



كلية : الآداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الثالثة

أستاذ المادة : م. الآء موفق مصطفى عبد الرزاق

اسم المادة باللغة العربية : مسرح

اسم المادة باللغة الإنكليزية : Drama

اسم المحاضرة الأولى باللغة العربية: "هاملت: الشخصيات وتحليلها"

اسم المحاضرة الأولى باللغة الإنكليزية: 'Hamlet' Characters: Descriptions and Analysis

'Hamlet' Characters: Descriptions and Analysis

Most of the characters in *Hamlet* are citizens of Denmark and members of the royal court, reeling after the death of their king. The characters are deeply suspicious of one another, as it becomes clear that the king may have been murdered—and by his brother Claudius no less. As *Hamlet* is a tragedy, each character carries within themselves a tragic characteristic that contributes to their own downfall. But it is in particular the unstable atmosphere of the new court of Claudius that brings about much of the action of the play.

Hamlet

The protagonist of the tragedy, Hamlet is a beloved prince and a thoughtful, melancholy young man. Distraught by his father's death, Hamlet is only made more depressed by his uncle Claudius' succession to the throne and his subsequent marriage to his mother. When the ghost of the king, Hamlet's father, tells him that he was murdered by his brother Claudius and that Hamlet must avenge him, Hamlet becomes almost suicidal and obsessed with revenge. He is slowly driven mad by his inability to act on this instruction.

Very intelligent, Hamlet decides to fake madness in order to fool his uncle and those loyal to him while he uncovers whether Claudius is guilty for his father's death—although often his mental health is genuinely in question. Worried about his own guilt, Hamlet also becomes hateful, despising his uncle, voicing anger at his mother, frustrated with his traitorous friends, and alienating Ophelia (whom he once courted). His anger borders on ruthlessness, and he is responsible for numerous deaths throughout the play, but he never loses his reflective and melancholy traits.

Claudius

Claudius, the play's antagonist, is the king of Denmark and Hamlet's uncle. According to the ghost of Hamlet's father, Claudius is his killer. When we are first introduced to Claudius, he scolds Hamlet for still being so glum about his father's death and forbids him to return to his university studies in Wittenberg.

Claudius is a conniving strategist who poisoned his own brother in cold blood. He remains calculating and unloving throughout the play, driven by his ambition and lust. When he realizes that Hamlet is not mad as he originally believed, and in fact poses a threat to his crown, Claudius quickly begins to plot Hamlet's death. This plan ultimately leads to Claudius's death at Hamlet's hands at the end of the play.

However, Claudius also has an honorable side. When Hamlet has a traveling troupe put on a play for the court that emulates the murder of a king, Claudius reveals his sense of guilt. He also decides to have Ophelia buried with ceremony, rather than as a suicide. His love for Gertrude also seems sincere.

Polonius

Polonius is the main advisor to the king, also known as the Lord Chamberlain. Pompous and arrogant, Polonius is also the overbearing father of Ophelia and Laertes. As Laertes sets off for France to continue his studies, Polonius gives him paradoxical advice, including the famous quotation, "to thine own self be true"—an ironic line from a man who cannot keep his advice consistent. When Hamlet goes to his mother's bedchamber, attempting to confront her about his father's murder, he kills Polonius, who is hiding behind a tapestry and whom Hamlet mistakes for the king.

Ophelia

Ophelia is Polonius's daughter and Hamlet's lover. She is obedient, agreeing not to see Hamlet anymore at her father's suggestion and spying on Hamlet when asked by Claudius. She believes that Hamlet loves her, despite his inconsistent courtship, and is devastated during a conversation in which he seems not to love her at all. When Hamlet kills her father, Ophelia goes mad and drowns in the river. Whether this is a suicide is left ambiguous. Ophelia is feminine and almost maidenly throughout the play, though she is able to counter Hamlet's wit.

Gertrude

Gertrude is the queen of Denmark and Hamlet's mother. She was originally married to Hamlet's father, the dead king, but has now married the new king Claudius, her former brother-in-law. Gertrude's son Hamlet regards her with suspicion, wondering whether she had a hand in his father's murder. Gertrude is rather weak and unable to match wits in an argument, but her love for her son remains strong. She also enjoys the physical aspects of her marriage to Claudius—a point that disturbs Hamlet. After the sword fight between Hamlet and Laertes, Gertrude drinks the poisoned goblet meant for Hamlet and dies.

Horatio

Horatio is Hamlet's best friend and confidant. He is cautious, scholarly, and a good man, known for giving sound advice. As Hamlet lies dying at the end of the play, Horatio considers suicide, but Hamlet convinces him to live on to tell the story.

Laertes

Laertes is Polonius's son and Ophelia's brother, as well as a clear foil to Hamlet. Where Hamlet is contemplative and frozen by emotions, Laertes is reactive and quick to action. When he hears of his father's death, Laertes is ready to raise a rebellion against Claudius, but his sister's madness allows Claudius to convince him Hamlet is at fault. Unlike Hamlet, Laertes will stop at nothing for revenge. At the end of the play, Hamlet kills Laertes; as he lays dying, Laertes admits to Claudius's plot to kill Hamlet.

Fortinbras

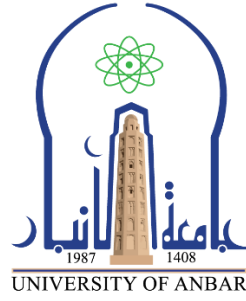
Fortinbras is the prince of neighboring Norway. His father was killed by Hamlet's father, and Fortinbras is looking for revenge. Fortinbras arrives in Denmark just as the climax is reached. At Hamlet's recommendation and due to a distant connection, Fortinbras becomes the next king of Denmark.

The Ghost

The ghost claims to be Hamlet's dead father, the former king of Denmark (also named Hamlet). He appears as a ghost in the first scenes of the play, informing Hamlet and others that he was murdered by his brother Claudius, who poured poison into his ear while he slept. The Ghost is responsible for the action of the play, but its origins are unclear. Hamlet worries that this specter might be sent by the devil to incite him to murder, but the mystery is never solved.

