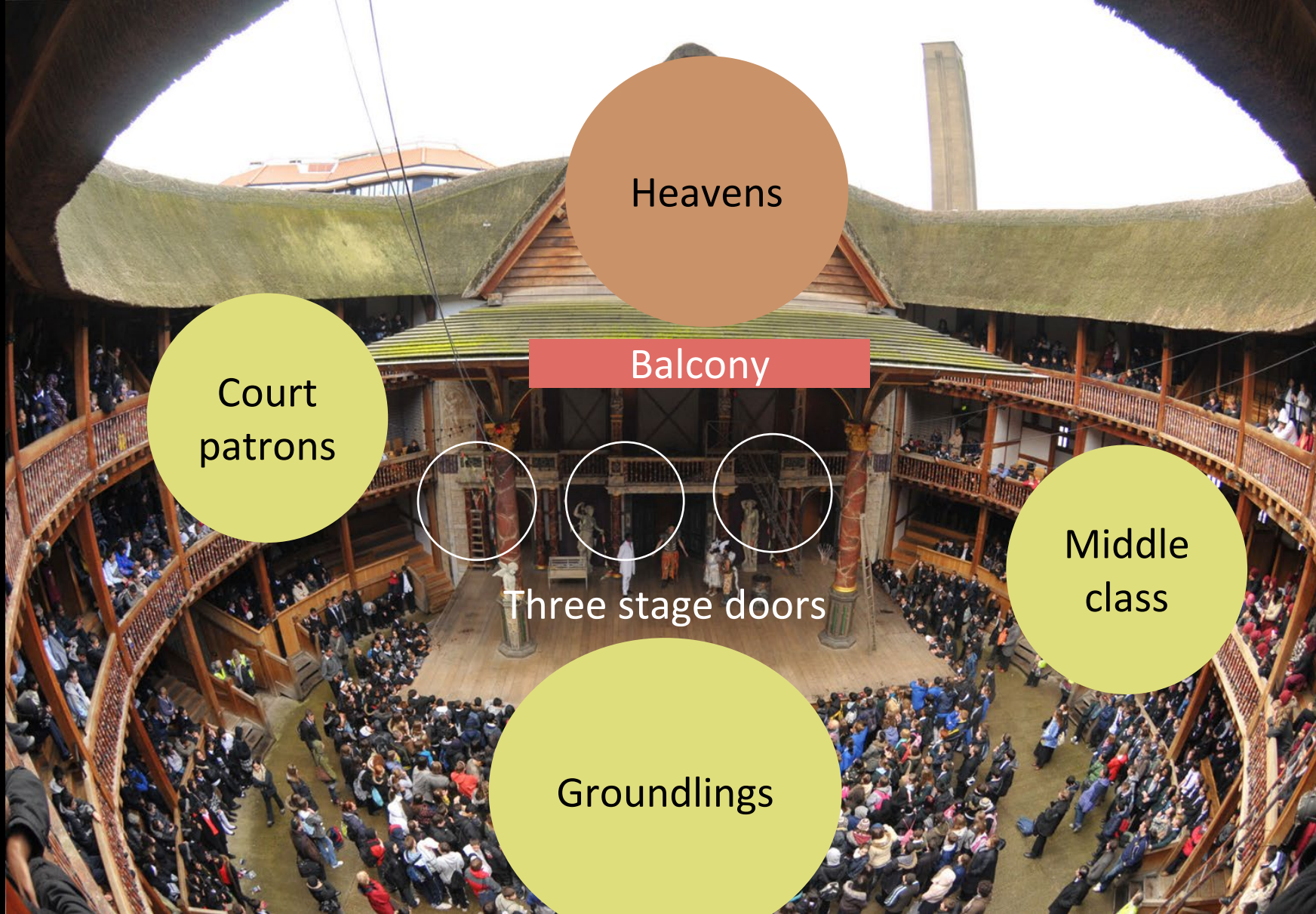


Shakespeare's Theater





Heavens

Balcony

Court
patrons

Middle
class

Three stage doors

Groundlings

GLOBE THEATER
London, South Bank

wealthy
patrons
\$40-50

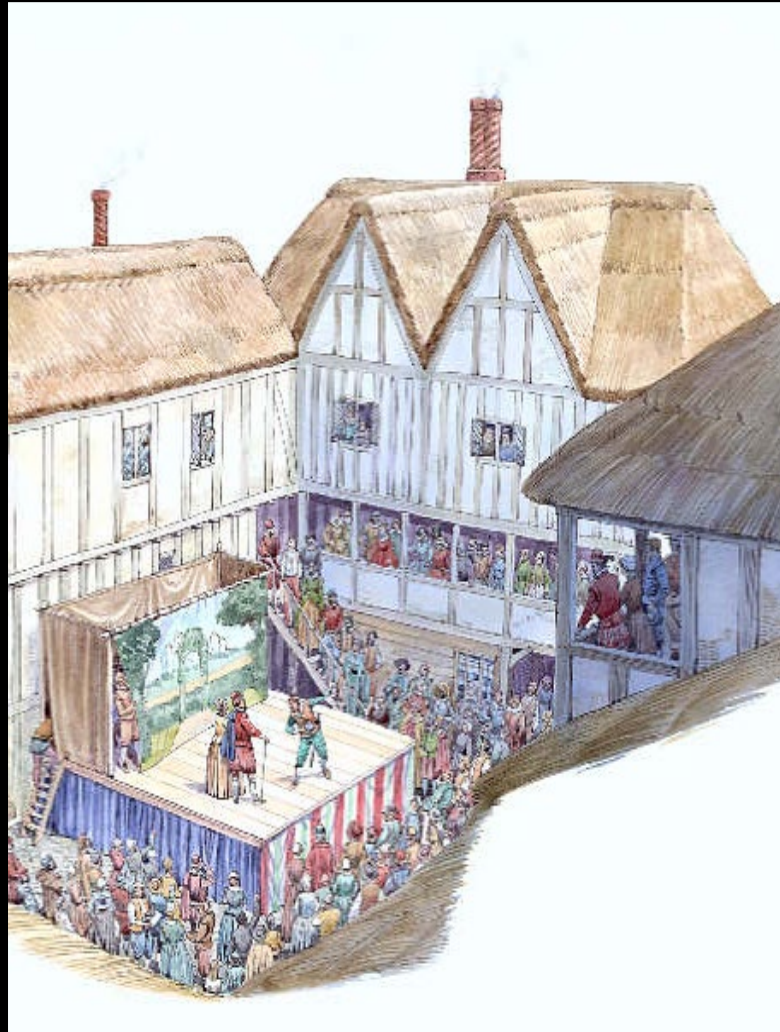
open
air



groundlings
\$1.66

theatre
in the
round

stage
balcony
\$4.32



- ❖ Theater was the most popular entertainment and past-Time for the citizens of London during Elizabeth's reign
- ❖ Plays were originally performed solely by male actors; boys played the female parts
- ❖ There was no curtain, and only a few necessary pieces of scenery, such as a throne or a rock
- ❖ Pioneered the concept of pre-paying for a performance rather than taking a collection afterwards
- ❖ Theaters usually located in the suburbs of London, outside of the city proper; this ensured freedom from the city authorities who were hostile to public performances
- ❖ Shakespeare's acting company, known first as the Lord Chamberlain's Men and later as the King's Men, put on plays in any number of places—from the courts of Queen Elizabeth I and King James I to churches and guildhalls in the countryside.

A still from a historical drama showing two men in period costumes sitting on a wooden bench. The man on the left is dressed as a nobleman in a light-colored, ruffled doublet and breeches, holding a black hat. The man on the right is dressed as a queen in a dark, voluminous gown with a large white ruff collar and a crown. The background features a large, ornate chandelier and wooden paneling.

All the parts were played
by men.

Plays ended with
a jig (even
tragedies)!

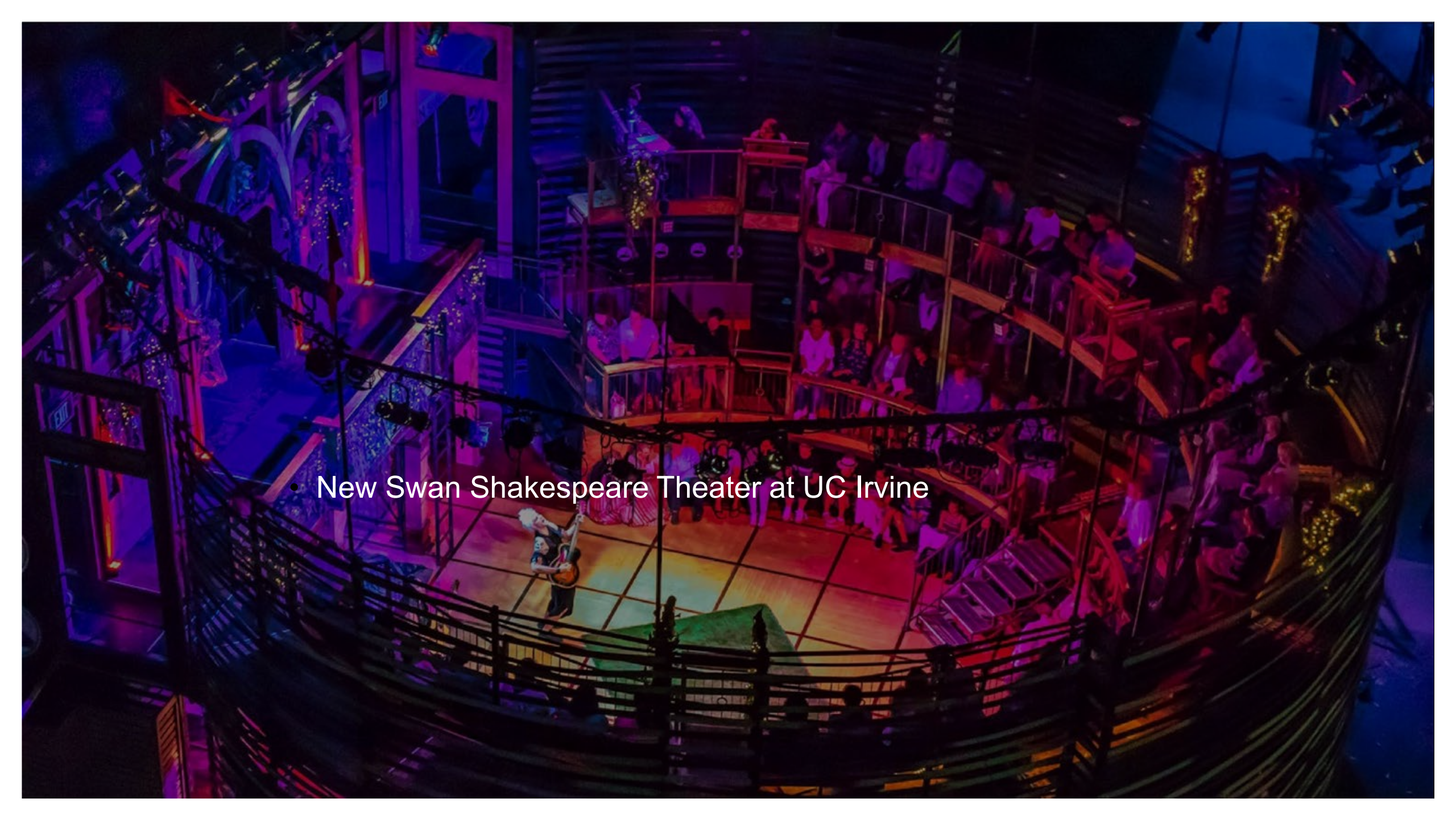


Hampton Court Palace, outside of London





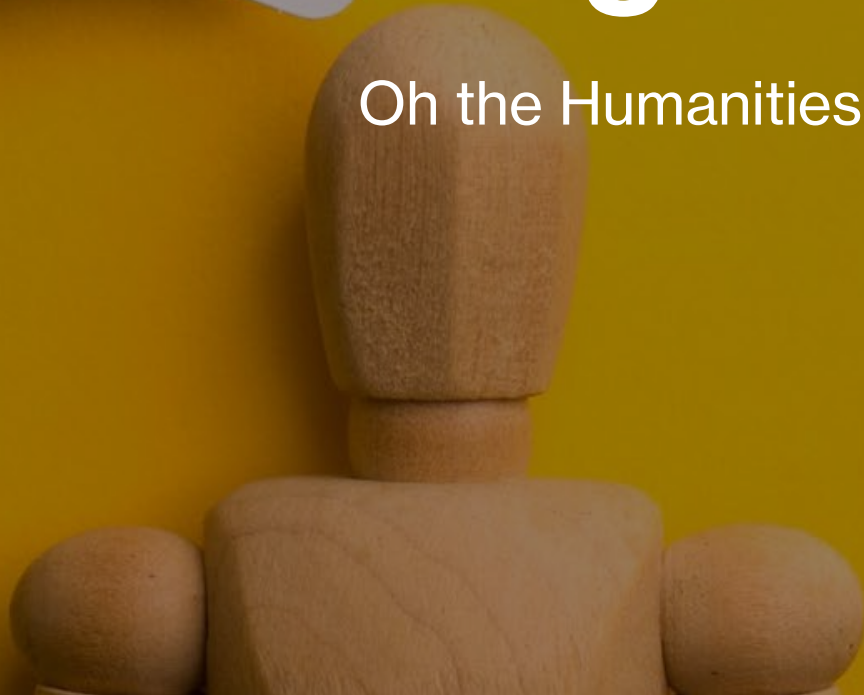
Entertainments in great houses

- 
- New Swan Shakespeare Theater at UC Irvine



The Big Why?

