more than himself.

Main ideas

- The individual has the sole responsibility for finding meaning in life
- Despite absurdity, alienation and boredom, one must live life with passion and sincerity
- Kierkegaard: “Any life-view with a condition outside it is despair.”

The Dancer

- If a dancer loses their leg in an accident, their despair is overwhelming unless they realize that their existence and reason for being was never dependent on their identity as a dancer. Once this crisis is resolved, they can continue life without despairing.
- It is possible to “despair without despairing”
- Their identification as a dancer was not true “reality”

Albert Camus

- Developed the concept of “the absurd”
 - much of our life is built on the hope for tomorrow yet tomorrow brings us closer to death and is the ultimate enemy;
 - people live as if they didn't know about the certainty of death; once stripped of its common romanticisms, the world is a foreign, strange and inhuman place;
 - true knowledge is impossible and rationality and science cannot explain the world: their stories ultimately end in meaningless abstractions, in metaphors. "From the moment absurdity is recognized, it becomes a passion, the most harrowing of all."
- The Myth of Sisyphus: condemned to ceaselessly roll a rock up a hill, only to have it roll down to the bottom.
- The importance of persisting through the absurd

Movies with existential themes/plots

- Hamlet
- The Matrix
- Memento
- Citizen Kane
- Groundhog Day

Existential music lyrics

- Pink Floyd, The dark side of moon:
 - So you run and you run to catch up with the sun but it's sinking
 - Racing around to come up behind you again.
 - The sun is the same in a relative way but you're older,
 - Shorter of breath and one day closer to death.
- Queen's 'Bohemian Rhapsody'
 - Is this the real life?
 - Is this just fantasy?
 - Caught in a landslide
 - No escape from reality
 - Open your eyes
 - Look up to the skies and see

Existentialist novels

- Nausea, by Sartre
- The Trial, by Kafka
- Invisible Man, by Ellison
- Notes from the Underground, by Dostoevsky
- The Stranger, by Camus
- Waiting for Godot, by Samuel Beckett
- Rosencrantz and Guildenstern are Dead, by Tom Stoppard.

(Post-War drama)

The Theatre of the Absurd

Waiting For Godot

1953, is an absurd play by
SAMUEL BECKETT's
(1906-1989).



Historical background



The nuclear bombing of Hiroshima, 1945

- The aftermath of World War II increased by the **Cold War**.
- The **atrocities** of the Nazi concentration camps.
- The Allies' **atomic bomb**.
- Disillusionment coming from the realization that Britain had been reduced to a **second-class power**.



The infamous entrance to Auschwitz.

New meaning of existence

- Awareness of **man's propensity to evil** and conscience of the **destructive power of scientific knowledge**.
 - The lack of moral assurance and the **decline of religious faith**.
 - The **disillusionment** with both the liberal and social theories about economic and social **progress**.
 - **Mistrust in the power of reason.**
-
- A sense of anguish, helplessness and rootlessness developed especially among the young

French existentialism

- **Existentialism** saw man trapped in a hostile world.
- Human life was **meaningless** and this created a sense of **confusion**, **despair** and **emptiness**.
- **The universe was not rational** and defied any explanation = **ABSURD**
- **The main exponent of this philosophical current was the French Jean Paul Sartre.**



Jean Paul Sartre (1905-1980)

POST-WAR DRAMA: GENERAL INTRODUCTION

- During the **1950's= REVIVAL of DRAMA in Britain**
showing → **REJECTION of TRADITIONAL VALUES**
- **TWO MAIN TRENDS** in new post-war drama:
ANGER and **ABSURD**

“ANGRY YOUNG MEN”

**EDUCATED middle class or working class
playwrights (left-wing ideas)**

Also called **the KITCHEN-SINK DRAMA** (squalid setting)

- Formally NOT innovative plays ⇒ **REALISTIC PLAYS**
- but **INNOVATIVE CONTENT** ⇒ **STRONG CLASS CONSCIOUSNESS**
- **Frustration of the younger generation** who rejected their parents' middle class values and wanted to expose their unfair situation
- **Direct/real language** of the working class
- **Attacks against the establishment** (the ruling classes and their values)

main exponent = John Osborne – ***Look back in Anger* (1956)**

The theatre of the Absurd

Influence of **Camus** and **Sartre** (existentialism)



pessimistic view of man's existence=
no purpose at all in man's life, totally absurd

=

After 2 world wars, in a world with no religion, with no
belief → **Man is lost**

?

