ABSTRACT

A STUDY OF LAUGHING POINTS IN A MIDSUMMER NIGHT’S DREAM

by Jung-Eun Song

This paper intends to provide a comprehensive and practical dramaturgical method for producing a comedy. I believe that careful use of laughter is needed to encourage the audience’s engagement with a play. Directors and actors should be aware of why we need a laughing point, and what effect it has to develop the story and on the audience’s perception. Otherwise they can break up a whole comical rhythm, which can cause audience’s confusion or even misunderstanding of it. I choose A Midsummer Night’s Dream written by William Shakespeare as a main text to conduct this study. I use two types of dramaturgical analysis; text-oriented and audience-oriented dramaturgical analysis to find the way to facilitate the communication between creators and the audience.
A STUDY OF LAUGHING POINTS IN A MIDSUMMER NIGHT’S DREAM

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1. Introduction

A. Purpose

Sometimes Shakespeare comedies can hardly be funny for modern theatergoers. How do theatre creators, such as directors, actors, and dramaturges, make Shakespearean comedies from the 16th Century comprehensible and funny to the audience in the 21st Century? For me, this question and this study started from my personal theatre experience. Over a fairly short period of time I watched six professional productions of *A Midsummer Night’s Dream*: productions from Korea, England, and France. I realized that each production had quite different comic points, and they appeared to create different meanings with the different comic points. For example, the production in England I watched in 2008 strongly emphasized the rustics’ naïve characteristics and tried to create laughter as much as possible through them. While laughing with the rustics, the audience can see their struggling so that they become supportive for these enthusiastic characters. Even though the clowns made mistakes in Act 5 so that the nobles accused them of poor acting, the audience kept giving them hands as if they were good friends. It definitely created a generous and harmonious mood between audience and stage for ending. A Korean production I watched in 2005, however, got rid of all the rustics except Bottom; so they didn’t make the same effect. Instead, the Korean production was rather focused on the four lovers’ relationship. It was the only production I saw which used comical, physical acrobatic fighting. At first it was cool martial arts, but gradually it changed to children’s fighting. Not only did it create more laughter than any other production, but also it well illustrated their childish characters over love. It created different laughter with different skills, which also created different characters. It also gave relief that everybody would be safe so that the audience could enjoy the show with laughter. When it comes to the French production I watched in 2008, it stressed the Helena’s unloved poor situation. The actress didn’t do make-up, which was contrasted with beautiful Hermia, so that her desperate inner feeling was well shown. And she also made miserable facial expressions, which other productions never used. Those made the audience laugh and strongly feel pity on Helena. Poor Helena exacerbated her problems by telling Demitrius on Hermia’s plan, but the audience didn’t blame her for a mistake made out of her blind love.
Among the examples I presented above, each production had different points where laughter on the part of the audience was intended, and these points had different functions in different shows. From my experience, I grew curious about how these comic points work to develop a plot. I think that *A Midsummer Night’s Dream* is a good text for me to see how these comic points function, because I was provided with examples of different comic points in several productions.

Although many people have been studying about *A Midsummer Night’s Dream* for purposes of performance for modern audiences, it seems that the organization of comic points in the play have attracted little attention as a main critical subject. I’d like to approach *A Midsummer Night’s Dream* from a perspective that focuses on these comic points to find the purpose and function of their use in the overall structure. I will use the term, laughing point, to specifically define the comic parts where a playwright wants the audience to laugh during the play: parts that are intentionally designed by the playwright. Certainly a director or an actor might have a different “laughing purpose”, but for the purpose of this thesis I will concentrate on the playwright as the dominant artist. Ideally, the audience laughs because the writer wants them to laugh at “some point.” In this paper, I will try to show how those “some points” are laughing points that move the play forward by inviting the audience’s mood to meet the needs of the action.

In professional theatre, it is reasonable to expect that performers, playwrights and directors could attempt with reasonable success the delivery of laughing points. And in any production, it is important to be discreet as to when performers should make the scene funny and when they should not, because indiscreet laughing points can ruin the balance and harmony of a play. In other words, each instance of laughter has its own function so that one should be aware of what effect it has before employing or getting rid of it. Therefore thorough dramaturgical analysis about comical structure is required to figure out where you can make laughing points. Otherwise one can break up a whole comical rhythm, which can cause audiences’ confusion or even misunderstanding. When playwrights create comic scenes, they create them because of a need for some reason.

Susan Langer makes clear that authors deliberately use laughter as comic devices. “We laugh in the theatre at small incidents and drolleries which would hardly rate a chuckle off-
stage…. these trifles at which we laugh are really funnier where they occur than they would be elsewhere; they are employed in the play, not merely brought in casually.¹ Good comedy puts laughter not anywhere, but ‘where the tension of dialogue or other action reaches a high point’². Sometimes in bad comedy people don’t understand why a scene should create laughter, and instead believe that a good comedy is simply as funny as possible. As a result of them overusing laughter, the audience may get confused in the over-fill of laughing points. Susan Langer points out that “a performance that has been filled up with jokes at the indiscretion of the comedian or of his writer may draw a long series of laughs, yet leave the spectator without any clear impression of a very funny play.”³