Oh the Humanities!





Oh the humanities!

The World Humanities Report

Demonstrating the vitality of the humanities
throughout the world

About the Report

The humanities are essential to understanding and society. They reveal who we are, who we have been, what we have thought, and how we think. They are the archive of human accomplishment and failure, of human imagination and aspiration. They are a resource for individuals seeking to know their thoughts and beliefs and for communities and society in constant search of greater good. The World Humanities Report showcases the contributions the humanities make to knowledge and society across the globe and offers recommendations for the humanities in the 21st century.

[DOWNLOAD REPORT](#)

Today, across the world, states and universities are focusing on technology and engineering in order to advance national and economic interests, increase competitiveness, and forge solutions to sustainable development goals and grand challenges, including climate change and artificial intelligence (AI). This is understandable. Yet, climate change and AI are not challenges that will be *addressed by* technology and engineering; rather, they are challenges *brought about by* technology and engineering. Technology and engineering alone do not provide the tools needed to live with unprecedented risk to human life and to the planet. In this urgent context, the World Humanities Report insists upon the critical role of the humanities in a world under duress and outlines a strategy to ensure their persistence.

The World Humanities Report demonstrates for a broad audience how the humanities contribute to human flourishing. The humanities—in particular, the global and critical humanities—are essential to understanding society. They reveal who we are, who we have been, what we have thought, and how we think today. They constitute the archive of human accomplishment and failure, of human imagination and aspiration. They serve as resources for individuals seeking to understand themselves in the world and for communities and society in constant search of greater good.

A wondrous world...

Prospero: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep (4.1)

GONZALO If in Naples
I should report this now, would they believe me?
If I should say I saw such ⌈ islanders ⌋—
For, certes, these are people of the island—
Who, though they are of monstrous shape, yet note
Their manners are more gentle, kind, than of
Our human generation you shall find
Many, nay, almost any (3.3)

MIRANDA, ⌈ *rising and coming forward* ⌋ O wonder!
How many goodly creatures are there here!
How beauteous mankind is! **O, brave new world**
That has such people in 't! (5.1)



Ben Okri, *The Mystery Feast*

"There is nothing that expresses the roundedness of human beings more than storytelling. Stories are the highest technology of being.

There is in story the greatest psychology of existence, of living. Indeed there is in story something semi-divine. The nature of story itself is linked to the core of creation. Story belongs to the micro-moment after the big bang. It belongs to the micro-moment after the "let there be light!" act of creation.

We live in a time in which we are being told that the main things of value are the things of science and the things of technology. Our lives are being compressed into this technological reality. But it is worth remembering the many-sidedness of being human. Great evil befalls us when we restrict ourselves to just one side of our being.

It is important that we don't become machines, that we don't become computers. We contain machines. We contain computers. We contain all of nature, the seas, the mountains, the constellations, and the nearly infinite spaces.

At the heart of all science – its experiments, its theories, its mathematics, its discoveries, its interpretations – is the story instinct. The scientific mind would be impossible without the story DNA, without the story-seeing brain cells. The mind's aspects do not operate in isolation. Every human being immersed in the cyclorama of reality is implicated in the cosmic story-making nature of reality. Maybe this story-making quality of reality is what constitutes the heart of our existence.

At every moment we are in a micro or macro "once upon a time" sea of existence. In every moment we are part of the infinite stories that the universe is telling us, and that we are telling the universe.

- but then maybe this storytelling quality of mind is itself a paradox and a metaphor of that which we are finally meant to discover. The kiss that awakens the princess from her bed of sleep is not just the kiss of romance but maybe also the kiss of enlightenment. A true awakening is an enlightenment. This is especially so when you consider sleep as the metaphor of our unawakened condition in the true wonder of reality.

The great stories, which appear all over the world in different variations, are intuitions sensed about this mysterious nature of the absolute reality. Great stories have lightness and multi-dimensional agility. They speak constantly to different levels in us. They speak to us at the level that we are on.

The story about the seven dwarves can be a coded reference to class conditions in society. It could also be the imagination's grasp of fundamental patterns at work in the cellular dimension of our bodies. It could be a metaphysical understanding of the mystery of numbers. The story is never really just about seven dwarves, or it would not linger in the imagination.

We treat stories like dustbins into which we dispose our lowest sense of possibilities. The tale of the Emperor's New Clothes is alluded to whenever we talk about something that is less than it appears to be. That same story can be just as much about the power of true seeing. In a world of advertisements, obsession with fame, in which the hyped is more valued than the true, the tale of the Emperor's New Clothes gains significant resonance. Most of what we pursue, what we are obsessed with, what confuses and humiliates us, most of what society projects at us, the inflated notions of success, are all Emperor's New Clothes. We have bought into the way of seeing that believes all the illusions are actually the velvet royal cloak, richly to be desired. We need to be that little boy who can see most of the stuff of society as exactly what it is – mass projection and emptiness.

One story read the right way can turn our false world upside down and restore to us a true sense of sanity. For the world drives us mad with its foolishness. It has been doing this for centuries. We have slowly become aware of it and have distilled our awareness. We have planted that distillation in the most memorable and indestructible place we can find. We have made that place a constant guide to ourselves in our endless incarnations. The place in which we plant them are stories.

- Stories are the infinite seeds that we have brought with us through the millennia of walking the dust of the earth. They are our celestial pods. They are our alchemical cauldrons. If we listen to them right, if we read them deeply, they will guide us through the confusion of our lives, and the diffusion of our times."

For your final ePortfolio entry, consider the idea of **transformation in relation to narrative ethics theory in *The Tempest* and in your study of Shakespeare**: what is a transformation? Which characters undergo a transformation? In *The Mystery Feast*, Ben Okri claims that "stories are the infinite seeds that we have brought with us through the millennia of walking the dust of the earth. They are our celestial pods. They are our **alchemical** cauldrons. If we listen to them right, if we read them deeply, they will guide us through the confusion of our lives, and the diffusion of our times" while Aminatta Forna argues in "Selective Empathy" that "Reading makes you a more highly functioning person. In other words—reading makes you a better person" (34). Both Okri and Forna direct us to the transformative potential of narratives (stories). Has reading Shakespeare's works transformed you or a part of you? Have you undergone a "sea-change" (mentally, psychologically, spiritually) or experienced an alchemical reaction of sorts?

(this ePortfolio is very good practice for the type of integrative writing we want to include in our final paper!)





Butterfly in the Sky

OFFICIAL TRAILER

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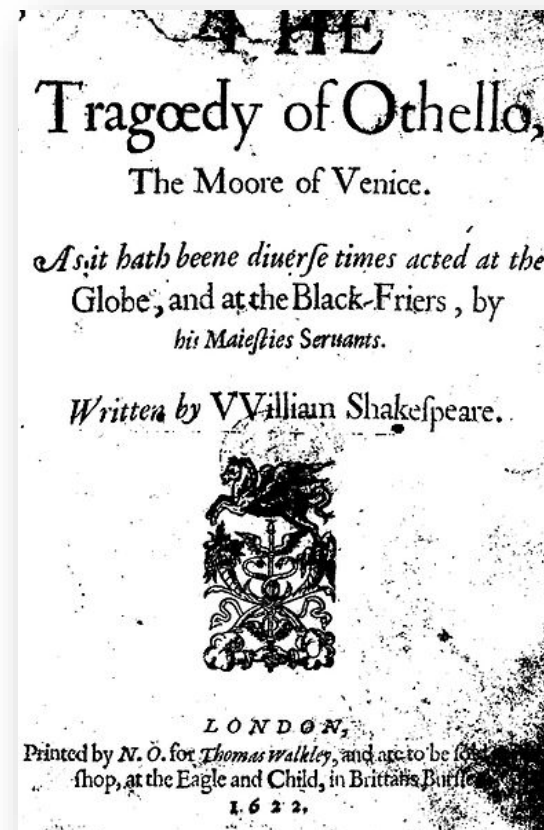
CBS SUNDAY MORNING



CBS NEWS
NEW YORK

Othello

- ❖ Believed to have been written in approximately 1603, and based on Giraldi Cinthio's *Gli Hecatommithi* (1565).
- ❖ First performance on November 1, 1604, at Whitehall Palace in London.
- ❖ Subsequent performances took place in 1610 at the Globe and at Oxford.
- ❖ It played at the Blackfriars Theatre in 1625 and 1639.



Shakespeare's Moor

- A "Moor" is a Muslim of North African ancestry, but the understanding (or misunderstanding) of this term by the Elizabethan English is far less stable.
- The Moor of Venice has been interpreted widely from a pale-skinned Arab to a Black African and beyond. Theater and film productions take a stance on this question in their casting of the role.
- For several centuries, Othello was played by white actors wearing black-face.
- Critics have scrutinized the prejudices of Shakespeare's for the historical and cultural context of the play.
- When Othello was first written the African slave trade was just beginning in London
- Othello's "blackness" has also been read as a metaphorical state rather than a physical description (like the state of his soul or his position as an outsider).



Ottoman –Venetian Wars

“What has often been forgotten is that while Spanish, Portuguese, English, and Dutch ships sailed to the New World and beyond, beginning the exploration and conquest of foreign lands, the Ottoman Turks were rapidly colonizing European territory. Thus, in the sixteenth and seventeenth centuries, the Europeans were both colonizers and colonized, and even the English felt the power of the Turkish threat to Christendom” (Vitkus, *Turning Turk*).

- Ottoman Empire height of power, Suleiman the Magnificent (1520-1566)
- The Battle of Lepanto, north of Cyprus 1571 (Christian Victory)
- Fall of Cyprus, 1573 (Ottoman Victory)

Venice loses Cyprus to the Turkish forces of Selim II, ending over 80 years of Venetian rule on the island...the backdrop for Shakespeare's *Othello*

The Siege of Vienna, 1529 Habsburg-Valois-Ottoman Wars, 1494–1559 (Christian victory but disturbing to Europe)



The “Valiant Moor” (1.3) vs. the “extravagant and wheeling stranger” (1.1)

FIRST SENATOR

Here comes Brabantio and the **valiant Moor**.

Enter Brabantio, Othello, Cassio, Iago, Roderigo, and Officers.

DUKE

Valiant Othello, we must straight employ you
Against the general enemy Ottoman.

Herald:

It is Othello's pleasure, our noble and valiant
general (2.2)



Storytelling

Othello: Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love—what drugs, what
charms,
What conjuration, and what mighty magic
(For such proceeding I am charged withal)
I won his daughter. (1.3.105-111)



Autobiography (1.3)

OTHELLO

Her father loved me, oft invited me,
Still questioned me the story of my life

From year to year—the 〈battles,〉 sieges, 〈fortunes〉
That I have passed.

I ran it through, even from my boyish days
To th' very moment that he bade me tell it,
155 Wherein I spoke of most disastrous chances:

Of moving accidents by flood and field,
Of hairbreadth 'scapes i' th' imminent deadly
breach,

Of being taken by the insolent foe
160 And sold to slavery, of my redemption thence,
And portance in my traveler's history,
Wherein of antres vast and deserts idle,
Rough quarries, rocks, 〈and〉 hills whose 〈heads〉
touch heaven,

165 It was my hint to speak—such was my process—
And of the cannibals that each 〈other〉 eat,
The Anthropophagi, and men whose heads
〈Do grow〉 beneath their shoulders. These things to
hear

170 Would Desdemona seriously incline.
But still the house affairs would draw her 〈thence,〉
Which ever as she could with haste dispatch
She'd come again, and with a greedy ear
Devour up my discourse. Which I, observing,
175 Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart

That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not 〈intently.〉 I did consent,
180 And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of 〈sighs.〉
She swore, in faith, 'twas strange, 'twas passing
185 strange,
'Twas pitiful, 'twas wondrous pitiful.

She wished she had not heard it, yet she wished
That heaven had made her such a man. She thanked
me,
190 And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake.
She loved me for the dangers I had passed,
And I loved her that she did pity them.
195 This only is the witchcraft I have used.
Here comes the lady. Let her witness it.

Desdemona's Defense

DESDEMONA

That I love the Moor to live with him
My downright violence and storm of fortunes
May trumpet to the world. My heart's subdued
Even to the very quality of my lord.

I saw Othello's visage in his mind,
And to his honors and his valiant parts
Did I my soul and fortunes consecrate.

So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for why I love him are bereft me
And I a heavy interim shall support
By his dear absence. Let me go with him.



“Honest Iago”

OTHELLO So please your Grace, my
ancient.

A man he is of honesty and trust.