Rosencrantz & Guildenstern

Rosencrantz and Guildenstern are two acquaintances of Hamlet who are asked to spy on the young prince in order to figure out the cause of his madness. Both are rather spineless and obedient—Rosencrantz moreso than Guildenstern—and neither is intelligent enough to really fool Hamlet. After Hamlet kills Polonius, Rosencrantz and Guildenstern accompany him to England. They have secret orders from the king of England to behead Hamlet on arrival, but the ship is attacked by pirates, and when Rosencrantz and Guildenstern arrive in England, *their* heads are chopped off instead.



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اسم المحاضرة الثانية باللغة العربية: ملخص مسرحية "هاملت"

اسم المحاضرة الثانية باللغة الإنكليزية: Hamlet Plot Summary

Hamlet Plot Summary

A **ghost** resembling the recently-deceased King of Denmark stalks the ramparts of Elsinore, Denmark's royal castle, over the course of several nights, setting all the castle's guardsmen on edge. The terrified sentinels **Marcellus**, **Francisco**, and **Barnardo** convince a skeptical nobleman, **Horatio**, to watch along with them one night. When Horatio sees the ghost, he decides they should tell prince **Hamlet**—his closest friend and the dead king's son. Hamlet is also the nephew of the present king, **Claudius**, who not only assumed his dead brother's crown but also married the king's widow, **Gertrude**. Claudius seems to be an able king, easily handling the threat of the Norwegian prince **Fortinbras**, who is seeking to take back the lands his own father lost in battle with Hamlet's father. Hamlet, however, cannot accept his uncle's rule, furious as he is about Gertrude's marriage to Claudius, and resentful of both his mother and his uncle for besmirching his father's memory with their union. Hamlet agrees to meet the ghost, and as he speaks with it, it claims to be the spirit of his father. The ghost reveals that he did not die of natural causes, but rather was poisoned by Claudius. Hamlet, newly enraged, quickly accepts the ghost's command to seek revenge.

As the days go by, however, Hamlet is uncertain if what the ghost said is true, and struggles to decide whether he should actually kill his uncle. He delays his

revenge and begins to act half-mad, contemplates suicide, and becomes furious at all women. He tells himself that his madness is a front which will allow him to investigate his uncle without the king realizing Hamlet is onto him, but as Hamlet investigates his own existential and moral center, his thoughts begin to tend toward serious distress, if not full-blown madness. The king's obsequious old councilor, **Polonius**, begins to believe that Hamlet's behavior is tied to his affections for **Ophelia**, Polonius's daughter. Claudius and Gertrude, unsatisfied with Polonius's assessment, summon two of Hamlet's old school friends, **Rosencrantz and Guildenstern**, to try to find out what's wrong with him. As Polonius develops a plot to spy on a meeting between Hamlet and Ophelia—using Ophelia as a knowing pawn—Hamlet develops a plot of his own: to have a recently-arrived troupe of actors put on a play that resembles Claudius's alleged murder of King Hamlet, and watch Claudius's reaction. Hamlet decides that if Claudius reacts in a way that marks him as truly guilty, he will be able to avenge his father's death without any moral doubts—in other words, he'll have no excuse not to act decisively and kill the king.

Polonius and Claudius successfully spy on the meeting between Ophelia and Hamlet, during which Ophelia attempts to return gifts and letters Hamlet has given her over an undetermined amount of time—suggesting that Ophelia and Hamlet have had a romantic and perhaps sexual relationship for a while. Hamlet flies into a rage against women and marriage, claiming that women only breed sinners and ordering Ophelia to get herself to a nunnery and hide herself away from men. Claudius concludes Hamlet neither loves Ophelia, nor is he mad. Seeing Hamlet's increasing instability as a threat, Claudius decides to send him away to England, where he will be less of a nuisance. At the play that night, however, as the actors perform a scene which mirrors the events of King

Hamlet's murder, Claudius runs from the room and thus proves his guilt in Hamlet's eyes. Hamlet's mother, Gertrude, angry with Hamlet's embarrassing behavior at the play, summons him to her quarters to talk to him about what's going on. Hamlet nearly gets his chance for revenge when, on the way to see Gertrude, he comes upon Claudius, alone and praying in a chamber. Hamlet holds off, however—if Claudius is praying as he dies, then his soul might go to heaven. Even after determining Claudius's guilt through his intricate plot, Hamlet is unable to take action. In Gertrude's room, Hamlet berates his mother for marrying Claudius so aggressively that she thinks he might kill her. The ghost of Hamlet's father appears to Hamlet again, but Gertrude claims not to be able to see it, and cries out that her son is truly mad. Polonius, who is spying on the meeting from behind a tapestry, calls for help. Hamlet thinks Polonius is Claudius and stabs him through the tapestry, killing him.

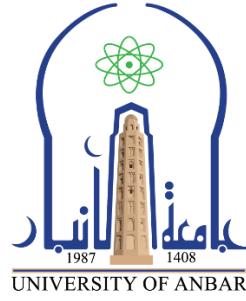
Claiming that he wants to protect Hamlet from punishment for killing Polonius, Claudius sends Hamlet to England with Rosencrantz and Guildenstern. Claudius's real motivation, however, is to have Hamlet killed—he sends Rosencrantz and Guildenstern onward with a letter asking the King of England, Denmark's ally, to execute Hamlet on sight. Meanwhile, Polonius's son, **Laertes**, returns to Denmark from his studies in France to avenge his father's death. He finds that his sister, Ophelia, has gone insane with grief over her father's death (and Hamlet's rejection of her), and watches as she puts on a macabre and yet spellbinding display of singing old nursery rhymes alongside bawdy barroom songs, all the while passing out invisible "**flowers**" to the members of court. Claudius convinces Laertes that Polonius's death—and Ophelia's madness—are both Hamlet's fault. When news arrives that a pirate attack has allowed Hamlet to escape back to Denmark, Claudius comes up with a new plot in which a supposedly friendly duel between Hamlet and Laertes will

actually be a trap—Laertes's rapier will be poisoned. As a backup, Claudius will also poison some wine that he'll give to Hamlet if he wins.

Ophelia drowns in an apparent suicide, and a funeral is arranged for her. Even though suicides are not supposed to be given proper Christian burials, according to a pair of **gravediggers** preparing her grave, Ophelia will be buried with a limited set of rites since she is a noblewoman. Hamlet arrives back at Elsinore to find the gravediggers at work. As he observes them doing their morbid tasks merrily, he watches as they casually toss out the **skull of Yorick**, his father's old court jester. Hamlet's existentialism—and nihilism—reach new peaks as he looks at the skull, realizing that all living souls (be they great or common, good or evil) reach the same ends. When Hamlet realizes that it is Ophelia being buried, he bursts onto her memorial service, arguing that he loved her best of anyone—even as Laertes, stricken with grief, throws himself into his sister's grave.