A **BIG** existential question
WHAT IS THE PURPOSE OF HUMAN EXISTENCE?

NO MEANING AT ALL

A tragic situation

Beckett's plays want to represent just this

The absurdity and Irrationality of Human Existence

To represent this ...

...he could not follow a realistic form of drama
→INNOVATIVE FORM

Main THEMES of Beckett's plays

(influenced by existentialism)

- **The sense of man's alienation.**
- **The cruelty of human life.**
- **The absence or the futility of objectives.**
- **The meaninglessness of man's struggle**

The theatre of the Absurd

- Term applied to a group of dramatists:
 - Ionesco (Romanian)
 - Adamov (Russian)
 - Beckett (British)
- Each worked on his own

Waiting for Godot

- First written **in French** and performed in Paris → *En Attendant Godot* (1953) (written in a foreign language to maintain the language as simple and detached as possible)
- Then translated (by Beckett himself) **into English** (1954) and performed in London
→ *Waiting for Godot* (1955)

General situation of B's plays

All of his characters ARE TRAPPED by a situation from which they can not escape (buried in earth, in dustbins)

Main features: plot

TRADITIONAL DRAMA

- There is a **story developing in time**
- Portrait of society through **realistic characters** who move in a **definite period of time**
- the **audience can identify themselves** with the characters

WAITING FOR GODOT

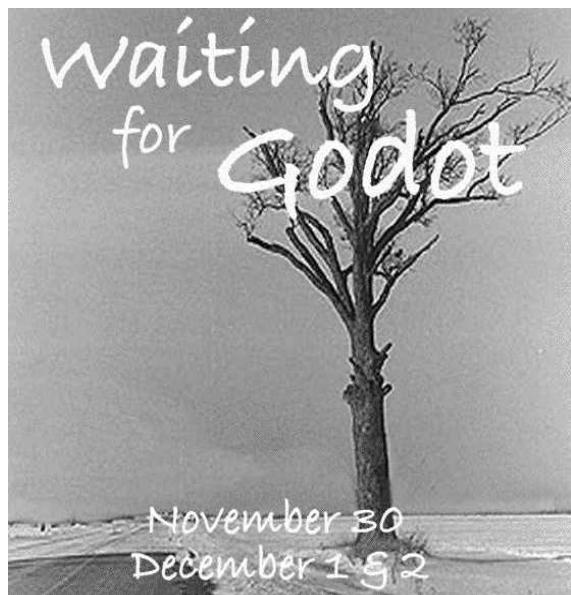
- NO STORY, NO PLOT (**static work**) nothing happens
- The characters interact to **fill up their time**, pauses and silences are as important as words
- They quarrel, they put on or off boots (estragon) or hat (vladimir)
- **They speak but not to communicate** something – they just **fill up the time** to avoid silence
 - **Emphasis on INNER REALITY (A DRAMA OF THE MIND)**

Main features: time

- TRADITIONAL DRAMA
- Events narrated in a chronological way, there is a development, a climax, a conclusion
- WAITING FOR GODOT
- No development in time
- No past, no future = the characters do not remember their past or figure out their future
- one day similar to the following
- Not a beginning not an end (sort of nightmare)
- First act almost identical to the second

Main features: setting

- TRADITIONAL DRAMA
= Realistic setting
and scenery
- WAITING FOR GODOT
- A country road, a
bare tree (everywhere)



Symbolical setting
(expressionism= the representation of the mind and its existential desolation and despair)

Main features:CHARACTERS

- Two tramps ESTRAGON (gogo) and VLADIMIR (didi)
- Other two tramps POZZO (the boss) and LUCKY (the slave)
- The boy announcing the arrival of GODOT (that never comes)

Who is godot?