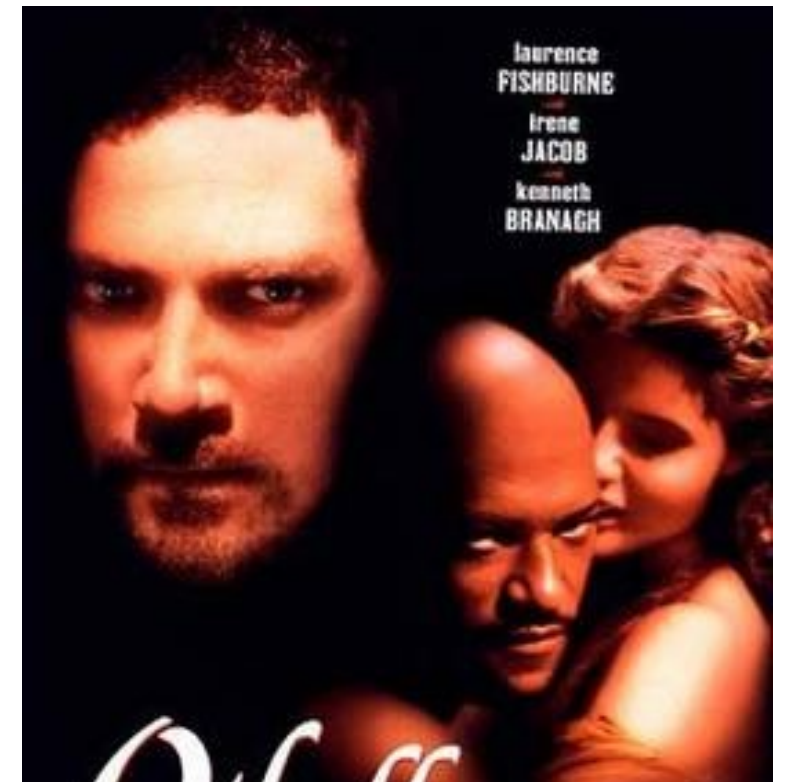
To his conveyance I assign my wife,

Othello: “My life upon her faith!
Honest Iago” (1.3)



“Motiveless Malignancy” (Coleridge)

Iago: Thus do I ever make my fool my purse.
For I mine own gained knowledge should profane
If I would time expend with such ⟨a⟩ snipe
But for my sport and profit. I hate the Moor,
430 And it is thought abroad that 'twixt my sheets
'Has done my office. I know not if 't be true,
But I, for mere suspicion in that kind,
Will do as if for surety. He holds me well.
The better shall my purpose work on him.
435 Cassio's a proper man. Let me see now:
To get his place and to plume up my will
In double knavery—How? how?—Let's see.
After some time, to abuse Othello's ⟨ear⟩
That he is too familiar with his wife.
440 He hath a person and a smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature
That thinks men honest that but seem to be so,
And will as tenderly be led by th' nose
445 As asses are.
I have 't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light.
⟨He exits.⟩ 1.3



IAGO

That Cassio loves her, I do well believe 't.
That **she loves him, 'tis apt and of great credit.**
310 The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature,
And I dare think he'll prove to Desdemona
A most dear husband. Now, I do love her too,
Not out of absolute lust (though peradventure
I stand accountant for as great a sin)
But partly led to diet my revenge
For that I do suspect the lusty Moor
Hath leaped into my seat—the thought whereof
Doth, like a poisonous mineral, gnaw my inwards,
And nothing can or shall content my soul
Till I am evened with him, wife for wife,
Or, failing so, yet that I put the Moor
At least into a jealousy so strong
at judgment cannot cure. Which thing to do,
325 If this poor trash of Venice, whom I trace
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip,
Abuse him to the Moor in the (rank) garb
(For I fear Cassio with my (nightcap) too),
Make the Moor thank me, love me, and reward me
For making him egregiously an ass
And practicing upon his peace and quiet
Even to madness. 'Tis here, but yet confused.
Knavery's plain face is never seen till used.
He exits. (2.1)



IAGO

And what's he, then, that says I play the villain,
When this advice is free I give and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy
Th' inclining Desdemona to subdue
In any honest suit. She's framed as fruitful
As the free elements. And then for her
To win the Moor—(were 't) to renounce his baptism,
All seals and symbols of redeemed sin—
His soul is so enfettered to her love
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain

To counsel Cassio to this parallel course
Directly to his good? Divinity of hell!
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now. For whiles this honest fool
Plies Desdemona to repair his fortune,
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear:
That she repeals him for her body's lust;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch,
And out of her own goodness make the net
That shall enmesh them all. (2.3)

Enter Roderigo.



Auricular Persuasions

- Compare Othello's first autobiography (1.3.127) with Iago's soliloquy (1.3.375) as well as Iago's opening racial attacks on Othello? What is the significance of the faculty of hearing? How does this compare to the faculty of sight?





Directions: read this scene with your partner. First read the scene as one who is

1. indifferent to knowledge

and then as one who is

2. eager for knowledge

In a short paragraph, answer these questions: How does the status of knowledge affect how you would read the lines? What lines would you emphasize more? What does this short exchange reveal about the significance of the handkerchief and the reliability of "ocular proof"?

EMILIA

290 I am glad I have found this napkin:
291 This was her first remembrance from the Moor.
292 My wayward husband hath a hundred times
293 Woo'd me to steal it; but she so loves the token,
294 For he conjured her she should ever keep it,
295 That she reserves it evermore about her
296 To kiss and talk to. I'll have the work ta'en out,
297 And give't Iago: what he will do with it
298 Heaven knows, not I;
299 I nothing but to please his fantasy.

Re-enter Iago.

IAGO

300 How now! what do you here alone?

EMILIA

301 Do not you chide; I have a thing for you.

IAGO

302 A thing for me? it is a common thing—

EMILIA

303 Ha!

IAGO

304 To have a foolish wife.

EMILIA

305 O, is that all? What will you give me now

306 For the same handkerchief?

IAGO

306 What handkerchief?

EMILIA

307 What handkerchief?

308 Why, that the Moor first gave to Desdemona;

309 That which so often you did bid me steal.

IAGO

310 Hast stol'n it from her?

EMILIA

311 No, 'faith; she let it drop by negligence.

312 And, to the advantage, I, being here, took't up.

313 Look, here it is.

IAGO

313 A good wench; give it me.

EMILIA

314 What will you do with 't, that you have been so earnest

315 To have me filch it?

IAGO [*Snatching it.*]

315 Why, what's that to you?

EMILIA

316 If it be not for some purpose of import,

317 Give't me again: poor lady, she'll run mad

318 When she shall lack it.

IAGO

319 Be not acknown on 't; I have use for it.

320 Go, leave me. *Exit Emilia.*

321 I will in Cassio's lodging lose this napkin,

322 And let him find it. Trifles light as air

323 Are to the jealous confirmations strong

324 As proofs of holy writ: this may do something.

325 The Moor already changes with my poison:

326 Dangerous conceits are, in their natures, poisons.

327 Which at the first are scarce found to distaste,

328 But with a little act upon the blood

329 Burn like the mines of sulphur.



Temptation Scene 3.3.90

Analyze Iago's rhetoric.



Internalization of Iago's Racialized rhetoric ("us vs. them")

- 3.3.230-280: "Not to affect many proposed matches/Of her own clime, complexion and degree"...
- 3.3.356: Othello's descent into the web of jealousy: "Farewell the tranquil mind"...
- 3.3.385: Othello's internalization of his outsider status, his "blackness" as a symbol of his difference as well as a spiritual state of doubt; loss of certitude, loss of faith in himself and Desdemona.
- 3.3.441: break from self; bargain with the "devil"; new betrothal

Compare and contrast Othello's two autobiographical statements (1.3.128- on his courtship) and (3.4.53- on the origins of the handkerchief). How does Othello's place or ethos as storyteller shift? What does this change suggest about his evolving sense of identity?



“Ocular proof” and Willow Song (Act 4)



Othello's Autobiographies

How does Othello's final speech differ from his first autobiography and his account of the handkerchief? Pay attention to language and formal elements—word choice, symbols, imagery, allusions, metaphors and so on.

1. The first autobiography (courtship, I.iii)

Othello narrates the exotic, as an observer and explorer, in the tradition of Odysseus and Aeneas.

2. The second autobiography (handkerchief, III.iv)

Othello draws on the exotic in order to manipulate, frighten and confuse Desdemona. He is allowing himself to be drawn into the exotic chain of creatures and places from which he had worked to distinguish himself from in Act I

The final autobiography (suicide speech, V.ii)

In this final accounting, Othello takes ownership of his own fall into “barbarism,” but he also reminds his audience of his service to the state. Othello is both the epic narrator and the exotic object of narration. By killing himself as the “circumcised Turk”, he reaffirms his commitment to Venice, to Christianity, and to Desdemona, but only by cutting off his very life.

Tragedy

- 'serious subject' 'persons of significance'
- effect on audience is pity and fear
- purgation through catharsis
- tragic flaw (*hamartia*)
- dramatic irony
- recognition of the downfall
- inner character/psychology

Aristotle's *Poetics*



Aristotle's Definition of Tragedy

- “Tragedy, then, is a representation of an action that is serious, complete, and of some magnitude; in language that is pleurably embellished, the different forms of embellishment occurring in separate parts; presented in the form of action, not narration; by means of pity and fear bringing about the *catharsis* of such emotions.”
- (*Poetics*, Chapter 6)

From Traveler to Turk

..."OTHELLO IS A DRAMA OF CONVERSION, in particular a conversion to certain forms of faithlessness deeply feared by Shakespeare's audience. The collective anxiety about religious conversion felt in post-Reformation England focused primarily on Roman Catholic enemies who threatened to convert Protestant England by the sword, but the English also had reason to feel trepidation about the imperial power of the Ottoman Turks, who were conquering and colonizing Christian territories in Europe and the Mediterranean. English Protestant texts, both popular and learned, conflated the political/external and the demonic/internal enemies, associating both the Pope and the Ottoman sultan with Satan or the Antichrist. According to Protestant ideology, the Devil, the Pope, and the Turk all desired to "convert" good Protestant souls to a state of damnation, and their desire to do so was frequently figured as a sexual/sensual temptation of virtue, accompanied by a wrathful passion for power" (Vitkus, *Turning Turk*)



Manifest Hostility and Hidden Hospitality in *Othello*

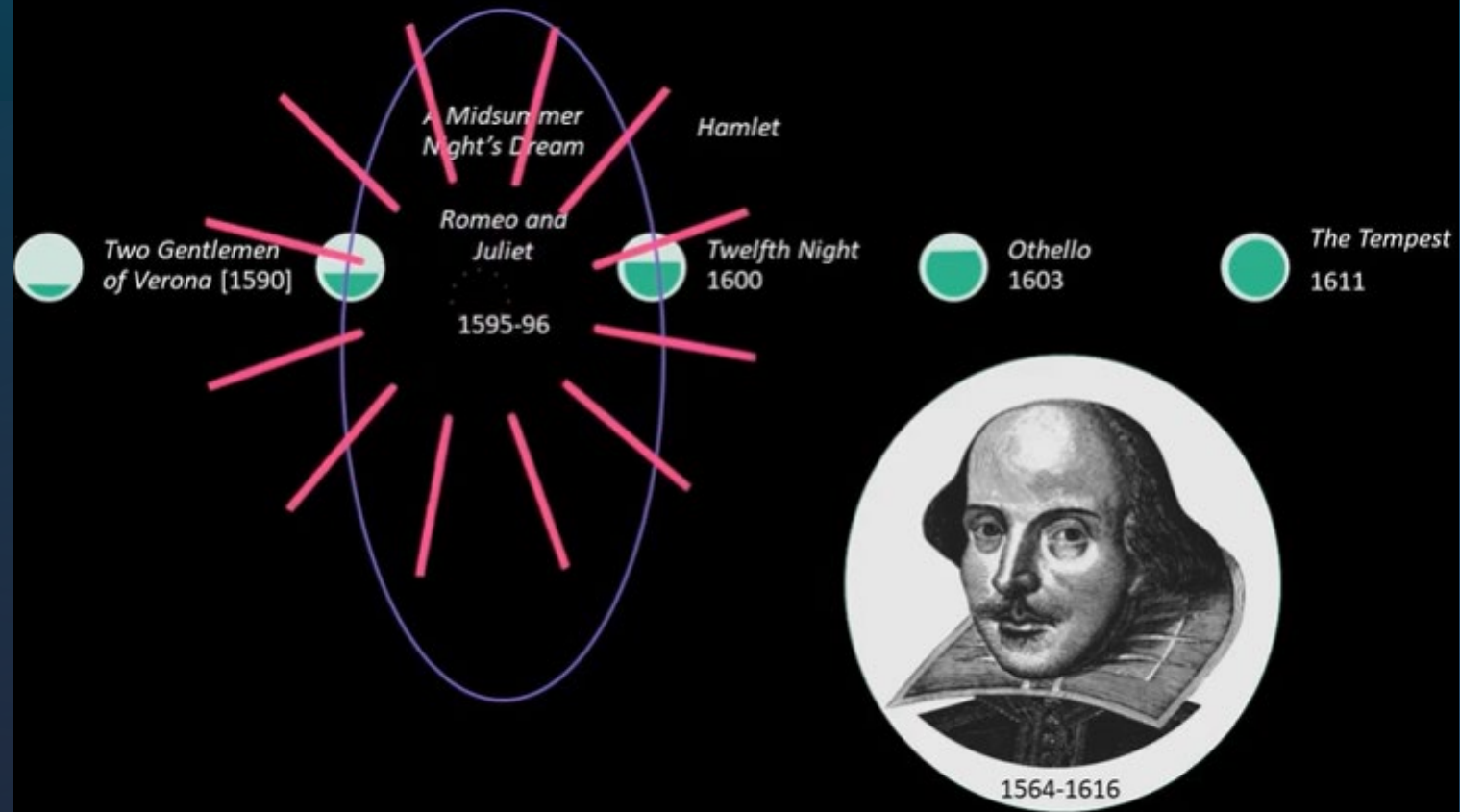
“In the world of theology and philosophy, hospitality embodies a singular, absolute law, an ethical imperative to welcome and serve the Other regardless of one’s own needs or desires. The Biblical injunction to “love your neighbor as yourself” is in part a command to be hospitable” (Kevin Curran)