Back at the castle, Hamlet tells Horatio of his exploits on the ocean, revealing that he discovered Claudius's plot and forged a letter in Claudius's handwriting ordering the execution of Rosencrantz and Guildenstern instead of him, ensuring that the pair will be killed on sight when they reach England. When a courtier named **Osric** brings news of Laertes's challenge to a duel, Hamlet bravely accepts. Horatio warns Hamlet that he has a bad feeling about the match, but Hamlet tells Horatio that he no longer cares whether he lives or dies—he wants to leave his fate up to God. During the match, Gertrude drinks to Hamlet's success from the poisoned glass of wine before Claudius can stop her. Laertes then wounds Hamlet with the poisoned blade, but in the scuffle they exchange swords and Hamlet wounds Laertes. Gertrude falls, saying the wine was poisoned, and dies. Laertes, realizing that he, too, is doomed by his own poison, reveals Claudius's treachery. Hamlet kills Claudius by stabbing him with

the poisoned sword and pouring wine down the man's throat, poisoning him just as Claudius poisoned Hamlet's father. Hamlet and Laertes forgive each other just before Laertes collapses and dies. As Hamlet dies, he hears the drums of Fortinbras's army marching through Denmark after a battle with the Polish, and tells Horatio, with his dying breath, that Fortinbras should be the one to ascend to the throne as the next King of Denmark. Looking around at the mess of spilled wine and bloody bodies, Hamlet charges Horatio with telling the world the full truth of Hamlet's story. He dies, and Horatio bids the "sweet prince" goodbye. Fortinbras enters with a pair of ambassadors from England, who announce that Rosencrantz and Guildenstern are dead. Horatio begins to tell Hamlet's story, and Fortinbras orders Hamlet's body to be lifted up on a bier and displayed with the due honor and glory of a soldier.



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اسم المحاضرة الثالثة باللغة العربية: الموضوعات في مسرحية "هاملت"

اسم المحاضرة الثالثة باللغة الإنكليزية: Hamlet Themes

Hamlet Themes

Action and Inaction (Hesitation)

Hamlet is part of a literary tradition called the revenge play, in which a person—most often a man—must take revenge against those who have wronged him. *Hamlet*, however, turns the genre on its head in an ingenious way: Hamlet, the person seeking vengeance, can't actually bring himself to take his revenge. As Hamlet struggles throughout the play with the logistical difficulties and moral burdens of vengeance, waffling between whether he should kill Claudius or not...

Appearance vs. Reality

Hamlet is full of references to the wide gulf that often exists between how things appear and how they really are. From Hamlet's own "craft[ed]" madness to Claudius's many schemes and plots involving Polonius, Ophelia, Rosencrantz, and Guildenstern to the very foundation of Denmark's political stability (or lack thereof), things within Elsinore castle are hardly ever as they seem. *Hamlet's* characters' collective desire to make sense of the difference between...

Women

Though there are only two traditionally female characters in *Hamlet*—Ophelia and Gertrude—the play itself speaks volumes about the uniquely painful, difficult struggles and unfair fates women have suffered throughout history. Written in the first years of the 17th century, when women were forbidden even from appearing onstage, and set in the Middle

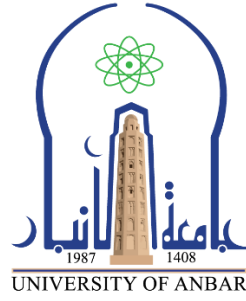
Ages, *Hamlet* exposes the prejudices and disadvantages, which narrowed or blocked off the choices available to women—even women of noble rank.

Religion, Honor, and Revenge

Every society is defined by its codes of conduct—its rules about how to act and behave. In *Hamlet*, the codes of conduct are largely defined by religion and an aristocratic code that demands honor—and revenge if honor has been soiled. As the play unfolds and Hamlet (in keeping with his country’s spoken and unspoken) rules) seeks revenge for his father’s murder, he begins to realize just how complicated vengeance, justice, and honor all truly...

Poison, Corruption, Death

When the sentinel Marcellus speaks the line “Something is rotten in the state of Denmark” after seeing the ghost of the former King Hamlet, he is speaking to a broadly-held societal superstition. In medieval times and the Middle Ages—the era in which *Hamlet* is set—the majority of people believed that the health of a nation was connected to the legitimacy of its king. As Hamlet endeavors to discover—and root out—the “rotten” core of Denmark, he...



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اسم المحاضرة الرابعة باللغة العربية: الجنون في مسرحية "هاملت"

اسم المحاضرة الرابعة باللغة الإنكليزية : Hamlet's Madness

... Hamlet's Madness

In Hamlet, Shakespeare takes us to the limit of portraying human minds at work. Through the theme of madness, one can notice how much thoughts can go behind a single action. The Tragedy of Hamlet is a play essentially about making up a human mind and that's how it touches upon the idea of madness.

In the play, we have Hamlet who is either mad or pretends to be mad, there's Ophelia who truly gives in to madness, loses her mind and we have Laertes who under the duress loses his reason. When Hamlet confronts the ghost for the first time, it is Horatio who warns that it "*might deprive your sovereignty of reason And draw you into madness?*".

In Hamlet, one sees the madness for love which is one true madness. Polonius says to Ophelia, "*mad for thy love?*", "*the very ecstasy(madness) of love*" after she reveals it to him. Shakespeare shows us madness and the sources of madness too. After the ecstasy of love, it is the grief which turns him towards madness which he can't notice by himself i.e. when the gravedigger tells him that Hamlet was sent to England because he was mad, he cries out, "*how came he mad?*".

Hamlet is introduced in the play in a deep mournful state. He is devastated by the fact that his mother didn't even mourn his father's death and got seduced by Claudius, his uncle. It is Polonius who labels Hamlet as mad repeatedly. He says to Gertrude that "*your noble son is mad. Mad call I it, for, to define true madness, what is't but to be nothing else but mad?*".