As I discussed above, I believe that many comedy writers carefully design where they create laughter to effectively show their intention of a play. Let’s see other examples of when a playwright uses laughter at some point of the play. First, the laughter can distract the audience’s attention so that it helps the upcoming event be dramatically presented. For example, in Prisoner of Second Avenue written by Neil Simon, Mel and Edna get robbed. Mel keeps asking what is left and Edna keeps telling him there’s nothing left. Mel’s frustrated expectations can make the audience laugh. However at the end of the constant laughter, Mel confesses that he got fired. Ironically, the laughter emphasizes that he really has nothing left.

\[\text{Mel} \quad I'm\ \text{lucky\ my\ tuxedo's\ in\ the\ cleaners.}\]
\[\text{Edna} \quad They\ \text{sent\ it\ back\ this\ morning.}\]
\[\text{Mel} \quad Boy,\ \text{they\ did\ a\ good\ job!}\]
\[\text{Edna} \quad \text{Mel,\ it's\ just\ things……We'll\ buy\ new\ ones.}\]
\[\text{Mel} \quad With\ \text{what?\ With\ what,\ Edna?\ They\ fi...\ They\ fired\ me.}^4\]

From this scene, one can see that laughter distracts the audience’s attention so that Mel’s sudden confession is effectively conveyed to the audience who is not prepared.

Second, laughter can loosen the tension audiences might feel at any given point. Constant conflict can keep the audience’s attention. But constant high extreme tension can make the audience exhausted, and that tension sometimes needs to be released for bigger tension.

² Ibid., 136.
³ Ibid., 136.
Otherwise the audience is too tensed to enjoy the show. Laughter can give the audience a short pause by releasing the tension created by the dynamic plot and complicated relationships among characters. Therefore, after the short break, the audience’s attention is refreshed so that their expectation of an upcoming event heightened. In Hamlet, Shakespeare creates the laughing scene of the Gravediggers. They are supposed to give the audience laughter and relaxation. Right after laughing points, Hamlet and Laertes fight and that leads to the tragic ending, where everybody dies. The relaxation with laughing eases the audience’s tension so that their expectation and attention would be much extended to enjoy drama. As I take an example from tragedy, I hope it can be seen how laughing points may be a useful device for drama generally—comedy and tragedy—to control the audience’s response.

Third, laughter prepares the audience for upcoming laughter. When comic characters’ stupid or ridiculous behaviors by mistake are continuously exposed, the audience can anticipate the laughter that will come from their future mistakes. According to Aristotle comedy imitates inferior action. And he says the proper object of comic imitation is not ‘every sort of fault,’ but ‘the ridiculous, which is a species of the ugly.' But there is an important point to remember when one makes laughter with ridiculous comical figures. The comic actions conducted by comic figures are supposed to be harmless. Although characters’ physical, mental, and/or emotional states are distorted or destructed, they have to be quickly recovered so that they may regain their original states by the end of the performance. In other words, serious violence can ruin the comical mood, because the audience can be frightened by it. Accidents in comedy should not be fatal (unless fatality itself is brought to being a comical thing) so that the audience can enjoy comedy while being aware that everybody is safe. For example, in Tom and Jerry cartoons Tom is endlessly tricked by Jerry, and he falls down from third floors or is even hammered into flatness out. Even though Tom is treated in a fashion that would be fatal in realism, the audience can laugh at the events, because they know that Tom’s mortality is always safe. And the audience knows that Tom will make mistakes again so that the audience can be excited when Tom comes out. In short, the laughter is serially created by Tom’s serial mistakes, and the audience’s interest is enhanced by the serial laughter. In other words, the audience can

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expect what comes next based on what happened. When their expectation comes true, the audience feels satisfied and focused on the happenings.

As I studied above, laughter has many crucial functions in various dramas. I assume that analyzing laughing points with proper laughter can help creating or constructing good dramas, especially for comedy. And each laughing point is closely connected and effectively works together to make a dynamic plot. In summary, I believe that the laughing point is a technical, dramaturgical device to produce successful comedy. Therefore, it is an important process to figure out the laughing points in a play for the discrete and purposeful use of laughter.

I would like to explore the method of dramaturgical analysis via laughing points as a practical guideline for when one prepares a play for performance. I do not mean to propose the only one absolute answer for laughter’s position, which everybody follows; rather, I just would like to argue that laughing points analysis is an important and useful method for understanding the basic structure of a text based play that is intended for performance.

I think that one of the best ways of understanding the basic structure of comedies may be in analyzing laughter. Many people rearrange or recreate original pieces according to their needs, such as for time limitation and artistic creativity. If one is not familiar with the original, it is hard to make a stable recreation. I would like to suggest how laughing points analysis illustrates well how laughter creates structure.

B. Methodology

Traditional dramaturgical analysis is focused on source studies, character analysis, and structure analysis. Especially Shakespeare is well known for his talent of creating his own story by borrowing other’s stories. As one conducts the source studies, one can see how the structure of Shakespeare’s story was constructed. After figuring out source and structure, one can start creating one’s own play. However, I believe that the traditional ways of dramaturgy may not always be helpful enough for performing a show, especially comedy, because it didn’t include the audience response as a structural element. The audience response is one of the most important factors to make a show successful or not. When it comes to comedies, it is more
important than other dramas to consider the audience response. Although it is hard to predict, it is possible to make a thorough plan to draw the anticipated response from the audience.