Hospitality from the Latin *hostis* : “guest” or “enemy”

Moments of hidden hospitality in both *Othello* and *Merchant* are primers in deciphering the extent of Shakespeare’s global visions and the interdependence of such vistas within his society. When Othello defends his amicable relationship with Desdemona and Brabantio before the Duke, he describes a Brabantio we never encounter—the welcoming, hospitable European who opened his door to a stranger and not the startled, hostile father waking to the infectious alarms of Iago’s racializing rhetoric. Following the Duke’s invitation to speak—“Say it, Othello” (1.3.127)—Othello begins with a reference to this earlier invitation: “Her father loved me, oft invited me,/Still questioned me the story of my life/From year to year” (1.3.128-130). Like the image of the “beast with two backs” (1.1.116), such a vision of loving and edifying intercultural hospitality is too unseemly to stage; nevertheless, the narration of a hospitable golden age signals toward a cultural and literary reserve of cosmopolitan co-existence and interfaith exchanges that is pivotal for the new worlds Shakespeare engenders.



Romeo and Juliet





Pyramus and Thisbe

MSND and RJ

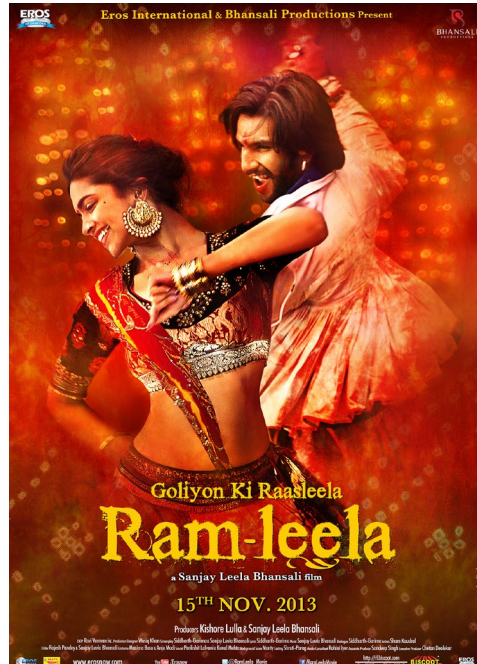


SHAKESPEARE'S
THINKING PROCESS



COMPELLING NARRATIVE

Adaptations of *Romeo and Juliet*



BODY

MIND

SEX

serial partners

dirty jokes

animal references

FAMILY

parent-child

reproduction of society

rule-bound and
transactional
(arranged marriages)

feasts and funerals

ROMANTIC LOVE

unique relationship

Sexual dimension

but also meeting of
minds, souls, or
hearts

Love poetry and love
songs

idealizing: saints and
pilgrims; sun and
stars

But, erotic element

FRIENDSHIP

Peer relationships

Sexual element
may be evident as
play

Banter, rough
housing

Honor, rivalry

PLATONIC LOVE

Sex falls away.

Mind, spirit, soul

Ideas





Meeting Romeo

Romeo in Love

Sensitive; poetic; not part of the opening fight

Act 1, Scene 1, lines 170 -

Romeo the (bad) poet

Why then, O brawling love, O loving hate,
O anything of nothing first create;
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

Oxymoron = contradiction. How many can you find?
Which line or phrase is most promising poetically?



Meeting Juliet



Uninvited Guests...love at first sight?

A jewel that hangs upon the cheek of night

O, she doth teach the torches to burn bright!

Did I ever love till now?

I never saw true beauty till this night.

Love by first ...sonnet?

How does Romeo's
language /poetry change
after meeting Juliet?



A world made of poetry

STANZA 1 quatrain	ROMEO: [<i>to Juliet, touching her hand</i>]: If I profane with my unworhiest hand (A) This holy shrine, the gentler sin is this: (B) My lips, two blushing pilgrims, ready stand (A) To smooth that rough touch with a tender kiss. (B)	ENGLISH SONNET RHYME SCHEME A B A B C D C D E F E F G G
STANZA 2	JULIET: Good pilgrim, you do wrong your hand too much, (C) Which mannerly devotion shows in this. (B) For saints have hands that pilgrims hands do touch, (C) And palm to palm is holy palmers kiss. (B)	
STANZA 3	ROMEO: Have not saints lips, and holy palmers, too? (D) JULIET: Ay, pilgrim, lips that they must use in prayer. (E) ROMEO: O then, dear saint, let lips do what hands do: (D) They pray; grant thou, lest faith turn to despair. (E)	
COUPLET	JULIET: Saints do not move, though grant for prayers' sake. (F) ROMEO: Then move not while my prayer's effect I take. (F) [<i>He kisses her</i>] (1.5.89-102)	

STANZA 1
problem

STANZA 2
development of
problem

STANZA 3
volta or turn;
new perspective

COUPLET
resolution



A Petrarchan lover, surrounded
by the blooms and thorns of love

Mercutio mocks Romeo as a Petrarchan poet-lover:

“Now is [Romeo] for the numbers that Petrarch flowed in.”

“Laura to his lady [Rosaline] was a kitchen wench”
(2.3.34-35).

Petrarchism: the poet is an ardent lover refused by his
beloved.

His unrequited love fuels his pain and, in turn, his poetry.



The beloved is idealized as a quasi-religious figure, a saint of sorts who might lead the lover-poet away from meaner forms of romantic and sexual love to higher spiritual or Platonic love. Similarly, Rosaline is barely a person, silent, invisible – just an object that Romeo crafts in his language.



Romeo's plan – to take Juliet's hand, "And, touching hers, make blessed my rude hand" – also suggests his growth as a writer: the "hand" can stand in metaphorically for the poet, as a symbol of the writer that Juliet's love will make of him, but also of herself.

STANZA 1
problem

ROMEO: [*to Juliet, touching her hand*]:
If I profane with my unworhiest hand (A)
This holy shrine, the gentler sin is this: (B)
My lips, two blushing pilgrims, ready stand (A)
To smooth that rough touch with a tender kiss. (B)

STANZA 2
development
of problem

JULIET: Good pilgrim, you do wrong your hand too much, (C)
Which mannerly devotion shows in this. (B)
For saints have hands that pilgrims hands do touch, (C)
And palm to palm is holy palmers kiss. (B)

STANZA 3
volta or turn
new perspective

ROMEO: Have not saints lips, and holy palmers, too? (D)
JULIET: Ay, pilgrim, lips that they must use in prayer. (E)
ROMEO: O then, dear saint, let lips do what hands do: (D)
They pray; grant thou, lest faith turn to despair. (E)

COUPLET
resolution

JULIET: Saints do not move, though grant for prayers' sake. (F)
ROMEO: Then move not while my prayer's effect I take. (F)



STANZA 1

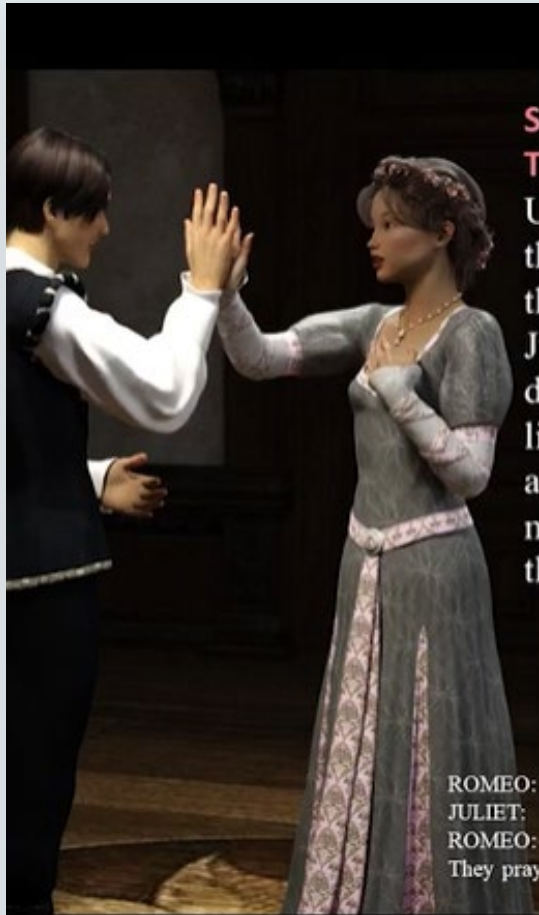
Romeo takes Juliet's hand and compares his desire for a kiss to a pilgrim's approach to a statue in a holy shrine.

STANZA 2

Juliet likens herself to a “saint” when she playfully protests that “saints have hands that pilgrims’ hands do touch / And palm to palm is holy palmers kiss.” “Palmer” is another name for pilgrims whose hands (rather than lips) “kiss” by meeting in greeting and prayer.

JULIET: Good pilgrim, you do wrong your hand too much, (C)
Which mannerly devotion shows in this. (B)
For saints have hands that pilgrims hands do touch, (C)
And palm to palm is holy palmers kiss. (B)





STANZA 3
They both speak.

Undeterred, Romeo returns to the question of a kiss in the third stanza, where he and Juliet alternate responses. He demands. “Have not saints lips, and holy palmers, too?,” and she retorts that such lips must be used in “prayer” rather than in kissing.

ROMEO: Have not saints lips, and holy palmers, too? (D)
 JULIET: Ay, pilgrim, lips that they must use in prayer. (E)
 ROMEO: O then, dear saint, let lips do what hands do: (D)
 They pray; grant thou, lest faith turn to despair. (E)



COUPLET
They rhyme and kiss.

Juliet again describes herself as a “saint” that does not “move,” like a statue in a shrine, but who nevertheless might “grant for prayers’ sake” a pilgrim’s desire.

Romeo begs Juliet to hold still while she grants his prayer – a kiss which he takes but does not steal. Juliet, clearly moved by Romeo, consents to this kiss.

JULIET: Saints do not move, though grant for prayers’ sake. (F)
 ROMEO: Then move not while my prayer’s effect I take. (F)

ANOTHER SONNET BEGINS!

Romeo: Thus from my lips, by thine my sin is purged. [A]

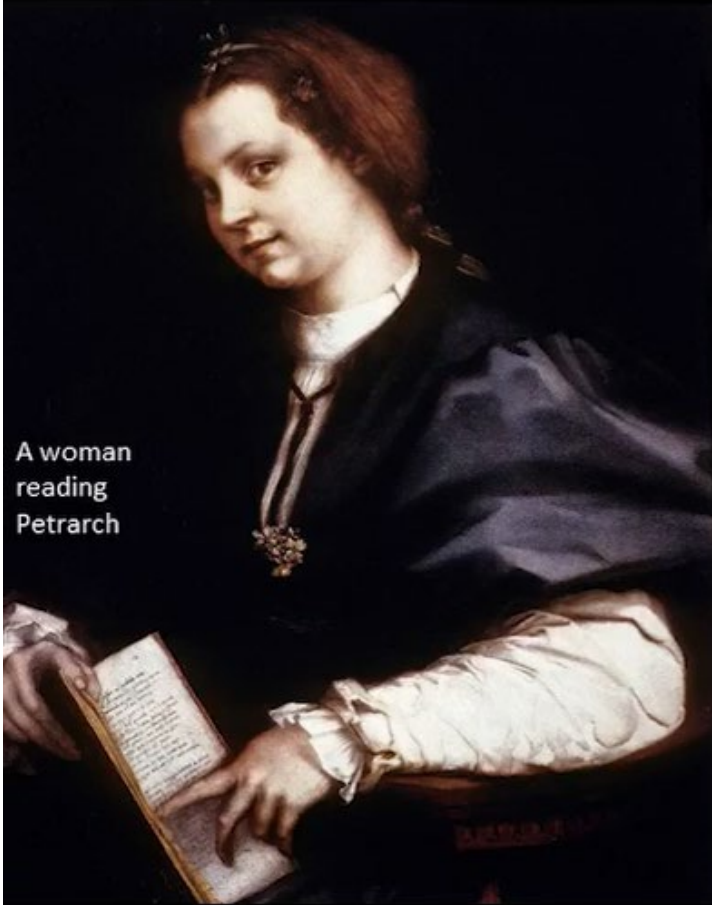
Juliet: Then have my lips the sin that they have took. [B]

Romeo: Sin from my lips? O trespass sweetly urged! [A]

Give me my sin again. *[He kisses her]*

Juliet: You kiss by th' book. [B]

KISSING BY THE BOOK?