It may recall the idea of God (In French= Little God)

Go + . (dot) (they want to go but they do not move)

N.B.: Beckett never said it was God

This is what the characters do:

just **WAITING FOR GODOT (main theme)**

Godot = something/someone that could relieve man
from an unbearable situation

But..... **GODOT NEVER COMES**

Main features: characters

TRADITIONAL DRAMA

- Realistic characters
- with their personalities
- Belonging to a specific social class

Versus WAITING FOR GODOT

- Tramps - No defined personality or social class – (symbolical of an existential situation)
COMPLEMENTARY (two different aspects of the same personality = body (gogo) and mind (didi))

they need each other

Vladimir (didi ⇒ *dit dit* – he speaks) ⇒ more intellectual, he plays with his hat

Estragon (gogo ⇒ *go,go* – problems with his boots) – he has to do with corporal activities (he is angry, sleepy, he always complains he is beaten by someone during the night,)

+

Pozzo (the oppressor/ the power of the body)

Lucky (the slave / the power of the mind, he can speak-when he has his hat on)

COMPLEMENTARY, too = Linked to each other by a rope, kept by Pozzo (but in the second act the role is the opposite – Pozzo is blind and needs Lucky who has become dumb)

GODOT The “saviour” or the “saving event” that never comes

Main features: language

TRADITIONAL DRAMA

- Realistic,
- Characters speak to communicate

WAITING FOR GODOT

- Incoherent babbling, puns, gags
(language loses its meaning too)
- Many PAUSES, MIMING, SILENCES
- What happens on the stage is often contradicted by the words spoken by the protagonists

Vladimir “Well, Shall we go?
Estragon “Yes, let’s go”
[they do not move]

Main features: Style

- It is pervaded by a **grotesque humour** (irony about everything because everything is equally meaningless)
- It may be considered a **Tragi-comedy**
- **Tragedy=** they would like to commit suicide to put an end to their absurd, desperate situation
- **Comedy=** There is no tragic end, they fail, they cannot escape their existential situation
- **Its tone is tragic and desperate.**

Beckett's Life (1906 -1989)

- **IRISH** - Born in Dublin (Anglo-Irish parents)
- Graduated in **Modern Languages** (French, Italian) at Trinity College, Dublin
- 1928 **Paris** (lecturer at Ecole Normale)
- Influenced by **EXISTENTIALISM** (Camus, Sartre)
- Met Ionesco and Adamov in Paris
- Back to Ireland: Teacher at Trinity College Dublin
- 1931 (25 years old) ➤ **vagabond years** across Europe ➤ finally Paris (1936)

Beckett's life

- World War II ⇒ fought in the **Resistance Movement**
- **1945** in Paris (met Joyce)
- Wrote in French and English, indifferently
- En **Attendant Godot** = Instant success
- He wrote other plays (*Endgame*, *Happy days*), critical essays, radio plays.
- **1969 NOBEL PRIZE** for LITERATURE

t205 “We’ll come back tomorrow” (from about minute 6 of the video)

FILM (English)

<http://www.youtube.com/watch?v=TDjgThErfIM>

THEATRE (English)

http://www.youtube.com/watch?v=X7_g52JrshE

t206 “Waiting” (from about minute 1:35 of the video)

http://www.youtube.com/watch?v=YELhHkDvwZM&feature=mfu_in_order&list=UL

Miscellaneous scenes from Waiting for Godot

THEATRE (Italian)

<http://www.youtube.com/watch?v=GBfJaHDDZI8&feature=related>



HAPPY DAYS <http://www.youtube.com/watch?v=4f9wM-6OLI8&feature=related>

Rosencrantz and Guildenstern are Dead

By Tom Stoppard

- Background Information
 - Plot Summary
 - Character Analysis
 - Themes and Motifs
 - Lines and Speeches
 - Bibliography

By Temwa Chisi

Background

Rosencrantz and Guildenstern Are Dead is an absurdist, existentialist tragic comedy by Tom Stoppard.

The play expands upon the exploits of two minor characters from Shakespeare's Hamlet, the courtiers Rosencrantz and Guildenstern.

The action of Stoppard's play takes place mainly 'in the wings' of Shakespeare's, with brief appearances of major characters from Hamlet who enact fragments of the original's scenes.

Between these episodes the two protagonists voice their confusion at the progress of events of which—occurring onstage without them in Hamlet—they have no direct knowledge.

Background on Godot

Waiting for Godot, Beckett's first play, was written originally in French in 1948. It premiered at a tiny theater in Paris in 1953. This play began Beckett's association with the Theatre of the Absurd, which influenced later playwrights like Harold Pinter and Tom Stoppard.

In *Waiting for Godot*, two men, Vladimir and Estragon, meet near a tree. They converse on various topics and reveal that they are waiting there for a man named Godot.

While they wait, two other men enter. One of the men, Pozzo pauses for a while to converse with them.

Lucky, the other man entertains them, and then Pozzo and Lucky leave. After Pozzo and Lucky leave, a boy enters and tells Vladimir that he is a messenger from Godot.