I assume that a thorough critical analysis of laughing points could be a very important process to predict audience response, when people create a production. Jean E. Howard says that “in writing plays for performance Shakespeare was partly writing with an eye to the potential responses of the audience; that is as he orchestrated the play, he was indirectly orchestrating the theatrical experience of the viewer.” In other words, he believes that playwrights consider the interaction between the stage and the audience. I will try to demonstrate this by using the Folio text of *A Midsummer Night’s Dream*. In doing so, I will try to show why we have to be aware of where and why we need laughing points, and what effect they have to develop the story. In addition, this research also will help people to understand *A Midsummer Night’s Dream*’s unique comical features by studying other general definitions and theories of comedy. I will conduct a traditional way of dramaturgical analysis on *A Midsummer Night’s Dream*, based on source studies and structure analysis. I suggest that this sort of analysis is not enough to perform a comedy, because it doesn’t explain why this play was a comedy. Although a majority of people agree that *Midsummer Night’s Dream* is a good comedy, the definition of what makes it comic or funny is quite various depending on each director’s and production’s understanding of the original script, not to mention each director’s and production’s conceptual choices. Especially nowadays, employing or deleting laughter heavily depends on directors’ decisions.

This is why I’d like to develop a practical method that people can apply when they perform a comedy. For example, it is important to know how to determine laughing points by considering their relationship to each other and their function in the overall text. For clear comparison, I will conduct both a traditional dramaturgical analysis about source studies and structure analysis and demonstrate my own dramaturgical laughing point analysis, because I believe these two different types of dramaturgical analysis would show the strength of my dramaturgical method.

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C. Previous Research

Since Aristotle, many philosophers and scholars have been trying to explain why people laugh. I studied about how the theories of laughter have been developed. There are major interesting theories explaining laughter; intellectual theories, superiority theories, and incongruity theories.

Arthur Schopenhauer provides the ‘intellectual theory’; the comedy can be understood by intellectual people who can recognize the subtle contradiction between two premises. He says that all humor can be “traced to a syllogism in the first figure with an undisputed major and an unexpected minor, which to a certain extent is only sophistically [based on false logic] valid.”7 D.H.Monro elaborates Schopenhauer’s idea with an example from George Bernard Shaw's play, Getting Married;

Consider the Shaw dialogue between the General and the Bishop about polygamy. In the form of a syllogism this becomes:

Major Premise: All British institutions are to be respected. (‘Remember the British Empire, Boxer. You’re a British General, you know’).

Minor Premise: Polygamy is a British institution. (‘The great majority of the subjects of the British Empire are polygamists’).

Conclusion: Polygamy is to be respected. (‘I cannot, as a British bishop, speak disrespectfully of polygamy’).8

In other words, people can laugh when they realize or recognize the subtle contradictions between major and minor premises. One should be familiar with both major and minor premises to find out the contradiction and to be able to laugh. Therefore one regards oneself as an intellectual figure after getting through the complicated process. To fulfill the audience’s intellectual desire a writer should think how moderately a comedy should show the discrepancy between society and characters or among characters.

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‘Superiority theory’ is one of the major theories to explain why people laugh. Aristotle divides the object of imitation into superior action and inferior action. According to superiority theory, the laughers look down on something or someone that is laughed at. That is why the laughers can laugh with superior feeling by regarding the laughable object in comedy as inferior. Thomas Hobbes is one of the well-known scholars about superiority theory. He says, "Laughter is nothing else but a sudden glory arising from some sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or with our own former." D. H. Monro explains that ‘glory’ is used in the sense of excessive elation, pride, or ‘self-esteem.’ It means one can feel pleased by looking down other people’s inferior behaviors and thinking. People laugh when they feel the degradation of something or somebody. And at the same time, people can laugh because other’s present misfortune makes people reflect their own misfortunate memory in the past. The spectator is out of the troubles so that they can enjoy watching other’s problem by getting the sense of superiority.

‘Incongruity theory’ is supported by Immanuel Kant with his concept “frustrated expectation.” He says that humor arises “from the sudden transformation of a strained expectation into nothing.” Unexpected connections found between apparently dissimilar things cannot make people laugh. In order to create incongruous laughing, there must be something to be incongruous to. Therefore a playwright has to find the set of taboos and regulations from the cultural, human and societal aspects. It is important to check what norms already exist in a society and which are out-dated. In many cases, some people don’t understand when they hear a joke, because they don't know or understand the established taboo or regulations being used. This is why it is often hard to make laughter travel to other cultures and societies. According to Monro, D. H., humor consists in the finding of “the inappropriate within the appropriate.” But the problem is that it is hard to know what is appropriate and what is not, because something inappropriate in a society can be appropriate in another society. It can’t be funny without knowing what is violated. Therefore, to increase the incongruity effect it is important to set up a

12 Ibid., 135.
strict social taboo and norms. And the playwright should clearly show what the taboo is to be against throughout the play. A playwright has to show things which make the audience to establish the high expectation about something or someone, and then those have to be turned out as nothing. People laugh due to the crashing process of their high expectation and the humble result. The more result is humble, the bigger laugh one can make.