A woman
reading
Petrarch

The idea that Romeo is kissing by the handbook, as it were, might return us to the ‘book love’ that he started with, his infatuation with playing the part of the Petrarchan lover.

But in this context, it’s clear that Juliet is ironically congratulating Romeo on his ability to get two kisses rather than one out of her.

To “kiss by th’ book” here means to play with the conventions of the sonnet, the language of love, and remake them in new ways.



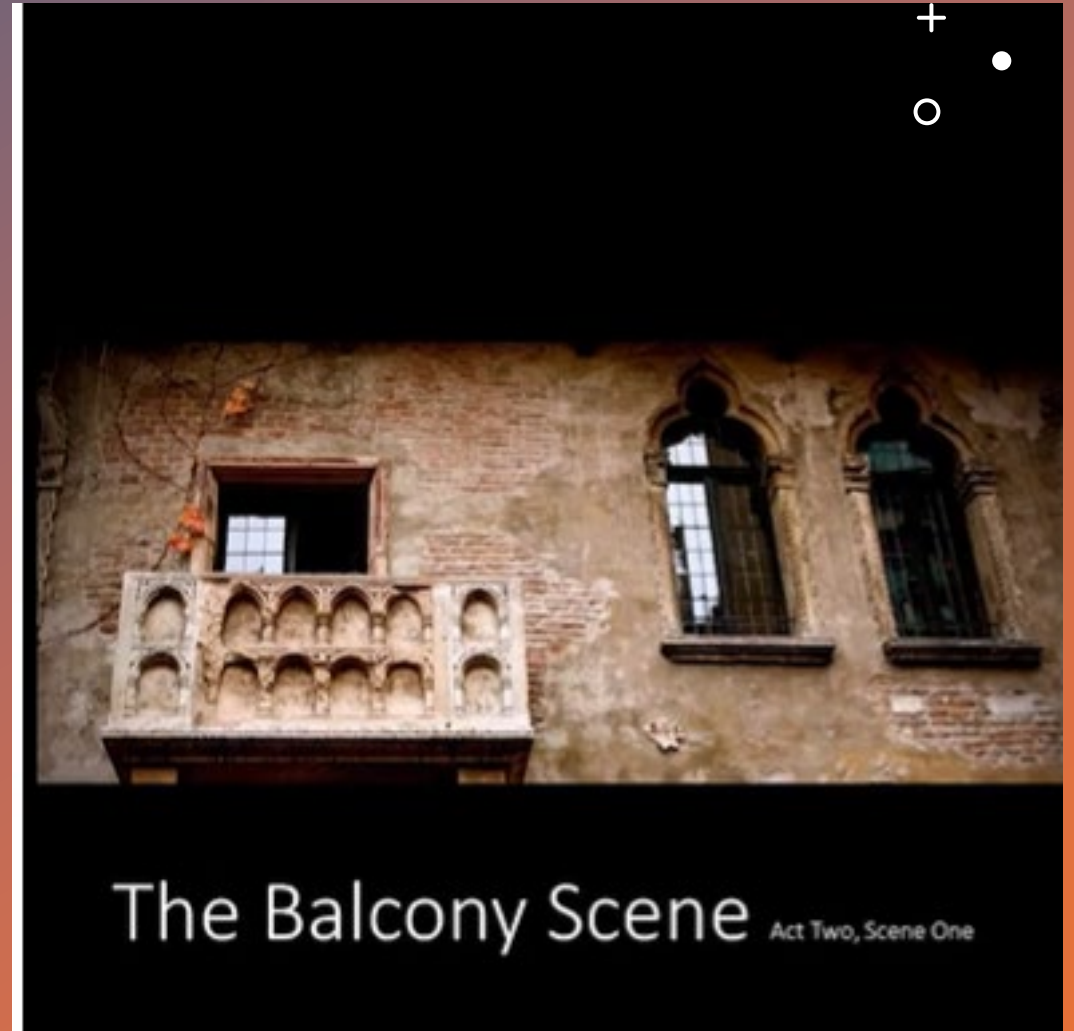
In the Platonic, Petrarchan tradition, erotic love is a stepping stone to spiritual love. But this isn't what Romeo and Juliet mean, and their sonnet really points the other way: they use a spiritual language to describe their earthly desire.

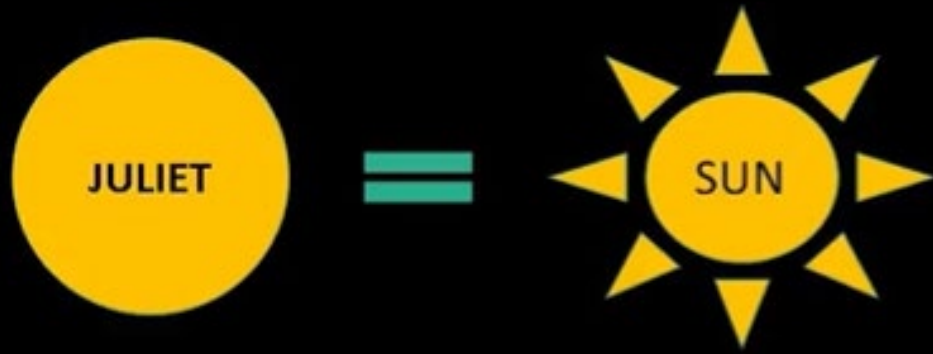


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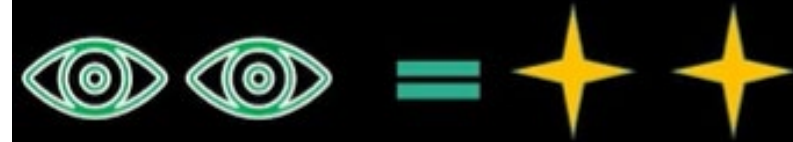


The Balcony Scene





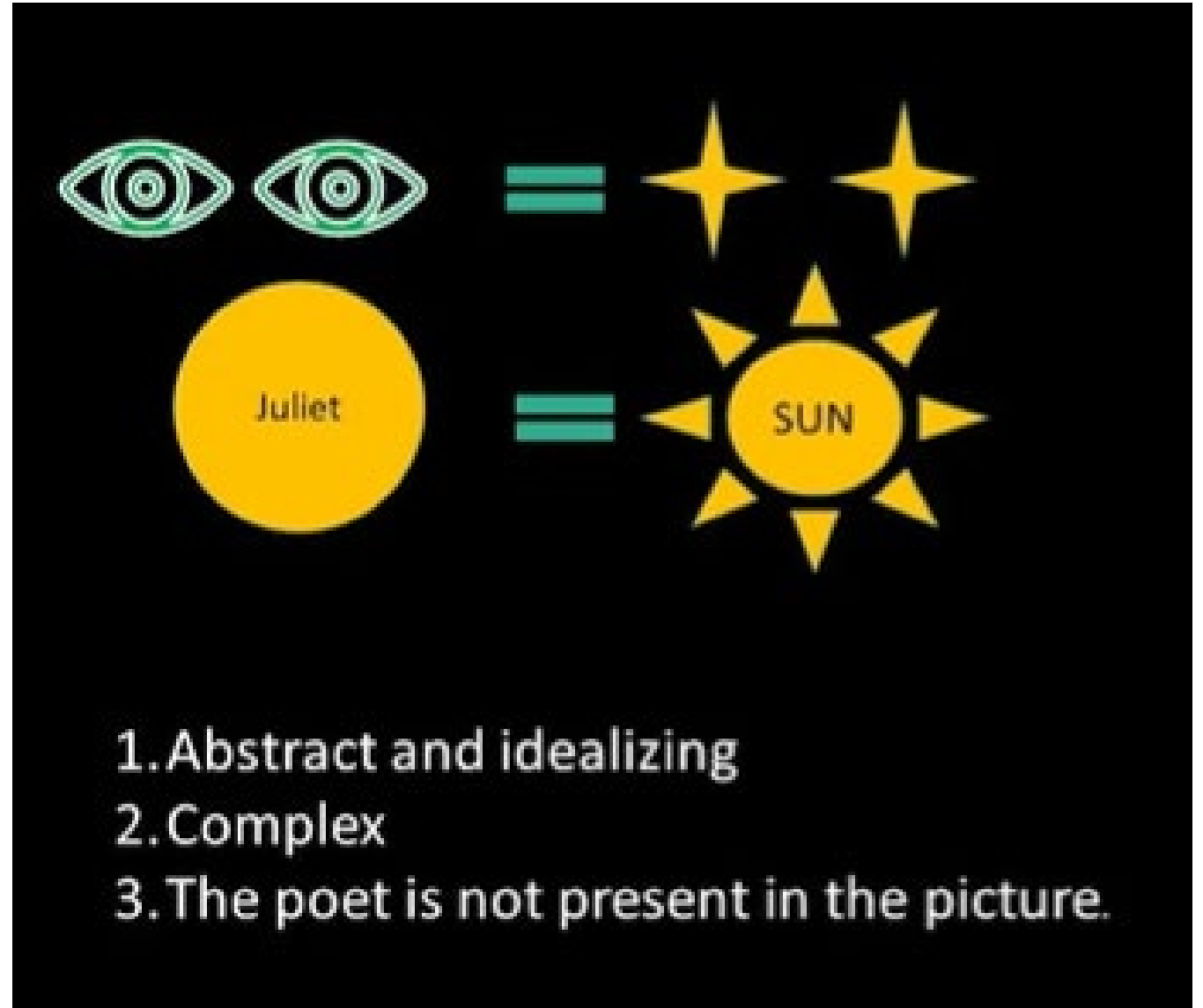
But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.



Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.

Act 2, Scene 2

What are the characteristics of these metaphors?





=



See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!



=



O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven
Unto the white upturnèd wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.



Juliet: O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Romeo: Shall I hear more, or shall I speak at this?

Juliet: 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague,
What's Montague? It is nor hand nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet.
So Romeo would, were he not 'Romeo' called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for thy name—which is no part of thee—
Take all myself.



JULIET'S PHILOSOPHY LESSON

Are names ...

EXTRINSIC?

They have no real or natural relationship to the things or people they designate

Or INTRINSIC? Names do have some relationship (secret, magic, etymological, private, inherited, etc.) to the things or people they designate.

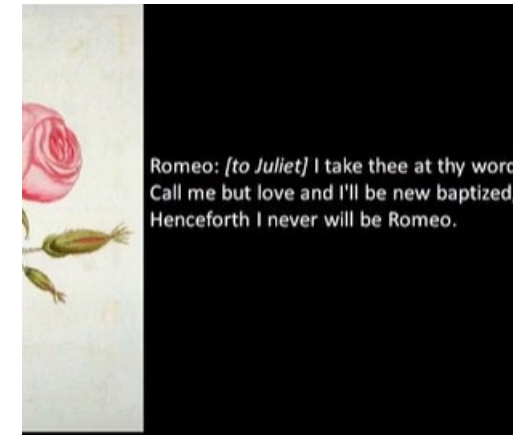
A meditation/essay on names



- Juliet is a **nominalist**: she argues that names are **EXTRINSIC**. She says, “That which we call a rose / By any other word would smell as sweet.” If we called it a daisy or even a rubber tire, it would still be a rose, with all of its attributes.

Creating a new world together...newly baptized

What is the status of names in RJ?

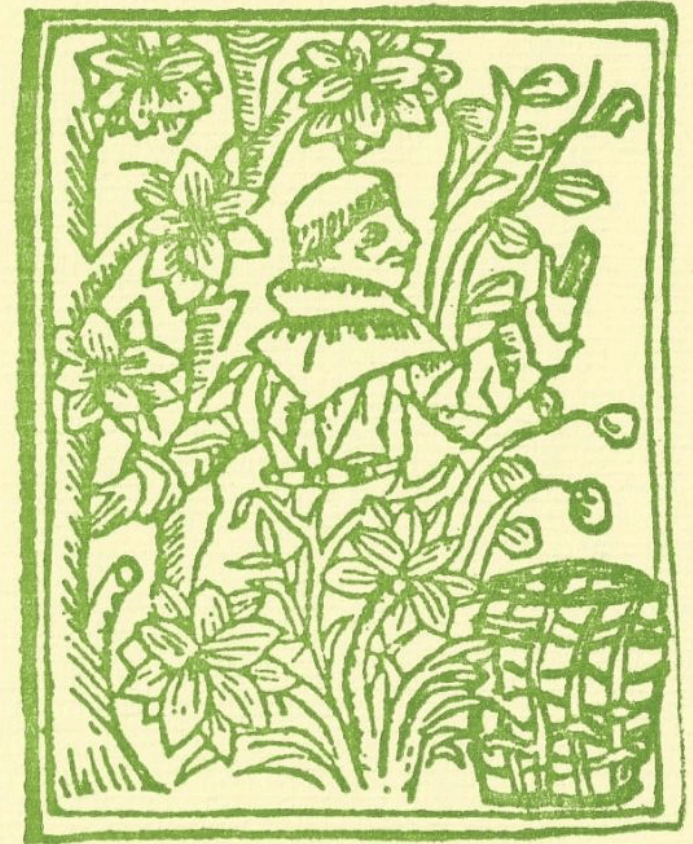


Friar Lawrence: With baleful weeds and precious-juicèd flowers.
The Earth that's nature's mother is her tomb;
10 What is her burying grave, that is her womb;
And from her womb children of divers kind
We sucking on her natural bosom find,
Many for many virtues excellent,
None but for some, and yet all different.
15 O, mickle is the powerful grace that lies
In plants, herbs, stones, and their true qualities.
For naught so vile that on the Earth doth live
But to the Earth some special good doth give;
Nor aught so good but, strained from that fair use,
20 Revolts from true birth, stumbling on abuse.
Virtue itself turns vice, being misapplied,
And vice sometime by action dignified.