He grants him mad and asks to "*find out the cause of this...defect.*" But at the same time, one also learns that Hamlet is a supremely conscious character. It is again Polonius who notices that "*though this be madness, yet there is method in't.*"

Guildenstern understands that through "*a crafty madness Hamlet keeps himself aloof.*" Throughout the play the question of madness is evoked by various characters, offering us a comprehensive view of it from a different perspective. Claudius notes Hamlet's greatness and at the same time utters that "*madness in great ones must not go unwatched.*" In the end, Hamlet's mother is also unable to understand him and cries out, "*alas, he's mad!*" So, the play meditates on the error of judging madness on the surface.

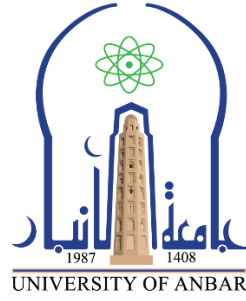
Hamlet answers on the true nature of his madness when he says that “I essentially am not in madness, but mad in craft.” It clarifies the thematic concerns on madness in the play. Madness can also be a pretention.

The forces which Hamlet was confronting were much larger and powerful than him as an individual so madness becomes his tool to navigate through all those.

Justifying it to the king, he says, “*I here proclaim was madness.*” The wrongs aren’t done by him, “*Hamlet denies it.*” “*who does it then? His madness.*” At the same time, in Ophelia one may notice the true effects of madness.

It is hard to notice whether it is caused by the murder of his father by her own lover or the loss of Hamlet’s love for her or maybe both. Her symptoms are visibly that of losing one’s mind.

She gets “*divided from herself and her fair judgement, without which we are pictures or mere beasts.*” This can be the very reason to assign some madness to Laertes under the shock of revenge. The play meditates upon the varying states of human minds and how under certain duress, they may cross into the realm of madness where reason doesn’t work.



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اسم المحاضرة الخامسة باللغة العربية: ملخص مسرحية "فولبون"

اسم المحاضرة الخامسة باللغة الإنكليزية: Volpone Summary

Volpone Summary

Volpone, wealthy and childless, is a con artist who attracts legacy hunters by pretending to be on the verge of death. Volpone's "clients" - including Corvino, Corbaccio, Voltore, and Lady Would-be Politic - bring him presents in the hopes of being included in his will. At the opening of the play, Volpone delivers a soliloquy in which he literally worships his gold while his servant Mosca, often called his Parasite, flits around and periodically interrupts him with flattery. Nano, Castrone, and Androgyno - Volpone's buffoons - enter and perform a skit which gives a sarcastic account of the transmigration of Pythagoras's soul. The entrance of Voltore, a lawyer, dispatches the buffoons. Voltore brings an antique plate and is told he will be Volpone's sole heir. Corbaccio and Corvino enter in succession, bringing a bag of gold coins and a pearl, respectively, and are also told that they will be heir to Volpone's fortune. Mosca is responsible for their deception, including Corbaccio's false belief that disinheriting his son Bonario will eventually pay dividends. Lady Would-be also comes to the door but is told to return later. Mosca describes the beauty of Corvino's wife Celia to Volpone, who decides he must see her for himself. They agree to go to her house in disguise.

Fellow Englishmen Sir Politic Would-be and Peregrine are seen in the public square outside Corvino's house at the opening of Act Two. They discuss a series of rumors involving animals, which Sir Politic interprets as bad omens for the English state. Mosca and Nano interrupt their discussion as they enter to set up a stage. Volpone, disguised as a

mountebank, takes the stage and delivers a sales pitch for an elixir. When he asks for a handkerchief from the audience, Celia throws hers down to him. Corvino enters and furiously disperses the crowd.

Back at his house, Volpone swoons for Celia. He gives Mosca permission to use his fortune in whatever way is necessary to woo Celia. At Corvino's house, Corvino sharply reprimands Celia for showing favor to a mountebank. He brandishes his sword and threatens her with physical violence before Mosca knocks on the door. Mosca tells Corvino that Volpone is on the mend but is in need of a female companion to maintain his health. After due consideration, Corvino offers Celia and goes to tell her to prepare for a feast at Volpone's house.

Act Three begins in the street with a soliloquy from Mosca regarding the supposed superiority of natural-born parasites compared to learned parasites. Bonario enters and scorns Mosca, who breaks down crying. Mosca then tells Bonario that Corbaccio plans to disinherit Bonario. Mosca offers to bring Bonario hear it for himself. Back at Volpone's house, the entertainment provided by Nano, Castrone, and Androgyno is interrupted by the entrance of Lady Would-be, who talks Volpone's ear off and brings him a cap she made herself. Mosca enters and dispatches with her by telling her he saw her husband Sir Politic on a gondola with another woman.

Mosca hides Bonario so that he may witness the conversation with Corbaccio. However, Corvino and Celia arrive early and Mosca is forced to move Bonario to the gallery. After considerable deliberation, Celia is forced to be alone with Volpone, who reveals to her that he is not actually sick. Volpone offers her his fortune, but she declines. Just as he begins to force himself on her, Bonario leaps out and rescues Celia, exiting through

the window. Mosca, who has been wounded by Bonario, enters and attends to Volpone. Mosca then convinces Corbaccio and Voltore to go after Bonario.

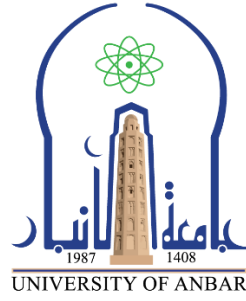
At the opening of Act Four, Sir Politic and Peregrine discuss the ways of a gentleman. Sir Politic details his get-rich-quick schemes, one of which involves selling the Venetian state to the Turks. Lady Would-be enters and accuses Peregrine of being a woman who is seducing her husband. Mosca enters and convinces Lady Would-be that her husband's seducer is actually Celia. Though Lady Would-be apologizes to him, Peregrine vows revenge on Sir Politic for his humiliation.

At the *Scrutineo*, Voltore, Corbaccio, Corvino, and Mosca get their story straight. Though they side with Bonario and Celia at the opening of the case, the Avocatori eventually align themselves with Voltore, who argues that Bonario committed adultery with Celia and attempted to kill his father. Lady Would-be testifies that Celia seduced her husband.