Important as they may be, these three theories above are too general to explain the laughter in theatre, because I believe that laughter in theatre is different from general laughter. As Susanne Langer points out: “Laughter springs from its very structure,”¹⁴ I believe that playwrights technically use laughter while developing structure. In good comedies, laughter is skillfully set up to guide the audience to such a direction where playwrights or directors want to end up. In short, as Susanne Langer says, comedy is a rhythmically structured organic unit supported by positioned laughter.¹⁵

Under Susanne Langer’s influence, recently John B. Lord and Hee-Oyck Yoon studied about laughter as a theatrical device in drama. John B. Lord in his dissertation¹⁶ explains eleven different kinds of comic devices, and he presents how the devices are used to propel the plot of drama. Based on John B. Lord’s study, Hee-Oyck Yoon claims in her dissertation¹⁷ that John B. Lord’s work doesn’t finely talk about the comic effects of the devices within the overall structure. Therefore, from the introduction of her dissertation, she clarifies that she focuses concern on “how the comic devices function to create and participate in the comic exuberance and energy of Shakespeare’s comedies.”¹⁸ In short, John B. Lord is concerned about the comic devices’ “effect”, while Hee-Oyck Yoon is focused on the “comic” effect of the device. However, their analysis of comic points created by comic devices is very rough. While they apply their theories into plays, I can only see how the devices they mentioned are working. In other words, I got the impression that they employed plays as an example to prove their theories. I believe using laughing points to “prove” the plays is more useful to practical issues of production. I believe

¹⁵ Ibid., 119-140.
¹⁶ John Bigelow Lord, Certain dramatic devices studied in the comedies of Shakespeare and in some of the works of his contemporaries and predecessors (Ph.D. diss., University of Illinois at Urbana-Champaign, 1951).
¹⁸ Ibid., page number is missing.
that figuring out comic devices’ elements are crucial, because it would show how the laughter is created and connected with each other.

As I studied, so far the research about laughter was mainly concerned about why people laugh so that we know how to make people laugh. Directors and playwrights can apply those mechanisms to get needed laughter. In other words, those studies can be used in combination with other dramaturgical strategies to provoke laughter. However, I think there is a limitation that those studies above have not been fully considering the role of laughter in theatre, which will effect on the plot and the audience’s perception. The reasons why audiences laugh are important, but the reasons why authors place audiences’ laughter in strategic positions are almost unstudied. The studies so far don’t include why the authors need the laughter at some special moment. I believe that studying the laughing point is to study what effect or function the laughing point creates to develop the plot in a show.

In conclusion, my study doesn’t include how to make a play funny, but tries to understand why it is funny: why we laugh when we do, and what the author intends from that laughter. I defined laughing points as comic spots where a playwright wants the audience to laugh during the plays, which are intentionally designed by the playwright. Why does a playwright want the audience to laugh at some point? I believe the laughing point is a technical, dramaturgical device to convey writer’s idea effectively. I assume that a comedy has its own laughing points created by a writer. I would like to define why such a point is supposed to be or has to be funny sometimes for its own function to make sense in a piece. I will attempt not only to analyze the text, but also try to reconstruct my memories from theatres and the audience’s response because the studies so far seem to be some neglect of studying about the interaction between the audience and the show while the audience is laughing. This paper will also provide a way to apprehend the laughers’ flow in whole structure.
2. Body

A. Dramaturgical analysis of MSND

a. Source Studies

Many scholars guess Shakespeare wrote and performed *A Midsummer Night's Dream* in 1595 or 1596. There is no clear evidence yet about the time it was written. We have the first *Quarto*, which was published in 1600. And Francis Mere, an English churchman and author, mentioned *A Midsummer Night’s Dream* in *Palladis Tamia* in his published list of six comedies and six tragedies in 1598.\(^{19}\) So that we can guess it must have been written by the mid 1590s. According to those later documents left, we can only presume it was written by 1595.

I believe Shakespeare borrowed stories from other countries and mixed them up in *A Midsummer Night’s Dream*. However, the sources that I will mention later are not admitted by many scholars. For example, Harold Bloom, a cultural critic and Sterling Professor of the Humanities at Yale University, insists that Shakespeare does not follow a primary source and he invents the plot.\(^{20}\) I agree that the main plot is created by Shakespeare himself. But I could clearly find several sources which are similar to the characteristics and relationships in *A Midsummer Night’s Dream*.

For example, ‘The Knight’s Tale’ in *Canterbury Tales*\(^{21}\) written in the 14\(^{th}\) century by Geoffrey Chaucer, an English author, is the main source of *A Midsummer Night’s Dream*. The characters’ names and their characteristics for Theseus and Hippolyta are the same. And Shakespeare also borrowed a triangle relationship ‘two boys and a girl’ from ‘The Knight’s Tale’.

Shakespeare used the 13\(^{th}\) century French epic, ‘Huon of Bourdeaux’\(^{22}\), in which Oberon rules the forest as he does in *A Midsummer Night’s Dream*. Oberon uses magic power and controls other people in both stories.

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\(^{22}\) William Sotheby, *Oberon or, Haon de Bourdeaux: a mask; And Orestes: a tragedy*, (New York: Cadell, 1802).
The interlude, ‘Pyramus and Thisbe,’ the workers play is based on Metamorphoses written by a Roman poet Ovid in 8 AD. Their names, characteristics and plot are exactly the same.

Puck is borrowed from The Discoveries of Witchcraft 4 & 5 written by Reginald Scot in 1584. The Discoveries of Witchcraft 4 is not a story but an explanation of Puck’s characteristics and people’s belief about him. The Discoveries of Witchcraft 5 shows Puck’s tricky behavior such as transforming a human being into an ass.