He tells Vladimir that Godot will not be coming tonight, but that he will surely come tomorrow.

Background on Godot

The next night, Vladimir and Estragon again meet near the tree to wait for Godot. Lucky and Pozzo enter again, but this time Pozzo is blind and Lucky is dumb. Pozzo does not remember meeting the two men the night before. They leave and Vladimir and Estragon continue to wait.

Shortly after, the boy enters and once again tells Vladimir that Godot will not be coming. He insists that he did not speak to Vladimir yesterday. After he leaves, Estragon and Vladimir decide to leave, ending the play.

Existentialism is a philosophy that emphasizes the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards human existence as unexplainable, and stresses freedom of choice and responsibility for the consequences of one's acts, the common view in *Rosencrantz and Guildenstern Are Dead*.

**A Summary of
Rosencrantz and Guildenstern are Dead**

Presented By Jamie Fery

Plot Summary

- Specific plot is hard to decipher
- Two minor characters (from *Hamlet*) are turned into major characters
- Based on the same period of time as *Hamlet*

Plot Analysis

- Randomness
- Chance
- Foreshadowing



**The Characters of
Rosencrantz and Guildenstern are Dead**

Presented by Taylor Moore

Major Characters

- **Rosencrantz**

A gentleman and childhood friend of Hamlet. Along with his companion, Guildenstern, Rosencrantz seeks to uncover the cause of Hamlet's strange behavior but finds himself confused by his role in the action of the play. Rosencrantz has a carefree and artless personality that masks deep dread about his fate.

- **Guildenstern**

A gentleman and childhood friend of Hamlet. Accompanied by Rosencrantz, Guildenstern tries to discover what is plaguing Hamlet as well as his own purpose in the world. Although frequently disconcerted by the world around him, Guildenstern is a meditative man who believes that he can understand his life.

Major Characters

- The Player

The leader of the traveling actors known as the Tragedians.

The Player is an enigmatic figure. His cunning wit and confident air suggest that he knows more than he is letting on. The impoverished state of his acting troupe makes him eager to please others, but only on his own terms.

- Hamlet

The prince of Denmark and a childhood friend of Rosencrantz and Guildenstern. Hamlet is thrown into a deep personal crisis when his father dies and his uncle takes the throne and marries Hamlet's mother. Hamlet's strange behavior confuses the other characters, especially Rosencrantz and Guildenstern.

Minor Characters

- The Tragedians

A group of traveling male actors. The Tragedians specialize in melodramatic and sensationalistic performances, and they are willing to engage in sexual entertainments if the price is right.

- Claudius

Hamlet's uncle and the new king of Denmark. Claudius is a sinister character who tries to exploit the friendship between Rosencrantz, and Guildenstern and Hamlet to learn what Hamlet believes about the king's marriage to Gertrude.

Minor Characters

- Gertrude

Hamlet's mother and the queen of Denmark. Although she has disgraced herself by marrying Claudius so soon after her husband's death, Gertrude does seem to care for Hamlet's well-being and sincerely hopes that Rosencrantz and Guildenstern can help her son.

- Polonius

A member of the Danish court and adviser to Claudius. Polonius is a shifty man, willing to interrogate Hamlet and even spy on him to learn what he wants to know.

Minor Characters

- Ophelia

The daughter of Polonius and Hamlet's former beloved. Ophelia spends the play in a state of shock and anguish as a result of Hamlet's bizarre conduct.

- Laertes

The son of Polonius and brother of Ophelia. Laertes does not appear in the action of the play, but his corpse appears in the final scene.

Themes and Motifs in **Rosencrantz and Guildenstern are Dead**

Presented By Mia Young

Themes and Motifs in **Rosencrantz and Guildenstern are Dead**

- Absurdity
- Existentialism
- Fatalism
- Insignificance

Absurdity: “Heads.” “Heads.” “Heads.” “Heads.”

- Characters are unable to recognize laws that regulate nature
- Character’s language is an obstacle to expressing thoughts
- Nothing in life has meaning, except the meaning we give to it

Samuel Taylor Coleridge's poem
What If You Slept?

What if you slept?
And what if
In your sleep
You dreamed?
And what if
In your dream
You went to heaven
And there plucked a strange and beautiful flower?
And what if
When you awoke
You had that flower in your hand?
Ah, what then?