Bonario and Celia have no witnesses of their own, so they lose the case. Volpone's soliloquy at the beginning of Act Five foreshadows his punishment at the end of Act Five. He complains that, during the court case, he began to feel the pains which he has been faking for so long. He downs a glass of wine to "shake it off" (5.1.8) and Mosca enters to celebrate their unsurpassable masterpiece. Mosca goads Volpone to begin cozening his "clients," so Volpone writes a will naming Mosca as heir and spreads the word that he is dead. When Volpone's "clients" enter and discover that they have been duped, Mosca berates them one by one as Volpone looks on from behind the curtain. Volpone and Mosca decide to disguise themselves and continue tormenting the "clients" in the street.

At Sir Politic's house, Peregrine plays a practical joke on Sir Politic. Pretending to be a messenger, Peregrine tells Sir Politic that he has been reported for his plan to sell Venice to the Turks. Sir Politic panics, instructs his servants to burn his notes, and hides under a large tortoise shell just as three merchants, dressed as statesman, enter the house. Once the merchants discover Sir Politic under the shell, Peregrine tells him they are even and leaves. Sir Politic decides to leave Venice forever since his reputation has been so damaged.

In the street, Volpone, disguised as a *commendatore*, torments Corbaccio, Corvino, and Voltore by pretending he has heard news that they inherited a fortune. Voltore cracks and goes to the *Scrutineo* to confess that he lied during the previous court case. He gives his notes to the Avocatori but when Volpone, still disguised, tells him that Volpone is still alive, Voltore retracts his confession and pretends he was possessed while making it. While debating over whether to turn himself in, Volpone discovers that Mosca has locked him out of his own house. After being summoned by the Avocatori, Mosca arrives at the *Scrutineo* and affirms that Volpone is dead. Volpone beseeches him to say that Volpone is still alive, but Mosca demands half of his fortune. When Mosca and Volpone cannot agree to share the fortune, Volpone is apprehended by officers of the court. Before he is led away, however, Volpone unmask himself and brings Mosca down with him. The Avocatori then hand down punishments to Volpone, Mosca, and the rest of the "clients." To conclude the play, Volpone speaks to the audience and asks for applause.



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المرحلة: الثالثة

أستاذ المادة : م.آلاء موفق مصطفى عبد الرزاق

اسم المادة باللغة العربية :

اسم المادة باللغة الإنكليزية : Drama

اسم المحاضرة السادسة باللغة العربية: الموضوعات في فولبون

اسم المحاضرة السادسة باللغة الإنكليزية: Themes in Volpone

Themes in Volpone

Greed

Volpone's satire is directed against "avarice," which can be thought of as greed that extends not just to money but also to all objects of human desire. The play's main thesis is stated by Volpone himself, "What a rare punishment / Is avarice to itself." The punishment—and the central irony of the play—is that while greed drives the search for money, power, and respect, it ends up making everyone in the play look foolish, contemptible, and poorer, both spiritually and financially. A similar idea is stated by both Celia, when she asks in III.vii, "Whither [where] is shame fled human breasts?" and by the judge at the end of the play in his plea that the audience should "learn" from the play what happens to those who succumb to greed, emphasizing that the play's stance on greed is a *didactic* one, intended to teach the audience what greed's real consequences are. Volpone himself starts out as an instrument of this lesson—he dupes the Corvino, Corbaccio and Voltore into parting with their goods in the hope of inheriting his—but ends up an object of the lesson as well, for succumbing to his greedy want for sensual pleasure.

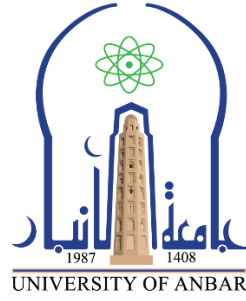
The Power of Stagecraft

There is a dichotomy in the play, never entirely resolved, between the devices of stagecraft and the conveyance of moral truth. In other words, there is a tension between the play itself (a play which, Jonson hopes, will be of moral value to those who see it) and what goes on in the play, in which the devices of stagecraft that are involved in the

play's actual production are a source of deceit, confusion, and moral corruption. In other words, Volpone does not merely lie, nor he does not merely deceive; he makes an entire production out of his game, using a special eye ointment to simulate an eye infection, creating a character (the sick Volpone) using wardrobe, make-up, and props. He too seems to share the intention to expose moral folly, with the playwright, Jonson; but this is in the end seen to be another illusion. Likewise, Mosca and Voltore put on a production to convince the judges of their innocence. They use rhetoric and poetry to tell a story, complete with a shocking "surprise witness" and the graphic use of imagery (the appearance of "impotent" Volpone). The play thus exposes us to many different forms of theatrical illusion as methods of lying, perhaps in the hope of allowing us to better discern which forms of theater are sensationalistic, unhelpful, and inaccurate in their portrayal of reality.

Parasitism

"Everyone's a parasite" to paraphrase Mosca (III.i), and over the course of the play he is proved right, in the sense that everyone tries to live off of the wealth or livelihood of others, without doing any "honest toil" of their own. Corvino, Corbaccio and Voltore all try to inherit a fortune from a dying man; and Volpone himself has built his fortune on cons such as the one he is playing now. Parasitism, thus portrayed, is not a form of laziness or desperation, but a form of superiority. The parasite lives by his wits, and feeds off of others, by skillfully manipulating their credulity and goodwill.



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اسم المحاضرة السابعة باللغة العربية: الشخصيات في مسرحية فولبون

اسم المحاضرة السابعة باللغة الإنكليزية: Volpone Character analysis

... Volpone Character analysis

Volpone (the fox) is the central figure of the play. He begins the action by his plots and intrigues, and it is the audience's interest in the manner of his downfall that preserves the dramatic tension until the final curtain.

Volpone, as the name suggests, is a simple dramatic character. He is a trickster who delights in disguises and intrigues. His actions are complicated in plot but simple in the psychology of the character that executes them.

Volpone loves to trick people into giving him their most prized possessions. When he has secured these through cunning rather than ordinary means, the value is increased in the fox's eyes. In short, his character treasures the chagrin of those he has cozened more than the wealth received as a result of the cozening.

There is excellent comic sense in the simplicity and single-mindedness of Volpone's character. His insatiable desire to trick people is characteristic of the figure of the fool. Volpone is a nobleman, but he shares the same human nature as the lowly fools of his household. They are naturally deformed; Volpone is the cause of his own deformation. The plot shows his fall from the position of Venetian nobleman to the social position of a fool. Volpone's character flaw, the desire to trick people, has brought him to the final curtain. He starts out playing the fool and ends up by being one. He fulfills Mosca's prescription of people: "Almost all the wise world is little else, in nature, but parasites or sub-parasites."