Enter Romeo.

Within the infant rind of this small flower
Poison hath residence and medicine power.
For this, being smelt, with that part cheers each part;
Being tasted, stays all senses with the heart.
Two such opposèd kings encamp them still,
In man as well as herbs—grace and rude will. (2.3)

ROMEO and JULIET.



**O mickle is the powerfull grace that lies
In Plants, Hearbs, stones, and their true qualities:
For nought so vile, that on the earth doth live.
But to the earth some speciall good doth give.**

Dilemma of the Duel



Discuss:

Taking the values of Shakespeare age into consideration, do you think Romeo was right in choosing to avenge Mercutio's death, which he has accidentally caused, by fighting Tybalt? Or do you think he should have tried to find a way to step out of the conflict? If you were Benvolio, how would you advise Romeo?





"When he shall die,
Take him and cut him out
in little stars,



Juliet's Poetry

-
- Romeo as king of the Night (Hades)



Lark and Nightengale (3.5)

Aubade: a poem for the dawn

JULIET

Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear.

Nightly she sings on yond pomegranate tree.
Believe me, love, it was the nightingale.

ROMEO

It was the lark, the herald of the morn,
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east.
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain-tops.
I must be gone and live, or stay and die.

JULIET

Yond light is not daylight, I know it, I.
It is some meteor that the sun ^h exhaled ^h
To be to thee this night a torchbearer
And light thee on thy way to Mantua.
Therefore stay yet. Thou need'st not to be gone.

ROMEO

Let me be ta'en; let me be put to death.
I am content, so thou wilt have it so.
I'll say yon gray is not the morning's eye;
'Tis but the pale reflex of Cynthia's brow.
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come death and welcome. Juliet wills it so.
How is 't, my soul? Let's talk. It is not day.

JULIET

It is, it is. Hie hence, begone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division.
This doth not so, for she divideth us.
Some say the lark and loathed toad ^h changed ^h eyes.
O, now I would they had changed voices too,
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt's-up to the day.
O, now begone. More light and light it grows.

Juliet's Courage (4.3)

JULIET
Farewell.—God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I'll call them back again to comfort me.—
Nurse!—What should she do here?
My dismal scene I needs must act alone.

Come, vial. *She takes out the vial.* [⌈]
What if this mixture do not work at all?
Shall I be married then tomorrow morning?

*She takes out her knife
and puts it down beside her.* [⌋]

No, no, this shall forbid it. Lie thou there.
What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonored
Because he married me before to Romeo?
I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like

The horrible conceit of death and night,
Together with the terror of the place—
As 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 fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort—
Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes torn out of the earth,
That living mortals, hearing them, run mad—
O, if I [⌈] wake, [⌋] shall I not be distraught,
Environèd with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains?
O look, methinks I see my cousin's ghost
Seeking out Romeo that did spit his body
Upon a rapier's point! Stay, Tybalt, stay!
Romeo, Romeo, Romeo! Here's drink. I drink to

thee. *She drinks and falls upon her bed
within the curtains.* [⌋]



Into the Crypt

O my love, my wife,
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquered. Beauty's ensign yet
95 Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.—
Tybalt, liest thou there in thy bloody sheet?
O, what more favor can I do to thee
Than with that hand that cut thy youth in twain
100 To sunder his that was thine enemy?
Forgive me, cousin.—Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
105 Thee here in dark to be his paramour?
For fear of that I still will stay with thee
And never from this ƒ palace ƒ of dim night

Depart again. Here, here will I remain
With worms that are thy chambermaids. O, here
110 Will I set up my everlasting rest
And shake the yoke of inauspicious stars
From this world-wearied flesh! Eyes, look your last.
Arms, take your last embrace. And, lips, O, you
The doors of breath, seal with a righteous kiss
115 A dateless bargain to engrossing death.
ƒ *Kissing Juliet.* ƒ
Come, bitter conduct, come, unsavory guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark!
Here's to my love. ƒ *Drinking.* ƒ O true apothecary,
120 Thy drugs are quick. Thus with a kiss I die.
ƒ *He dies.* ƒ





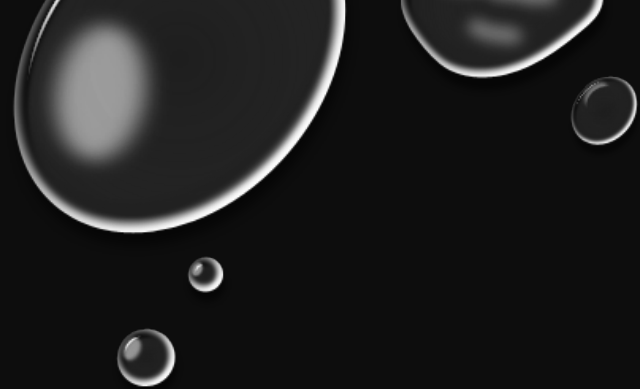
PRINCE

A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence to have more talk of these sad things.
Some shall be pardoned, and some punishèd.
For never was a story of more woe
Than this of Juliet and her Romeo.



THE TEMPEST

SHIPWRECK WITH SPECTATOR



FROM COMEDY TO ROMANCE

LISTED INITIALLY AS COMEDY IN FIRST FOLIO 1623

WHAT IS CARRIED OVER AND DEVELOPED FROM OTHER
COMEDIES?



COMEDY

- BOURGEOIS/ MERCHANT CLASS
- URBAN SETTING/ COMPACT TIME AND SPACE
- PHYSICAL OR ANIMAL ASPECTS OF SEX (FUNNY/GROSS)
- PUNS, GAGS, PHYSICAL HUMOR
- CHALLENGES OF MARRIED LIFE; “REALISTIC” ABOUT RELATIONSHIP BETWEEN THE SEXES



ROMANCE

- COURTLY / ARISTOCRATIC CHARACTERS (PRINCES AND PRINCESSES)
- NATURAL SETTINGS, EXOTIC SETTINGS, OCEANS, TRAVEL AND STORMS; TIME AND SPACE CAN BE VAST
- IDEALIZING AND POETIC ASPECTS OF SEX (BEAUTIFUL/LOVELY)
- LYRICAL AND POETIC; HIGHER STYLE
- MARRIAGE AS SOLUTION TO SOCIAL CONFLICT; COSMIC DIMENSIONS

SHAKESPEARE'S ROMANCES

- ~ TRAGICOMIC ELEMENTS, WITH “THREATS OF DEATH AND SCENES OF SUFFERING MORE ACUTE” THAN IN THE COMEDIES
 - ~ SUPERNATURAL OR MIRACULOUS DEVICES
 - ~ AN ATMOSPHERE OF WONDER AND AWE, “JOY AND ASTONISHMENT,” ALONG WITH “DISCORDANCE, IRONY, AND SELF-CONSCIOUSNESS”
 - ~ VAST GEOGRAPHIES (INCLUDING NATURAL SETTINGS AND OCEANS)
 - ~ NOVELISTIC TIME
- WHY? ~
- CHANGING THEATRICAL AND POETIC TASTES
 - ~ SHAKESPEARE DISSATISFIED WITH TRAGEDY AND COMEDY; LOOKING FOR NEW WAYS TO HANDLE PLOTS AND PERSONS
 - ~ AS SHAKESPEARE GREW OLDER, HE BECAME “SOFTER” IN HIS POETIC AND PHILOSOPHICAL OUTLOOK (AND PERHAPS MORE RELIGIOUS)

(FROM RAPHAEL LYNE, *SHAKESPEARE'S LATE WORK*)

• ***THE TEMPEST*: PERFORMANCE HISTORY**

• **DURING SHAKESPEARE'S LIFETIME**

- 1611: HALLOWMAS, AT WHITEHALL, IN THE BANQUETING HOUSE, COURT OF JAMES I
- 1613: PERFORMED AGAIN AT COURT FOR THE MARRIAGE OF ELIZABETH, DAUGHTER OF JAMES, TO THE ELECTOR PALANTINE
- LIKELY ALSO PERFORMED AT THE BLACKFRIARS (THE KINGS' MEN'S NEW INDOOR PRIVATE THEATER) AND AT THE GLOBE



ACT ONE, SCENE ONE: IN MEDIAS RES

MASTER: BOATSWAIN!

BOATSWAIN: HERE, MASTER: WHAT CHEER?

MASTER: GOOD, SPEAK TO THE MARINERS: FALL TO'T, YARELY, OR WE RUN OURSELVES AGROUND: BESTIR, BESTIR. [EXIT] [ENTER MARINERS]

BOATSWAIN: HEIGH, MY HEARTS! CHEERLY, CHEERLY, MY HEARTS! YARE, YARE! TAKE IN THE TOPSAIL. TEND TO THE MASTER'S WHISTLE. BLOW, TILL THOU BURST THY WIND, IF ROOM ENOUGH!

[ENTER ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, AND OTHERS]

ALONSO: GOOD BOATSWAIN, HAVE CARE. WHERE'S THE MASTER? PLAY THE MEN.

BOATSWAIN: I PRAY NOW, KEEP BELOW.

ANTONIO: WHERE IS THE MASTER, BOATSWAIN?

BOATSWAIN: DO YOU NOT HEAR HIM? YOU MAR OUR LABOUR: KEEP YOUR CABINS: YOU DO ASSIST THE STORM.

GONZALO: NAY, GOOD, BE PATIENT.

BOATSWAIN: **WHEN THE SEA IS. HENCE! WHAT CARES THESE ROARERS FOR THE NAME OF KING?** TO CABIN: SILENCE! TROUBLE US NOT.

GONZALO: GOOD, YET REMEMBER WHOM THOU HAST ABOARD.

BOATSWAIN: NONE THAT I MORE LOVE THAN MYSELF. YOU ARE A COUNSELLOR; IF YOU CAN COMMAND THESE ELEMENTS TO SILENCE, AND WORK THE PEACE OF THE PRESENT, WE WILL NOT HAND A ROPE MORE; USE YOUR AUTHORITY: IF YOU CANNOT, GIVE THANKS YOU HAVE LIVED SO LONG, AND MAKE YOURSELF READY IN YOUR CABIN FOR THE MISCHANCE OF THE HOUR, IF IT SO HAP. CHEERLY, GOOD HEARTS! OUT OF OUR WAY, I SAY.

**WHAT DO WE LEARN ABOUT GONZALO?
ALONSO? THE BOATSWAIN?**

**WHAT TECHNIQUES DOES SHAKESPEARE USE TO
REPRESENT THE STORM?**

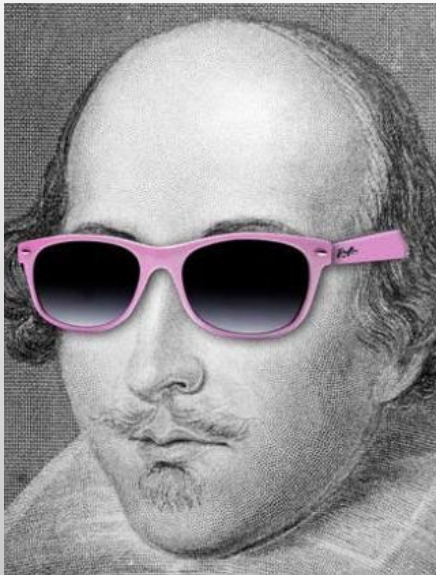
SHAKESPEARE'S SHIP OF STATE



- SHAKESPEARE'S SHIP HOUSES TWO SEPARATE GROUPS: THE SAILORS AND THEIR ROYAL PASSENGERS. EACH IS ORGANIZED HIERARCHICALLY AND DEPENDS ON THE PROPER OPERATION OF THE CHAIN OF COMMAND ("BOATSWAIN!" "HERE MASTER, WHAT CHEER?" "GOOD -- SPEAK TO THE MARINERS"). ALTHOUGH THE KING OF NAPLES HAS THE HIGHEST STATUS ON SHIP, THE FACT OF EMERGENCY SUBORDINATES HIS AUTHORITY TO THAT OF THE CREW. THE REFUSAL OF ANTONIO TO ACCEPT THIS INDICATES HIS DISORDERED PERSONALITY AND HIS OWN UNFITNESS TO RULE ANYONE OR ANYTHING ("YOU MAR OUR LABOUR. KEEP YOUR CABINS -- YOU DO ASSIST THE STORM").
- GONZALO THE COUNCILLOR IS CAUGHT BETWEEN THE TWO GROUPS: HE WANTS TO DEFEND THE HONOR AND AUTHORITY OF HIS ROYAL MASTERS, BUT HE ALSO SEEMS TO ACCEPT THAT MATTERS ARE OUT OF THEIR HANDS.
- THE TEMPEST RENDERS SOCIAL STATUS SUPERFLUOUS: "WHAT CARES THESE ROARERS FOR THE NAME OF KING?" IN A STATE OF EMERGENCY, INHERITED STATUS AND SOCIAL DISTINCTIONS MATTER VERY LITTLE. SKILL, RESPONSIVENESS TO THE CHANGING SITUATION, A WILLINGNESS TO FOLLOW PROCEDURES, AND AN ABILITY TO WORK AS A GROUP MATTER VERY MUCH INDEED.

