

Women in Shakespeare- Breaking Down the Text

Hamlet Act 3 sc 1

{**Ophelia.** Good my lord,

How does your honour for this many a day?

Hamlet. I humbly thank you; well, well, well.

Ophelia. My lord, I have **remembrances** of yours (n.)love-token, keepsake, memento

That I have longed long to re-deliver.

I pray you, now receive them.

The use of "I pray you" - PLEASE just take these.

Hamlet. No, not I!

I never gave you aught.

Ophelia. My honour'd lord, you know right well you did,

And with them words of so sweet breath compos'd

As made the things more rich. Their perfume lost,

[Take these again; for to the noble mind

Rich gifts wax poor when givers prove unkind.] - Hamlet hurt Ophelia's feelings. This is a dig at him!

There, my lord.} -This is a scene. Sometimes actors use scenes with the other character's lines cut out as an audition monologue!

Ophelia, **The Lover**, has a piece of text that's all about trying to fix her relationship and make a connection with Hamlet! Unfortunately, since this is a tragedy, she can't get what she wants.

Macbeth Act 1 sc 7

Lady Macbeth. Was the hope drunk

Wherein you dress'd yourself? Hath it slept since?

And wakes it now, to look **so green and pale**

juxtaposition- last night you were drunk with idea of power, now sick?

At what it did so freely? From this time

Such I account thy love. Art thou afeard

To be the same in thine own act and valour

As thou art in desire? Wouldst thou have that

Which thou esteem'st the ornament of life,

And live a **coward** in thine own esteem,

TACTIC SHIFT- calling a warrior a coward to his face!

Letting 'I dare not' wait upon 'I would,'

Like the poor cat i' the **adage**?

(n.) proverb, saying, maxim

Lady Macbeth, **The Monarch**, for better and for worse, has a piece of text that is a baldfaced power grab. She wins the battle and gets the crown, but this is a tragedy- so she loses the war for her sanity.

Much Ado About Nothing Act 4 sc 1 (KEEP AN EYE OUT FOR O's -they're exclamatory!)

Beatrice. {Is he not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands; and then, with public accusation, uncovered slander, **unmitigated (n. baldfaced/obvious)** rancour, —O God, that I were a man! I would eat his heart in the market-place.} **This is prose! Often, characters in comedy speak in more "traditional" paragraphs.**

Multiple Shakespearean O's in one short speech, multiple exclamation points, and several dashes mean our Bea is ready to fight, which makes sense for her archetype- **The Warrior**. And since she is in a comedy, she gets her happy ending- both in justice and in love.