Mosca (the gadfly) is a parasite; this bestiary name encompasses the simple character of Volpone's servant. Mosca is only one step higher in the social scale than the three deformed fools of Volpone's household: the dwarf, the hermaphrodite, and the eunuch. He is socially deformed, a fellow of no birth or blood.

Mosca lives by his wits; he has no possibility of advancement in the Venetian

world, and he is therefore free of the folly of greed. He takes his needs from the treasures of others, and he takes only his daily needs.

The parasite's freedom from the normal ambitions of human nature makes him a formidable judge of it. He uses this knowledge to mock the frailties of his fellow men, and his only pleasure is in his wise observance that, if he is not noble, they are parasites. It is only when Volpone's need for cozening puts the weapon of financial advancement into Mosca's hands that the gadfly tries to live by his own means. Mosca's sudden opportunity for gain makes him vulnerable to the folly of greed, which eventually pulls down the charming and inventive rogue. This comic character flaw is particularly ironic in Mosca; it is the very folly he has been so delightfully mocking for five acts. Did he for a moment forget that "almost all the wise world is little else, in nature, but parasites or sub-parasites"?

Voltore

The vulture is one of the three birds of prey that circle around the fox, greedy and full of expectation. He is a lawyer and consequently has a weakness for wills. He uses his legal knowledge to advocate injustice in order to possess Volpone's fortune. Mosca wisely fools this gull by employing the advocate's own tactics; that is, he tells Voltore the biggest lie and documents it with elements of well-known facts.

Voltore is tricked by his own folly. He can, he believes, with quick agility, make the wide world believe that a lie is the truth. He fails to observe that he, as part of the wide world, might be cozened himself.

Corbaccio

The carrion crow is old and decrepit, deaf, round of back, and very avaricious. Partially deformed by old age, this fool completes his transformation from nobleman to parasite by being tricked into disinheriting his son.

The irony of Corbaccio's spiritual condition is wrapped up in his physical condition: He really expects to outlive Volpone and inherit his wealth! This comic character flaw is not physical blindness but spiritual blindness.

Corvino

The raven is the last of the greedy trio, a peacock proud of his beauty, Celia. This bird of prey is an exceedingly jealous husband who guards his wife with great care. Nonetheless, his greed persuades him to demand that Volpone cuckold him! When at last he discovers the error of his ways, he is too proud to reveal his foolish vanity. The paramount character quality of the three divergent birds of prey is their love and desire to possess money.

Celia and Bonario

Celia is Corvino's wife; she is also an important plot device. It is Volpone's desire that delivers her to his doorstep. Her presence there gives Bonario a chance to save her.

Bonario is the good fellow of the play; he is also sentimentally romantic. Celia and Bonario are foolish as well as innocent. They look at life in Venice through the eyes of lovers of melodramatic, romantic fiction. Therefore, they are not human beings who suffer through uncontrollable circumstances. Rather, they seriously misjudge the people they should know best because of their naive ideas about human nature.

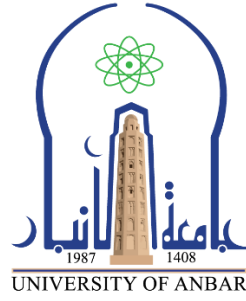
If the gulls seem inhuman in their total greed, Bonario and Celia are equally inhuman in their purity. Their folly is more silly than vicious, but it is, nonetheless, folly.

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اسم المحاضرة الثامنة باللغة الإنكليزية: Symbols in Volpone

Symbols in Volpone

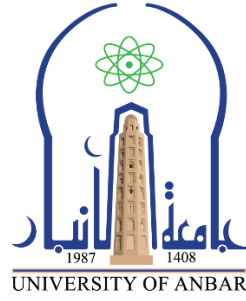
Venice

As *the* seat of greed, corruption, and decadence, at least according to the prevailing prejudices, Venice was the beneficiary of years of stereotype in English drama. Italians in general were seen as sensuous, decadent beings, thanks to their extremely sophisticated culture, history of Machiavellian politicians (Lorenzo de Medici, Cesare Borgia, Machiavelli himself) and beautiful (and often erotic) love poetry. Though not things considered particularly awful today, this type of decadence made English people wary of being infected with immorality, and Venetians were seen as the worst of the bunch. The direct influence of the "power of Venice" to corrupt can best be seen in the Sir Politic Would-be subplot, where the English knight Sir Politic "goes Venetian" and becomes a lying would-be thief. But the Venetian setting probably made the story more believable for most English audiences, signifying the fascination of the play with disguise and deceit, though also, perhaps against Jonson's intentions, distancing them from the play's moral message, by placing the greed in a historic far away place traditionally associated with greed, instead of right in the heart of London.

Animalia

There is a "fable" running throughout the play, through the associations the characters' names create with animals. It is very simple and tells the tale of a cunning "Fox" (*Volpone* in Italian), circled by a mischievous "Fly" (*Mosca* in Italian), who helps the Fox trick several carrion-birds—

a vulture (*Voltore*), a crow (*Corvino*) and a raven (*Corbaccio*) into losing their feathers (their wealth). The animal imagery emphasizes the theme of "parasitism" in the play, where one life form feeds off of another. And it should also be remembered that fables are tales with simple moral messages, told for a *didactic* purpose. Though much more complex, *Volpone*, at its heart shares the same purpose, making the use of "fable-like" symbolism appropriate and helpful in understanding the meaning of the play.



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اسم المحاضرة التاسعة باللغة الإنكليزية : Motifs in Volpone

Motifs in Volpone

The Sacred and the Profane

Volpone, both in his initial speech in Act I and in his seduction speech of Act III, mixes religious language and profane subject matter to a startling poetic effect. In Act I the subject of his worship is money; in Act III it is Celia, or perhaps her body, that inspires prayer-like language. As a foil against this, Celia pleads for a distinction to be restored between the "base" and the "noble," (in other words, between the profane—that which is firmly rooted in our animal natures, and the sacred—that which is divine about humans. Through their respective fates, the play seems to endorse Celia's position, though Jonson invests Volpone's speeches with a great deal of poetic energy and rhetorical ornamentation that make his position attractive and rich, which is again, another source of tension in the play.