SPELLING TEST

PLAYWRIGHT OR PLAYWRITE?



- *PLAYWRIGHT* FROM *PLAY* + *WRIGHT*, AN ARTIFCER OR HANDICRAFTSMAN. ---> CARTWRIGHT, WAGONWRIGHT, PLOUGHWRIGHT, **SHIPWRIGHT**.
- HOW IS THE *WRITER OF PLAYS* LIKE THE *BUILDER OF A SHIP*?
- HOW IS A SHIP LIKE A THEATER?





- **STAGE AS SHIP / SHIP AS STAGE**
- *SPECIALIZED SPACES WITH SEVERAL LEVELS:*
- DECK / MAIN STAGE CABINS / BACK STAGE, UNDER STAGEMASTS / GALLERY THE SEA / THE SPACE OF THE THEATER
- COLLABORATIVE WORK, ONSTAGE AND OFFSTAGE; HIERARCHY + COOPERATION
- *DIFFERENT SETS OF THEATRICAL MAKERS:* ACTORS
~PASSENGERS STAGE HANDS AND STAGE MANAGER ~
THE CREW DIRECTOR ~ PILOT OR NAVIGATOR
[GUBERNATOR]
- COMPLEX, EXPENSIVE, RISKY.....

MIRANDA VIEWS THE STORM

ACT ONE, SCENE TWO: THE VIEW FROM SHORE

FROM TEMPEST, CHAOS, AND NOISE

TO CALMNESS AND OBSERVATION

FROM ACTION (*IN MEDIAS RES*) TO NARRATION
(*ONCE UPON A TIME*)

FROM SEA TO LAND

FROM EMERGENCY TO SPECTACLE





NARRATION WIDENS THE TEMPORAL AND GEOGRAPHICAL REACH OF THE PLAY. PROSPERO ADDRESSES THREE DIFFERENT ON-STAGE AUDIENCES, DEMONSTRATING THREE DIFFERENT FUNCTIONS AND STYLES OF NARRATION:



- **PROSPERO-MIRANDA:** FATHER-CHILD NARRATIVE AS STORY / HISTORY.
- **PROSPERO-ARIEL:** SERVANT NARRATIVE AS CONTRACT
- **PROSPERO-CALIBAN:** SERVANT/SLAVE NARRATIVE AND COUNTER-NARRATIVE



MIRANDA

*FROM LATIN, SOMETHING TO BE WONDERED AT; A THING OF
WONDER*

- WONDER AND ATMOSPHERE OF ROMANCE
- PASSIVE AND SWEET AND JUST A LITTLE WILD?



FELICITY JONES AS MIRANDA, IN *THE TEMPEST*, DIRECTED BY JULIE
TAYMOR, 2011 (FILM)

CHARACTER ANALYSIS

MIRANDA = SYMPATHETIC,
SENTIMENTAL, VULNERABLE,
OBEDIENT

MIRANDA= FEISTY,
HEADSTRONG, HUMAN
RIGHTS ACTIVIST

IF BY YOUR ART, MY DEAREST FATHER, YOU HAVE
PUT THE WILD WATERS IN THIS ROAR, ALLAY THEM.

THE SKY, IT SEEMS, WOULD POUR DOWN STINKING
PITCH,

BUT THAT THE SEA, MOUNTING TO THE WELKIN'S
CHEEK,

DASHES THE FIRE OUT. O, I HAVE SUFFERED

WITH THOSE THAT I SAW SUFFER: A BRAVE VESSEL--

WHO HAD, NO DOUBT, SOME NOBLE CREATURE IN HER--

DASHED ALL TO PIECES! O, THE CRY DID KNOCK

AGAINST MY VERY HEART-- POOR SOULS, THEY PERISH'D.

HAD I BEEN ANY GOD OF POWER, I WOULD 10

HAVE SUNK THE SEA WITHIN THE EARTH OR ERE

IT SHOULD THE GOOD SHIP SO HAVE SWALLOWED, AND

THE FRAUGHTING SOULS WITHIN HER.

PROSPERO

BE COLLECTED.

NO MORE AMAZEMENT. TELL YOUR PITEOUS HEART
THERE'S NO HARM DONE.

MIRANDA

O, WOE THE DAY!

(I.II.1 - 17)

PROSPERO



- *PROSPERO: FROM “PROSPEROUS,” TO FLOURISH, BE WEALTHY, BE FORTUNATE*
- KEY WORDS: PROVIDE, PROVISION, PROVIDENCE (AND PROVISIONAL?)
- ART, MAGIC
- THE MAGICIAN AND SCIENTIST
- THE THEATRICAL DIRECTOR AND PRODUCER
- THE RULER

PROSPERO

PROSPERO = BENIGN, PROVIDENTIAL, FATHER
FIGURE

OR IRRESPONSIBLE, CONTROLLING, NOT TO BE
TRUSTED

MY BROTHER AND THY UNCLE, CALL'D ANTONIO--
I PRAY THEE MARK ME, THAT A BROTHER SHOULD
BE SO PERFIDIOUS--HE WHOM NEXT THYSELF
OF ALL THE WORLD I LOVED, AND TO HIM PUT
THE MANAGE OF MY STATE, AS AT THAT TIME 70
THROUGH ALL THE SIGNORIES IT WAS THE FIRST,
AND PROSPERO THE PRIME DUKE, BEING SO REPUTED
IN DIGNITY, AND FOR THE LIBERAL ARTS
WITHOUT A PARALLEL; THOSE BEING ALL MY STUDY,
THE GOVERNMENT I CAST UPON MY BROTHER
AND TO MY STATE GREW STRANGER, BEING
TRANSPORTED
AND RAPT IN SECRET STUDIES. THY FALSE UNCLE--
DOST THOU ATTEND ME?

MIRANDA

SIR, MOST HEEDFULLY.

PROSPERO

BEING ONCE PERFECTED HOW TO GRANT SUITS,
HOW TO DENY THEM, WHO TO ADVANCE AND WHO
80

TO TRASH FOR OVERTOPPING, NEW CREATED

THE CREATURES THAT WERE MINE, I SAY: OR
CHANGED 'EM,

OR ELSE NEW FORMED 'EM; HAVING BOTH THE KEY
OF OFFICER AND OFFICE, SET ALL HEARTS I'TH' STATE
TO WHAT TUNE PLEASED HIS EAR, THAT NOW HE
WAS

THE IVY WHICH HAD HID MY PRINCELY TRUNK,
AND SUCKED MY VERDURE OUT ON'T-- THOU
ATTEND'ST NOT!

(I.II.66-86)

ARIEL



- **ARIEL: AIR AS ATMOSPHERE; AIR AS SONG, BREATH, MUSIC**

NATIVE TO ISLAND

SUPERNATURAL

MALE AND FEMALE CHARACTERISTICS



OBEDIENT OR EDGY?

CALIBAN



CALIBAN: ANAGRAM OF “CANNIBAL” (A NEW WORLD NEW WORD)

- **BORN ON ISLAND**
- **EARTH TO ARIEL’S AIR**
- **EARTH= PASSIONS AND PLACE**
- **ALGIERS (ALGERIA); NORTH AFRICAN**
- **ORPHAN TO FOSTER CHILD TO SLAVE (LUPTON)**



DJIMON HOUNSOU AS CALIBAN IN JULIE TAYMOR FILM

CALIBAN

CALIBAN = ABUSED, SENSITIVE SAVAGE,
POTENTIALLY NOBLE

OR

INCORRIGIBLE, VILLAINOUS, SUBHUMAN

I MUST EAT MY DINNER.

THIS ISLAND'S MINE BY SYCORAX
MY MOTHER,

WHICH THOU TAK'ST FROM ME.
WHEN THOU CAM'ST FIRST,

THOU STROK'ST ME AND MADE
MUCH OF ME; WOULDST GIVE ME
WATER WITH BERRIES IN'T, AND
TEACH ME HOW

TO NAME THE BIGGER LIGHT, AND
HOW THE LESS,

THAT BURN BY DAY AND NIGHT;
AND THEN I LOVED THEE,

AND SHOW'D THEE ALL THE
QUALITIES O' TH' ISLE,

THE FRESH SPRINGS, BRINE-PITS,
BARREN PLACE AND FERTILE--

CURSED BE I THAT DID SO! ALL THE
CHARMS

OF SYCORAX, TOADS, BEETLES,
BATS, LIGHT ON YOU! 340

FOR I AM ALL THE SUBJECTS THAT
YOU HAVE,

WHICH FIRST WAS MINE OWN
KING, AND HERE YOU STY ME

IN THIS HARD ROCK, WHILES YOU
DO KEEP FROM ME

THE REST O' THE ISLAND.

(I.II.330-334)

WHERE SHOULD THIS MUSIC BE? I' THE AIR OR THE EARTH? [ARIELSINGS]

IT SOUNDS NO MORE: AND SURE, IT WAITS UPON
SOME GOD O' THE ISLAND. SITTING ON A BANK,
WEEPING AGAIN THE KING MY FATHER'S WRECK,
THIS MUSIC CREPT BY ME UPON THE WATERS,
ALLAYING BOTH THEIR FURY AND MY PASSION
WITH ITS SWEET AIR: THENCE I HAVE FOLLOW'D IT,
OR IT HATH DRAWN ME RATHER. BUT 'TIS GONE.
NO, IT BEGINS AGAIN.



*FULL FATHOM FIVE THY FATHER LIES;
OF HIS BONES ARE CORAL MADE;
THOSE ARE PEARLS THAT WERE HIS EYES:
NOTHING OF HIM THAT DOTTH FADE
BUT DOTTH SUFFER A SEA-CHANGE
INTO SOMETHING RICH AND STRANGE.*

*SEA-NYMPHS HOURLY RING HIS KNELL
HARK! NOW I HEAR THEM,—DING-DONG, BELL.*

FERDINAND. THE DITTY DOES REMEMBER MY DROWN'D
FATHER.

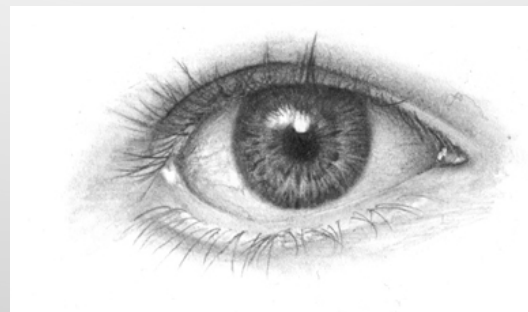
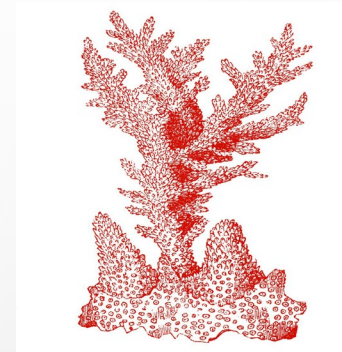
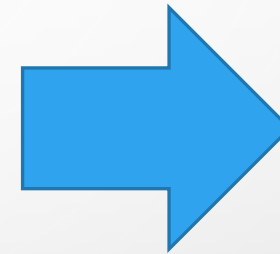
THIS IS NO MORTAL BUSINESS, NOR NO SOUND
THAT THE EARTH OWES. I HEAR IT NOW ABOVE ME.

**WHAT IS THE ROLE OF MUSIC IN THIS SCENE? WHAT IS
THE SONG ABOUT? WHY HAS IT BECOME A KIND OF
“THEME SONG” FOR *THE TEMPEST*? HOW DOES
FERDINAND RESPOND TO IT? WHO IS ITS SOURCE?**

METAPHORIZATION AND ROMANCE: FANTASTIC

*FULL FATHOM FIVE THY FATHER LIES;
OF HIS BONES ARE CORAL MADE;
THOSE ARE PEARLS THAT WERE HIS EYES:
NOTHING OF HIM THAT DOTH FADE
BUT DOTH SUFFER A SEA-CHANGE
INTO SOMETHING RICH AND STRANGE. (ARIEL,
ACT 1, SCENE 2)*

*HOW DOES THIS CAPTURE THE THEME OF
TRANSFORMATION IN THE PLAY?*





WHAT PARALYZES FERDINAND?