As I mentioned above, Shakespeare borrowed characters’ names, features, personalities, roles, and relationships from not only England but also France and Rome. In conclusion, Two Greek mythology figures, Theseus and Hippolyta, rule Athens in the 16th century. They live near a forest ruled by the French fairy, Oberon. And he had an English servant fairy named Puck. Meanwhile ignorant working people perform a Roman poem written in 8 AD.

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Through mixing stories from other different countries, Shakespeare created a dream world. Shakespeare asked the audience to give up the on reasoning and to expand their imaginations and explore the unknown world.

b. Structure

_A Midsummer Night’s Dream_ consists of 5 acts, 9 scenes. We can divide the characters into three different groups, nobles, workers, and fairies. We can also divide those groups into five sub-groups, young nobles, old nobles, Oberon fairies, Titania fairies, workers.

The scene order is as follows:

1.1 Young and old nobles- Athens. The palace of Theseus

While Theseus and Hippolyta are talking about their marriage, Egeus enters with his daughter, Hermia, who rejects getting married to Demetrius who her father chose. As a result of Egeus’ push, Hermia decides to escape out of Athens with Lysander, whom she loves. They meet Helena by chance and tell her about their plan. Helena decides to tell their plan to Demetrius, whom she loves.

1.2 Workers- Athens. Quince’s house.

To celebrate Theseus’ marriage, workers meet and take their part to perform an interlude named ‘Pyramus and Thisbe’

2.1 ‘Titania, Oberon and fairies’ and young nobles- A wood near Athens

Titania and Oberon accidentally meet in a forest. Oberon asks Titania to give him the Indian boy, and she rejects it. Oberon makes a plan to take the boy away with the love potion, which creates the first-slight love. At that time, Demetrius and Helena enter the wood and Oberon sees them chasing each other. Oberon takes some love potion and orders Puck to help Helena’s one side love.

2.2 ‘Titania, Oberon and fairies’ and young nobles- Another part of the wood.

Oberon put the love potion on Titania’s eyes. Puck accidently put some love potion on Lysander’s eye. Waken Lysander falls in love with Helena and leaves Hermia.
3.1 Workers and Titania fairies - The wood. Titania lying asleep.

Workers come to the woods to rehearse their show. Puck transforms Bottom into an ass and everybody goes away. Waken Titania falls in love with the ass, Bottom.

3.2 Young nobles - Another part of the wood.

Oberon figures out Puck mistakenly put the love potion on real lover’s eyes. To correct this happening, Puck put the love potion on Demetrius’ eyes. As a result, both men fall in love with Helena. In the middle of fighting over Helena, Hermia enters and gets confused. Both men go out to find the place to fight, and both girls chase each other due to misunderstanding. Puck lead them fall asleep and put the love potion on Demetrius again.

4.1 Both fairies and both nobles - The same. Lysander, Demetrius, Helena, and Hermia.

Oberon put the love potion on Titania’s eyes again and Titania falls in love with Oberon. Lying four lovers are detected by Theseus and Hippolyta, Theseus allows four lovers to get married when he gets married.

4.2 Workers - Athens. Quince’s house.

Workers are frustrated by lost Bottom. At that moment, Bottom gets back and they again prepare the show.

5.1 Everybody - Athens. The palace of Theseus.

Theseus, Hippolyta and four lovers watch the interlude made by workers. Their show is successfully ended and people go to bed. Oberon and Titania come out and bless people’s marriage and future.
Through this analysis, I found a mirror-imaged structure of the places and the narrative. This parallel diagram provides a stable structure of the play. The structure also shows a circular, recurrent shape. The important point here is that, though, in Act 5, nobles are in the same place as they were in Act 1, they are different people from Act 1. They got what they wanted so that everybody fulfilled their desire and is satisfied according to the rule of comedy. Shakespeare showed his characters losing their valuable things up until Act 3 scene 1: after this point, Shakespeare showed how his characters the way people get them back in the end.

At the same time, this chart is related to the theme of the drama. One of comedy’s main purposes is to show reconciliation and balance while experiencing disturbance. As a result, they make four love pairs which correspond with the structure above.

I saw several productions, which cut off Act 5. However, according to my diagram, it causes the collapse of the balance Shakespeare probably wanted to create. Therefore, Act 5 is not just a comic relief, but also a way to complete the recurrent structure of *A Midsummer Night’s Dream*. 
B. Laughing Point analysis of MSND

In this chapter I try to demonstrate how laughing points work in the play. I would like to figure out where laughing points are and how they related to each other. I believe this study can subsidize the comical part that traditional text-oriented dramaturgical analysis cannot indicate well enough. Laughing point analysis can help the practitioners, such as directors, dramaturges, and mostly actors, anticipating audience response in theatre. One of the main purposes of this paper is to ask the practitioners think about what and why is supposed to be funny to engage the audience into comedy in theatre. I believe this consideration would make big difference, because it can also help the communication among practitioners. For example, an actor can do something funny to attract attention without any special reason on stage. Although it can be workable sometimes, it can ruin the balance of the whole structure, because the next scene requires bigger laughter to draw the attention back. If not, it cannot impress audience enough to propel the plot. By understanding the laughing points’ function and contribution in the whole plot the practitioners can decide and control the level of laughter to create a harmonious and well balanced comedy while maximizing comic effects.