Disguise, Deception, and Truth

Jonson creates a complex relationship among disguise, deception, and truth in the play. Disguise sometimes serves simply to conceal, as it does when Peregrine dupes Sir Politic Would-be. But sometimes it reveals inner truths that a person's normal attire may conceal. Volpone, for example, publicly reveals more of his "true self" (his vital, healthy self) when he dresses as Scoto Mantua; and Scoto's speeches seem to be filled with authorial comment from Jonson himself. Furthermore, disguise is seen to exert a certain force and power all of its own; by assuming one,

people run the risk of changing their identity, of being unable to escape the disguise. This is certainly the case for Mosca and Volpone in Act V, whose "disguised" identities almost supersede their actual ones.

"Gulling"

Gulling means "making someone into a fool." The question that the play teaches us to ask is who is being made a fool by whom?. Volpone plays sick to make the legacy-hunters fools, but Mosca plays the "Fool" (the harmless assistant and entertainer) in order to make Volpone into a fool. To make someone else into a fool is both the primary method characters have for asserting power over one another and the primary way Jonson brings across his moral message: the characters in the play who are made into fools—Corbaccio, Corvino, Voltore, Volpone—are the characters whose morality we are supposed to criticize.



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اسم المحاضرة العاشرة باللغة الإنكليزية: *Death of a Salesman Plot summary*

Death of a Salesman Plot summary

Willy Loman, an old salesman, returns early from a business trip. After nearly crashing multiple times, Willy has a moment of enlightenment and realizes he shouldn't be driving. Seeing that her husband is no longer able to do his job as a traveling salesman, Willy's wife, Linda, suggests that he ask his boss, Howard, to give him a local office job at the New York headquarters. Willy thinks that getting the new job is a sure thing since he (wrongly) sees himself as a valuable salesman.

We begin to learn some family background and hear about Willy and Linda's grown sons, Biff and Happy. Biff has just returned home from working as a farmhand in the West. Willy thinks Biff could easily be rich and successful, but is wasting his talents and needs to get on track. Willy thinks Biff is being wish-washy to spite him.

Later that night, Willy starts having flashbacks and talking to imagined images as if they were real people. You guessed it: something is wrong. He's ranting so loudly that Happy and Biff wake up. The brothers are legitimately worried, as they have never seen their father like this. Biff, feeling as though he should stay close to home and fix his relationship with his dad, decides to talk to a former employer, Bill Oliver, about getting a loan to start a business.

In the middle of the night, Willy's talking to himself so loudly that everyone wakes up. Linda admits to her sons that she and Willy are struggling financially. Worse, Willy has been attempting suicide.

She's worried and takes it out on her boys, accusing Biff of being the cause of Willy's unhappiness. Now Willy gets in on the family discussion and the situation goes downhill. He and Biff begin to argue, but Happy interjects that Biff plans to see Oliver the following morning. Willy is overjoyed. Everyone goes to sleep believing that tomorrow will fulfill their dreams: Willy expects to get a local job, and Biff expects to get a business loan.

The next day, of course, everything goes wrong. Willy feels happy and confident as he meets with his boss, Howard. But instead of getting a transfer to the New York office, Willy gets fired. Destroyed by the news, he begins to hallucinate and, yes, once again speak with imaginary people as he heads out to meet his sons at a restaurant.

Waiting for their dad at the restaurant, Biff explains to Happy that Oliver wouldn't see him and didn't have the slightest idea who he was. Distressed, spiteful, and something of a kleptomaniac, Biff stole Oliver's fountain pen. By now, Biff has realized that he was crazy to think he would ever get a loan, and that he and his family have been lying to themselves for basically their entire lives. When Willy comes into the restaurant demanding good news, Biff struggles to explain what happened without letting his father down. Willy, who can't handle the disappointment, tries to pretend it isn't true. He starts drifting into the dreamy past again, reliving the moment when Biff discovered his (Willy's) affair with a woman in Boston. While their dad is busy being detached from reality, Biff and Happy ditch him for two girls.

Biff and Happy return home from their dates to find their mother waiting for them, fuming mad that they left their father at the restaurant. A massive argument erupts. No one wants to listen to Biff, but he manages to get the point across that he can't live up to his dad's unrealistic expectations and is basically just a failure. He's the only one who sees that they've been living a lie, and he tells them so. The night's fight ends with Willy realizing that Biff, although a "failure," seems to really love him. Unfortunately Willy can't get past the "failure" bit. He thinks the greatest contribution that he himself can make toward his son's success is to commit suicide. That way, Biff could use the life insurance money to start a business. Within a few minutes, there's a loud crash. Willy has killed himself. In the final scene, Linda, sobbing, still under the delusion that her husband was a well-liked salesman, wonders why no one came to his funeral. Biff continues to see through his family's lies and wants to be a better man who is honest with himself. Unfortunately, Happy wants to be just like his dad



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اسم المحاضرة الحادية عشر باللغة الإنكليزية: Death of a Salesman character analysis

Death of a Salesman character analysis

Willy Loman

A sixty year old salesman living in Brooklyn, Willy Loman is a gregarious, mercurial man with powerful aspirations to success. However, after thirty-five years working as a traveling salesman throughout New England, Willy Loman feels defeated by his lack of success and difficult family life. Although he has a dutiful wife, his relationship with his oldest son, Biff, is strained by Biff's continual failures. As a salesman, Willy Loman focuses on personal details over actual measures of success, believing that it is personality and not high returns that garner success in the business world.

Biff Loman

The thirty-four year old son of Willy Loman, Biff was once a star high school athlete with a scholarship to UVA. But he never attended college nor graduated from high school, after refusing to attend summer school to make up a flunked math class. He did this primarily out of spite after finding out that his father was having an affair with a woman in Boston. Since then, Biff has been a continual failure, stealing at every job and even spending time in jail. Despite his failures and anger toward his father, Biff still has great concern for what his father thinks of him, and the conflict between the two characters drives the narrative of the play.

Linda Loman

The dutiful, obedient wife to Willy and mother of Biff and Happy, Linda Loman is the one person who supports Willy Loman, despite his often reprehensible treatment of her. She is a woman who has aged greatly because of her difficult life with her husband, whose hallucinations and erratic behavior she contends with alone. She is the moral center of the play, occasionally stern and not afraid to confront her sons about their poor treatment of their father.