MAGIC AND HIS ATTRACTION TO MIRANDA

SHOCK AND TRAUMA AT LOSS OF HIS FATHER

1. THE MAGIC IN THE PLAY OFTEN HAS NATURALISTIC PARALLELS. WHY?
2. ARE THERE OTHER MOMENTS OF SUSPENSION AND PARALYSIS IN THE PLAY?

SLEEP AS SUSPENSION; SLEEP LIKE THE OCEAN?

- **METAPHORIZATION AS ROMANCE PROCESS**
- FROM SHIPWRECK TO SPECTATOR
- FROM ACTION TO NARRATION
- AS A PROCESS OF SUSPENSION, RENDERING OF EVENT INTO IMAGE AND SPECTACLE
- ~ *TRAGEDY* DIVERTED INTO COMEDY (= **ROMANCE**)
- ~ *DRAMA* CONVERTED INTO *MASQUE* (COURTLY SPECTACLE INVOLVING DANCE, MUSIC, ALLEGORICAL IMAGERY)



ACTION BECOMES METAPHOR: THE SHIP OF STATE

- TEMPEST
 - SHIPWRECK
 - COMPETING JURISDICTIONS
 - (CREW AND ROYAL PASSENGERS)
 - ACTION BECOMES METAPHOR
 - LAYERED, DREAMLIKE BUT ALSO SPECULATIVE AND PHILOSOPHICAL CHARACTER OF THE PLAY; SENSE THAT IS IS ALWAYS UNFOLDING ON AT LEAST TWO LEVELS, THE ACTION ITSELF AND SOME OTHER FORM OF MEANING (ALLEGORICAL, MYTHICAL, DREAMLIKE)
 - CAN YOU THINK OF OTHER EXAMPLES?
- 

METAPHORIZATION IN *THE TEMPEST*

- *THE TEMPEST* IS ONE OF SHAKESPEARE'S MOST METAPHORICAL AND ALLEGORICAL PLAYS. ALMOST EVERYTHING AND EVERYONE IN THE PLAY IS BOTH ITSELF AND SOMETHING ELSE. FANTASY AND REALITY, MAGICAL AND NATURALISTIC EXPLANATIONS, DRAMATIC ACTION AND SYMBOLIC MEANING, AND CONSCIOUSNESS AND SETTING FLOW AMONG EACH OTHER IN A CONTINUOUS FIGURE-EIGHT.
- THE PLAY ITSELF TENDS TO START AND STOP, EBB AND FLOW: THE STORM BECOMES STILLED INTO SPECTACLE; FERDINAND LACKS MOMENTUM; THE MARRIAGE MASQUE MOVES SLOWLY; AND CHARACTERS HAVE A TENDENCY TO TIE THEMSELVES INTO KNOTS, OR TO FALL ASLEEP IN CLASS.
- SHAKESPEARE THEMATIZES THE SPECIAL TEXTURE AND RHYTHM OF HIS MOST SPECULATIVE AND FANTASTIC DRAMA IN THE EXTRAORDINARY SONG BY ARIEL. IN *THE TEMPEST*, ACTIONS UNDERGO SEA-CHANGES, CRYSTALLIZING INTO MESMERIZING IMAGES OF SUSPENSION, PARALYSIS, AMAZEMENT, WONDER, AND DREAM.

GONZALO'S UTOPIA

HOW DOES HIS UTOPIA PRESENT A
LEGITIMATE ASPIRATION PUT FORWARD BY
SHAKESPEARE?

HOW IS THIS VISION CHALLENGED IN THE
PLAY?

I' TH' COMMONWEALTH I WOULD BY CONTRARIES
EXECUTE ALL THINGS, FOR NO KIND OF TRAFFIC
WOULD I ADMIT; NO NAME OF MAGISTRATE;
LETTERS SHOULD NOT BE KNOWN; RICHES, POVERTY,
AND USE OF SERVICE, NONE; CONTRACT, SUCCESSION,
BOURN, BOUND OF LAND, TILTH, VINEYARD, NONE;
NO USE OF METAL, CORN, OR WINE, OR OIL;
NO OCCUPATION; ALL MEN IDLE, ALL
AND WOMEN TOO, BUT INNOCENT AND PURE;
NO SOVEREIGNTY --

SEBASTIAN: YET HE WOULD BE KING ON 'T

ANTONIO: THE LATTER END OF HIS COMMONWEALTH FORGETS THE BEGINNING.

GONZALO: ALL THINGS IN COMMON NATURE SHOULD PRODUCE
WITHOUT SWEAT OR ENDEAVOR; TREASON, FELONY,
SWORD, PIKE, KNIFE, GUN, OR NEED OF ANY ENGINE
WOULD I NOT HAVE; BUT NATURE SHOULD BRING FORTH
OF ITS OWN KIND ALL FOISON, ALL ABUNDANCE,
TO FEED MY INNOCENT PEOPLE.

SEBASTIAN: NO MARRYING 'MONG HIS SUBJECTS?

ANTONIO: NONE, MAN, ALL IDLE: WHORES AND KNAVES.

GONZALO: I WOULD WITH SUCH PERFECTION GOVERN, SIR,
T' EXCEL THE GOLDEN AGE. (2.1

CALIBAN IN PAIN



CALIBAN IN PAIN: ACT TWO, SCENE TWO

[ENTER CALIBAN WITH A BURDEN OF WOOD.
A NOISE OF THUNDER HEARD]

ALL THE INFECTIONS THAT THE SUN SUCKS UP

FROM BOGS, FENS, FLATS, ON PROSPER FALL
AND MAKE HIM

BY INCH-MEAL A DISEASE! HIS SPIRITS HEAR
ME

AND YET I NEEDS MUST CURSE. BUT THEY'LL
NOR PINCH,

FRIGHT ME WITH URCHIN—SHOWS, PITCH ME
I' THE MIRE,

NOR LEAD ME, LIKE A FIREBRAND, IN THE DARK.

OUT OF MY WAY, UNLESS HE BID 'EM; BUT
FOR EVERY TRIFLE ARE THEY SET UPON ME;

SOMETIME LIKE APES THAT MOW AND
CHATTER AT ME

AND AFTER BITE ME, THEN LIKE HEDGEHOGS
WHICH

LIE TUMBLING IN MY BAREFOOT WAY AND
MOUNT

THEIR PRICKS AT MY FOOTFALL; SOMETIME
AM I

ALL WOUND WITH ADDERS WHO WITH
CLOVEN TONGUES

DO HISS ME INTO MADNESS.

- ~ WHAT IS THE NATURE OF CALIBAN'S AFFLICTIONS? WHAT KINDS OF TORMENTS DOES PROSPERO SUBJECT HIM TO? WHY THESE AND NOT OTHERS??

- ~ IS THERE A SUBJECTIVE OR INTERNAL AS WELL AS AN OBJECTIVE OR EXTERNAL COMPONENT TO CALIBAN'S SUFFERING? IF SO, HOW WOULD YOU EXPLAIN THIS?

DREAMING THE ISLAND

BE NOT AFEARD; THE ISLE IS FULL OF NOISES,
SOUNDS AND SWEET AIRS, THAT GIVE DELIGHT
AND HURT NOT.

SOMETIMES A THOUSAND TWANGLING
INSTRUMENTS

WILL HUM ABOUT MINE EARS, AND SOMETIME
VOICES

THAT, IF I THEN HAD WAKED AFTER LONG SLEEP,
WILL MAKE ME SLEEP AGAIN: AND THEN, IN
DREAMING,

THE CLOUDS METHOUGHT WOULD OPEN AND
SHOW RICHES

READY TO DROP UPON ME THAT, WHEN I WAKED,
I CRIED TO DREAM AGAIN. 3.2

- ~ WHAT CAUSES THE MUSIC? DO YOU THINK PROSPERO IS THE COMPOSER? ARIEL? THE ISLAND ITSELF?
- ~ WHAT ARE SOME OF ITS ASSOCIATIONS AND EFFECTS?
- ~ HOW DOES CALIBAN RESPOND TO IT? HOW DO WE FEEL ABOUT CALIBAN IN THIS SPEECH? WHAT QUALITIES DOES HE MANIFEST?
- ~ WHAT IS THE RELATIONSHIP BETWEEN MUSIC AND DREAMING? BETWEEN CONSCIOUSNESS AND SETTING OR LOCALE?
- **WHY DO YOU THINK DANNY BOYLE CHOSE TO FEATURE THIS PARTICULAR SPEECH AT THE OPENING OF THE LONDON OLYMPICS? WHY DID HE PUT IT IN THE MOUTH OF A VICTORIAN ENGINEER?**





RESOLUTIONS

“WE ARE SUCH STUFF
AS DREAMS ARE
MADE OF”



Prospero's Masque

~ Why does Prospero perform the betrothal masque?

~ How does Prospero describe the masque here?

Why is the masque interrupted?

The wedding masque in *The Tempest* is an allusion to the court masques performed at the Whitehall Banqueting House and brings into the play a broad range of Renaissance thought about royalty, its manifestations and the nature of royal power.

ARIEL

What would my potent master? Here I am.

PROSPERO

Thou and thy meaner fellows your last service

Did worthily perform; and **I must use you**

In such another trick. Go bring the rabble,

O'er whom I give thee power, here to this place.

Incite them to quick motion, for **I must**

Bestow upon the eyes of this young couple

Some **vanity of mine art**: it is **my promise**,

And they expect it from me. 4.1

Acts of acknowledgment and forgiveness

“The rarer action is in virtue not in vengeance” (prospero 5.1)

- Who/what is forgiven at the end of the play?
- Which discoveries seem like rebirths in Act V?

PROSPERO:
O GOOD GONZALO,
MY TRUE PRESERVER, AND A LOYAL SIR
TO HIM YOU FOLLOW'ST! I WILL PAY THY GRACES
HOME BOTH IN WORD AND DEED. MOST CRUELLY
DIDST THOU, ALONSO, USE ME AND MY DAUGHTER:
THY BROTHER WAS A FURTHERER IN THE ACT.
THOU ART PINCH'D FORT NOW, SEBASTIAN. FLESH AND BLOOD,
YOU, BROTHER MINE, THAT ENTERTAIN'D AMBITION,
EXPELL'D REMORSE AND NATURE; WHO, WITH SEBASTIAN,
WHOSE INWARD PINCHES THEREFORE ARE MOST STRONG,
WOULD HERE HAVE KILL'D YOUR KING; **I DO FORGIVE THEE,**
UNNATURAL THOUGH THOU ART. (V.68-79)



**HOW MANY GOODLY CREATURES ARE THERE HERE!
HOW BEAUTEOUS MANKIND IS! O BRAVE NEW
WORLD,
THAT HAS SUCH PEOPLE IN'T!"**

(V.I.182-185)

- WHY ARE MIRANDA AND FERDINAND PLAYING CHESS AT THE END OF THE PLAY? WHAT DOES THIS SUGGEST ABOUT HER EDUCATIONAL PROCESS?



ACTS OF ACKNOWLEDGMENT AND FORGIVENESS

“THE RARER ACTION IS IN VIRTUE NOT IN
VENGEANCE” (PROSPERO 5.1)

- PROSPERO ON CALIBAN: “THIS THING OF DARKNESS I
/ ACKNOWLEDGE MINE.” (V.I.275-76)
 - HOW DO WE UNDERSTAND THIS LINE AT A NARRATIVE
LEVEL?
 - HOW DO WE UNDERSTAND THIS LINE AT A
METAPHORICAL LEVEL?
 - WHAT EVIDENCE IS THERE THAT CALIBAN HAS LEARNED
SOMETHING FROM HIS EXPERIENCE?
- 



NOW MY CHARMS ARE ALL OVERTHROWN,
AND WHAT STRENGTH I HAVE'S MINE OWN,
WHICH IS MOST FAINT: NOW, 'TIS TRUE,
I MUST BE HERE CONFINED BY YOU,
OR SENT TO NAPLES. LET ME NOT,
SINCE I HAVE MY DUKEDOM GOT
AND PARDON'D THE DECEIVER, DWELL
IN THIS BARE ISLAND BY YOUR SPELL;
BUT RELEASE ME FROM MY BANDS (10)
WITH THE HELP OF YOUR GOOD HANDS:
GENTLE BREATH OF YOURS MY SAILS
MUST FILL, OR ELSE MY PROJECT FAILS,
WHICH WAS TO PLEASE. NOW I WANT
SPIRITS TO ENFORCE, ART TO ENCHANT,
AND MY ENDING IS DESPAIR,
UNLESS I BE RELIEVED BY PRAYER,
WHICH PIERCES SO THAT IT ASSAULTS
MERCY ITSELF AND FREES ALL FAULTS.
AS YOU FROM CRIMES WOULD PARDON'D BE, (20)
LET YOUR INDULGENCE SET ME FREE.

PROSPERO/ SHAKESPEARE?