To show laughing point analysis effectively I separate pages into right and left side. On the left side, original text of A Midsummer Night's Dream is positioned. And the right side, there are two types of boxes; one is round-shape, and the other is square-shape. I believe that there are such points to initiate or decline the problems. Those points divide the text’s structure into three parts; start, middle, and end. The round-shape indicates those transitional points among three parts. Even though those points have nothing to do with the laughter, they should be mentioned to understand the laughing points in the overall structure of this play. The square-shape indicates laughing points. Each box is filled with explanation and the reason why those points should be funny. It well shows what effect and functions the laughing points have in the structure in detail.

I put one or two titles for each box to directly indicate the function. I use total five different titles for A Midsummer Night's Dream: Provoking interest, Moderating tension, Releasing tension, Feeling comfortable, and Calling attention. These titles are employed to help the readers see the function at once. It does not mean that there are only five titles for analyzing
laughing points. It can be one or two titles depending on plays. I try to make minimum titles to prevent confusions.

Provoking interest can mean generating tension. By presenting characters’ unbalanced situation or problem, the tension can be generated. As the result, the audience can get interested in how the characters deal with the problem. In short, it can involve the audience on upcoming events by promoting the audience’s expectations. For example, in Act1, scene 1, the comparison of excited bridegroom Theseus and cold bride Titania can not only create laughter, but also provoke audiences’ curiosity about the couple’s odd behaviors; because the audience can see that something unpleasant is going on.

Moderating tension is needed when it comes to heavy or serious problems. It can’t provide big laughter, but it gives the audience small positive notice to prevent intense tension caused by big and fatal conflict. If a character can cause fatal result, the audience can feel offensive so that they can’t enjoy the comedy. Therefore controlling the threatening level is crucial process. For example, in Act1, scene 1, although Hermia has three options, such as marriage, becoming a nun, and death, after she rejects her forced marriage, Hermia clarifies her opinion to not die but become a nun. Death is a somewhat heavy threatening tool in comedy so that her declaration to become a nun functions moderating the serious level while maintaining certain level of tension.

Releasing tension is similar to Moderating tension. Its effect and purpose is the same, but Releasing tension is stronger than Moderating tension. It provides big break by providing laughter to the audience while releasing previous big tension so that the audience can focus on the upcoming issue again. And it also refreshes the audience’s attention so that it prepares the audience for next problems. For instance, in Act2, Scene 2, Lysander expects lying down beside Hermia but she rejects it. By defeating his expectation the laughter can be created. And he also explains about his opinion to prove his innocence, which can increases the effect of laughter. In this scene this laughter is very important because it makes the audience focus on Lysander and Hermia’s story rather than other pre-stories. They are running away from the city, and it can cause tensed feeling because it can be dangerous. But Lysander’s funny behavior can generate soften mood by releasing the tension.
Feeling comfortable means the audience can feel comfortable and less offensive to the characters when the characters’ inferior aspects are exposed, which can make the audience support for the inferior characters. This is applied to many clown’s scenes. Especially when they have problems for producing a show, their solutions are too naïve and simple to use in practical performance. It can cause laughter by ridiculing their incapability and ignorance. But at the same time the audience can see how much they are struggling with their production. Therefore, the audience can feel comfortable and familiar with poor people, because it is exposed that the clowns are nice people. Clowns’ ignorant characteristics also help the audience to defense and have support for clowns at the end, when the nobles accuse clowns of their poor show.

Calling attention is needed to refresh or redirect the audience’s attention to maintain interest. Different stories or unexpected stories keep continuing and coming out without releasing the previous tension. In other words, laughter can be a signal in the big chaos for the audience. For example, in Act3, Scene2, four loves come out and start fighting over their love, since they misunderstand each other. The intermingled love relationship creates chaotic atmosphere so that it is crucial to make laughter to lead the audience’s attention. Otherwise, I believe that the audience can be confused.

[A Midsummer Night's Dream (Folio) 1.1]

Enter Theseus, Hippolita, with others.
Theseus.

N Ow faire Hippolita, our nuptiall houre
Drawes on apace: foure happy daies bring in
Another Moon: but oh, me thinkes, how slow
This old Moon wanes; She lingers my desires
Like to a Step-dame, or a Dowager,
Long withering out a yong mans reuennew.
   Hip. Foure daies wil quickly steep theselues in nights
Foure nights wil quickly dreame away the time:
And then the Moone, like to a siluer bow,
Now bent in heauen, shal behold the night
Of our solemnities.
The. Go Philostrate,
Stirre vp the Athenian youth to merriments,
Awake the pert and nimble spirit of mirth,
Turne melancholy forth to Funerals:
The pale companion is not for our pompe,
Hippolita, I woo’d thee with my sword,  
And wonne thy loue, doing thee injuries:  
But I will wed thee in another key,  
With pompe, with triumph, and with reuelling.

Enter Egevs and his daughter Hermia, Lysander, and Demetrius.