Existentialism: **“Nothing is more real than Nothing”**

- Existence precedes essence
- Traditional storyline replaced with fleeting, abstract images
- The world is incomprehensible
- Rejection of Determinism

Fatalism

- Characters are unable to change course of events
- Stoppard differs from existentialists in his use of determinism
- Schrödinger's cat
- Death is inescapable

Insignificance

“Who'd have thought we were so important?”

- Plot of *Hamlet* continues, regardless of Rosencrantz and Guildenstern's actions
- Differs from nihilism (particularly Beckett) in that, rather than having no role in universe, men are trapped in unfathomable roles
- Expendable pawns in uncontrollable universe

Quotes from R&G

Presented By Jenny Kirsch

Quotes

- “Do you remember the first thing that happened today?”
- Guildenstern (pg 19)
- “My name is Guildenstern, and this is Rosencrantz.”
–Rosencrantz (pg 22)
- “Give us this day our daily mask.” – Guildenstern (pg 39)
- “To be taken in hand and led, like a child again, even without the innocence, a child- it’s like being given a prize, an extra slice of childhood when you least expect it...” – Guildenstern (pg 40)

Lines and Speeches

- “What are you playing at?”... “Words, words. They’re all we have to go on.” – Rosencrantz and Guildenstern (pg 41)
- “He murdered us.”... “Half of what he said meant something else, and the other half didn’t mean anything at all.” – Rosencrantz (pg 57)
- “ Each move is dictated by the previous one- that is the meaning of order.”
– Guildenstern (pg 60)
- “Uncertainty is the normal state. You’re nobody special.”
– Player (pg 66)

Lines and Speeches

- “A man talking sense to himself is no madder than a man talking nonsense not to himself.” – Guildenstern (pg 68)
- “... for all the compasses in the world, there’s only one direction, and time is its measure.” – Rosencrantz (pg 72)
- “The play” – Player (pg 81-82)

Lines and Speeches

- “ I like to know where I am. Even if I don’t know where I am, I like to know *that*. If we go there’s no knowing.” – Guildenstern (pg 95)
- “ Life is a gamble , at terrible odds- if it was a bet you wouldn’t take it. Did you know that any number doubled is even?” – Player (pg 115)
- “ There must have been a moment, at the beginning, where we could have said-no. But somehow we missed it.” – Guildenstern (pg 125)

Discussion Questions for **Rosencrantz and Guildenstern are Dead**

- Act I
- Act II
- Act III

Act I - Discussion Questions

1. Why do you believe that Tom Stoppard chose to display Rosencrantz and Guildenstern as two characters that don't exactly know where they are, what is going on, or even why they are in the position they are?
2. Why do Rosencrantz and Guildenstern, at the end of the first act, use role play to practice asking questions of one another?
3. Why is it that Rosencrantz is always expecting people to appear?
4. Why did Rosencrantz put his hand under the player's foot?
5. What is the significance of Guildenstern's repetition of "Give us this day our daily..."?

Act II - Discussion Questions

- G: "You'll never be able to... taste your tears"
R: "Your breakfast."
G: "You won't know the difference."
R: "There won't be any."

When Rosencrantz says that there will be no difference between the flavor of tears and breakfast because you can't taste any,

- is he right?
- How does perspective affect the truth?
- Is there a difference between perspective and truth?
- How do individuals reconcile their own perspectives with "accepted" truths in society, such as the belief that tears and breakfast taste dissimilar?
- Why does Stoppard choose to incorporate exact dialogue and characters from Shakespeare's *Hamlet*?

Act III - Discussion Questions

- At what point did Rosencrantz and Guildenstern lose control of their destiny? How do individuals decide whether they control fate, or whether fate controls them? What is the relationship between fate and God?
- A modern audience laughs at Guildenstern's proclamation that he "never believed in England anyway", yet people are, more or less, hardwired to be doubting Thomases. A modern audience also laughs at individuals who, on the other end of the spectrum, are considered gullible. How do we find middle ground? How do we decide who or what we trust? How does a disbelief in England from an average Dane in Hamlet's day compare to a disbelief in the galaxy Andromeda or quantum mechanics today?

Act III - Discussion Questions

- Why do you think the author chose to write about Rosencrantz and Guildenstern over any other minor characters in history?
- Why do you think Hamlet switched the letters? Why couldn't he just go back? Could he have worked around getting Rosencrantz and Guildenstern killed?
- Do you believe that they were in a parallel universe? What happened when they died?

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