Happy Loman

The younger of the two Loman sons, Happy Loman is seemingly content and successful, with a steady career and none of the obvious marks of failure that his older brother displays. Happy, however, is not content with his more stable life, because he has never risked failure or striven for any real measure of success. Happy is a compulsive womanizer who treats women purely as sex objects and has little respect for the many women whom he seduces.

Charley

The Lomans' next door neighbor and father of Bernard, Charley is a good businessman, exemplifying the success that Willy is unable to achieve. Although Willy claims that Charley is a man who is "liked, but not well-liked," he owns his own business and is respected and admired. He and Willy have a contentious relationship, but Charley is nevertheless Willy's only friend.

Bernard

Bernard is Charley's only son. He is intelligent and industrious but lacks the gregarious personality of either of the Loman sons. It is this absence of spirit that makes Willy believe that Bernard will never be a true success in the business world, but Bernard proves himself to be far more successful than Willy imagined. As a grown-up, he is a lawyer preparing to argue a case in front of the Supreme Court.

Ben

Willy's older brother, Ben left home at seventeen to find their father in Alaska, but ended up in Africa, where he found diamond mines and came out of the jungle at twenty-one an incredibly rich man. Although Ben died several weeks before the time at which the play is set, he often appears in Willy's hallucinations, carrying a valise and umbrella. Ben represents the fantastic success for which Willy has always hoped but can never seem to achieve.

Howard Wagner

The thirty-six year old son of Frank Wagner, Willy Loman's former boss, Howard

now occupies the same position as his late father. Although Willy was the one who named Howard, Howard is forced to fire Willy for his erratic behavior. Howard is preoccupied with technology; when Willy meets with his new boss, he spends most of the meeting demonstrating his new wire recorder.

Stanley

Stanley is the waiter at the restaurant where Willy meets his sons. He helps Willy home after Biff and Happy leave their father there.

The Woman

An assistant in a company in Boston with which Willy does business, this nameless character has a continuing affair with Willy. The Woman claims that Willy ruined her and did not live up to his promises to her. When Biff finds the Woman in Willy's hotel room, he begins his course of self-destructive behavior.

Miss Forsythe

An attractive young woman at the restaurant, who serves the play by allowing Happy to demonstrate his womanizing and seduction habits....



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اسم المحاضرة الثانية عشر باللغة الإنكليزية: Major Themes in *Death of a Salesman*

Major Themes in *Death of a Salesman*

Death of a Salesman addresses loss of identity and a man's inability to accept change within himself and society. The play is a montage of memories, dreams, confrontations, and arguments, all of which make up the last 24 hours of Willy Loman's life. The three major themes within the play are denial, contradiction, and order versus disorder.

Each member of the Loman family is living in denial or perpetuating a cycle of denial for others. Willy Loman is incapable of accepting the fact that he is a mediocre salesman. Instead Willy strives for his version of the American dream — success and notoriety — even if he is forced to deny reality in order to achieve it. Instead of acknowledging that he is not a well-known success, Willy retreats into the past and chooses to relive past memories and events in which he is perceived as successful. For example, Willy's favorite memory is of Biff's last football game because Biff vows to make a touchdown just for him. In this scene in the past, Willy can hardly wait to tell the story to his buyers. He considers himself famous as a result of his son's pride in him. Willy's sons, Biff and Happy, adopt Willy's habit of denying or manipulating reality and practice it all of their lives, much to their detriment. It is only at the end of the play that Biff admits he has been a "phony" too, just like Willy.

Linda is the only character that recognizes the Loman family lives in denial; however, she goes along with Willy's fantasies in order to preserve his fragile mental state.

The second major theme of the play is contradiction. Throughout the play, Willy's behavior is riddled with inconsistencies. In fact, the only thing consistent about Willy is his inconsistency. From the very beginning of Act I, Scene 1, Willy reveals this tendency. He labels Biff a "lazy bum" but then contradicts himself two lines later when he states, "And such a hard worker. There's one thing about Biff — he's not lazy." Willy's contradictions often confuse audiences at the beginning of the play; however, they soon become a trademark of his character. Willy's inconsistent behavior is the result of his inability to accept reality and his tendency to manipulate

or re-create the past in an attempt to escape the present. For example, Willy cannot resign himself to the fact that Biff no longer respects him because of Willy's affair. Rather than admit that their relationship is irreconcilable, Willy retreats to a previous time when Biff admired and respected him. As the play continues, Willy disassociates himself more and more from the present as his problems become too numerous to deal with.

The third major theme of the play, which is order versus disorder, results from Willy's retreats into the past. Each time Willy loses himself in the past, he does so in order to deny the present, especially if the present is too difficult to accept. As the play progresses, Willy spends more and more time in the past as a means of reestablishing order in his life. The more fragmented and disastrous reality becomes, the more necessary it is for Willy to create an alternative reality, even if it requires him to live solely in the past. This is demonstrated immediately after Willy is fired. Ben appears, and Willy confides "nothing's working out. I don't know what to do." Ben quickly shifts the conversation to Alaska and offers Willy a job. Linda appears and convinces Willy that he should stay in sales, just like Dave Singleman. Willy's confidence quickly resurfaces, and he is confident that he has made the right decision by turning down Ben's offer; he is certain he will be a success like Singleman. Thus, Willy's memory has distracted him from the reality of losing his job.

Denial, contradiction, and the quest for order versus disorder comprise the three major themes of *Death of a Salesman*. All three themes work together to create a dreamlike atmosphere in which the audience watches a man's identity and mental stability slip away. The play continues to affect audiences because it allows them to hold a mirror up to themselves. Willy's self-deprecation, sense of failure, and overwhelming regret are emotions that an audience can relate to because everyone has experienced them at one time or another. Individuals continue to react to *Death of a Salesman* because Willy's situation is not unique: He made a mistake — a mistake that irrevocably changed his relationship with the people he loves most — and when all of his attempts to eradicate his mistake fail, he makes one grand attempt to correct the mistake. Willy vehemently denies Biff's claim that they are both common, ordinary

people, but ironically, it is the universality of the play which makes it so enduring.
Biff's statement, "I'm a dime a dozen, and so are you" is true after all.

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