Ege. Happy be Theseus, our renowned Duke.  
The. Thanks good Egeus: what’s the news with thee?  
Ege. Full of vexation, come I, with complaint]  
Against my childe, my daughter Hermia.  
Stand forth Demetrius. [30]  
My Noble Lord,  
This man hath my consent to marrie her.  
Stand forth Lysander.  
And my graciovs Duke,  
This man hath bewitch’d the bosome of my childe:  
Thou, thou Lysander, thou hast giuen her rimes,  
And interchang’d loue -tokens with my childe:  
Thou hast by Moone-light at her window sung,  
With faining voice, verses of faining loue,  
And stolne the impression of her fantasie,  
With bracelets of thy haire, rings, gawdes, conceits,  
Knaeces, trifles, Nose-gaies, sweet meats (messengers  
Of strong preuailment in vnhardned youth)

With cunning hast thou filch’d my daughters heart,  
Turn’d her obedience (which is due to me)  
To stubborne harshnesse. And my graciovs Duke,  
Be it so she will not heere before your Grace,  
Consent to marrie with Demetrius,  
I beg the ancient priuiledge of Athens;  
Which shall be either to this Gentleman,  
Or to her death, according to our Law,  
Immediately prouided in that case.  
The. What say you Hermia? be aduis’d faire Maide,  
To you your Father should be as a God;  
One that compos’d your beauties; yea and one  
To whom you are but as a forme in waxe  
By him imprinted: and within his power,  
To leaue the figure, or disfigure it:  
Demetrius is a worthy Gentleman.  
Her. So is Lysander.  
The. In himselfe he is.  
But in this kinde, wanting your fathers voyce.  
The other must be held the worthier.  
Her. I would my father look’d but with my eyes.  
The. Rather your eies must with his judgment looke.  
Her. I do entreat your Grace to pardon me.  
I know not by what power I am made bold,  
Nor how it may concerne my modestie  
In such a presence heere to pleade my thoughts:  
But I beseech your Grace, that I may know  
The worst that may befall me in this case,  
If I refuse to wed Demetrius.  
The. Either to dye the death, or to abjure  
For euer the society of men.  
Therefore faire Hermia question your desires,
Know of your youth, examine well your blood,  
Whether (if you yield not to your fathers choice)  
You can endure the iurerie of a Nunne,  
For aye to be in shady Cloister mew'd, [80]  
To lie a barren sister all your life,  
Chanting faint hymnes to the cold fruitlesse Moone,  
Thrice blessed they that master so  
their blood,  
To vndergo such maiden pilgrimage,  
But earthlier happie is the Rose distil'd,  
Growes, liues, and dies, in single blessednesse.

Her. So will I grow, so liue, so die my Lord,  
Ere I will yeeld my virgin Patent vp  
Vnto his Lordship, whose unwished yoake, [90]  
My soule consents not to giue soueraignty.

The. Take time to pause, and by the next new Moon  
The sealing day betwixt my loue and me,  
For euerlasting bond of fellowship:  
Vpon that day either prepare to dye,  
For disobedience to your fathers will,  
Or else to wed Demetrius as hee would,  
Or on Dianae Altar to protest  
For age, austerity, and single life.

Dem. Relent sweet Hermia, and Lysander, yeelde [100]  
Thy crazed title to my certaine right.

Lys. You haue her fathers loue, Demetrius:  
Let me haue Hermiae: do you marry him.

Egeus. Scornfull Lysander, true, he hath my Loue;  
And what is mine, my loue shall render him.  
And she is mine, and all my right of her,  
I do estate vnto Demetrius.

Lys. I am my Lord, as well deriu'd as he,  
As well possest: my loue is more then his:  
My fortunes euery way as fairely ranck'd [110]  
(If not with vantage) as Demetrius:  
And (which is more then all these boasts can be)  
I am belou'd of beauteous Hermia.  
Why should not I then prosecute my right?  
Demetrius, Ile auouch it to his head,  
Made loue to Nedars daughter, Helena,  
And won her soule: and she (sweet Ladie) dotes,  
Deuoutly dotes, dotes in Idolatry,  
Vpon this spotted and inconstant man.

The. I must confesse, that I haue heard so much, [120]  
And with Demetrius thought to haue spoke thereof:  
But being ouer-full of selfe-affaires,  
My minde did lose it. But Demetrius come,  
And come Egeus, you shall go with me,  
I haue some priuate schooling for you both.  
For you faire Hermia, looke you arme your selfe,  
To fit your fancies to your Fathers will;  
Or else the Law of Athens yeelds you vp  
(Which by no meanes we may extenuate)  
To death, or to a vow of single life. [130]  
Come my Hippolita, what cheare my loue?  
Demetrius and Egeus go along:  
I must imploy you in some businesse  
Against our nuptiall, and conferre with you  
Of something, neerely that concerns your selues.

Ege. With dutie and desire we follow you. Exeunt

< Moderating tension >
Danger and threatening are important devices to show conflict while creating tension. However, fatal danger or serious threats can reduce the comic effect in comedy. People can enjoy comedy when they know somebody is not seriously hurt or dead. Therefore moderating the level of danger is crucial to maintain the interest of the audience. Although Theseus offers Hermia three options, such as marriage, becoming a nun, and death, Hermia clearly expresses her opinion to become a nun, not dying. Threatening with death is too extreme in comedy so that becoming a nun is a moderate option to create proper tension in comedy.

< Releasing tension >
After the blame from Egeus and Demetrius, Lysander’s honor is disgraced. This is the first line of Lysander after the serious talking about Hermia’s dilemma. Lysander makes fun of both Demetrius and Egeus. As he makes the joke, the audience’s attention is refreshed and directed toward Lysander. By saying something unexpected in a sarcastic line, the laughter is created and his humorous characteristic is shown. It also gives relief from the tense conversation above.
Manet Lysander and Hermia.

Lys. How now my love? Why is your cheek so pale?
How chance the Roses there do fade so fast?

Her. Belike for want of rain, which I could well betee them, from the tempest of mine eyes.

Lys. For ought that ever I could read,
Could ever hear by tale or historie,
The course of true love neuer did run smooth,
But either it was different in blood.

Her. O crosse! too high to be enthral'd to love.
Lys. Or else misgrafted, in respect of yeares.

Her. O hell! to choose love by another's eyes.
Lys. Or if there were a sympathy in choice,
Warre, death, or sickness, did lay siege to it;
Making it momentarie, as a sound:
Swift as a shadow, short as any dream,
That (in a spleene) unfolds both heaven and earth;
And ere a man hath power to say, behold,
The lawes of darkness do devour it vp,
So quicke bright things come to confusion.

Her. If then true Louers have beene euer crost,
It stands as an edict in destinie:

Then let vs teach our triall patience,
Because it is a customarie crosse,
As due to love, as thoughts, and dreams, and sighes,
Wishes and tears; poor Fancies followers.

Lys. A good perswasion; therefore hear me Hermia,
I haue a Widdow Aunt, a dowager,
Of great revenue, and she hath no childe,
From Athens is her house remou'd seuen leagues,
And she respects me, as her onely sonne:

There gentle Hermia, may I marrie thee,
And to that place, the sharpe Athenian Law
Cannot pursue us. If thou lou'st me, then
Steale forth thy fathers house to morrow night:

(Where I did meete thee once with Helena,
To do observance for a morn of May)
There will I stay for thee.

Her. My good Lysander,
I swear to thee, by Cupids strongest bow,
By his best arrow with the golden head,
By the simplicitie of Venus Doues,
By that which knitteth soules, and provers loue,
And by that fire which burn'd the Carthage Queene,
When the false Troyan vnder saile was seene,
By all the vows that ever men haue broke,
(In number more then ever women spoke)
In that same place thou hast appointed me,
To morrow truly will I meete with thee.

Lys. Keep promise love: looke here comes Helena.

Enter Helena.
Her. God speede faire Helena, whither away?
Hel. Cal you me faire? that faire againe vsay,
Demetrius loues you faire: O happie faire!
Your eyes are loadstarres, and your tongues sweete ayre
More tuneable then Larke to shepheards care,
When wheate is greene, when hauthorne buds apare,
Sickness is catching: O were fauor so,
Your words I catch, faire Hermia ere I go,
My care should catch your voice, my eye, your eye,
My tongue should catch your tongues sweete melodie,
Were the world mine, Demetrius being bated,
The rest Ile giue to be to you translated.
O teach me how you looke, and with what art
you sway the motion of Demetrius hart.

Her. I frowne vpon him, yet he loues me still.
Hel. O that your frownes would teach my smiles
such skil.
Her. I giue him curses, yet he giues me loue.
Hel. O that my prayers could such affection mooe.
Her. The more I hate, the more he followes me.
Hel. The more I loue, the more he hateth me.
Her. His folly Helena is none of mine.
Hel. None but your beauty, wold that fault wer mine

Her. Take comfort: he no more shall see my face,
Lysander and my selfe will flie this place.
Before the time I did Lysander see,
Seem'd Athens like a Paradise to mee.
O then, what graces in my Loue do dwell,
That he hath turn'd a heauen into hell.
Lys. Helen, to you our mindes we will vnfold,
To morrow night, when Phoebe doth behold
Her siluer visage, in the watry glasse,
Decking with liquid pearle, the bladed grasse
(A time that Louers flights doth still conceale)
Through Athens gates, haue we deuis' d to steale.
Her. And in the wood, where often you and I,
Vpon faint Primrose beds, were wont to lye,
Emptying our bosomes, of their counsell sweld:
There my Lysander, and my selfe shall meete.
And thence from Athens turne away our eyes
To seeke new friends and strange companions,
Farwell sweet play-fellow, pray thou for us,
And good lucke grant thee thy Demetrius.
Keepe word Lysander we must starue our sight,
From louers foode, till morrow deepe midnight.

Exit Hermia.

Lys. I will my Hermia. Helena adieu,
As you on him, Demetrius dotes on you.

Hel. How happy some, ore othersome can be?
Through Athens I am thought as faire as she.
But what of that? Demetrius thinkes not so:
He will not know, what all, but he doth know,
And as hee erres, doting on Hermias eyes;
So I, admiring of his qualities:
Things base and vilde, holding no quantity,
Loue can transpose to forme and dignity,
Loue looks not with the eyes, but with the minde,
And therefore is wing’d Cupid painted blinde.
Nor hath loues minde of any judgement taste:
Wings and no eyes, figure, vnheedy haste.
And therefore is Loue said to be a childe,
Because in choise he is often beguil'd,
As waggish boyes in game themeslues forsweare;
So the boy Loue is perjur'd euery where.
For ere Demetrius lookt on Hermias eyne,
He hail'd downe oaths that he was onely mine.
And when this Haile some heat from Hermia felt,
So he dissolu'd, and showres of oathes did melt,
I will goe tell him of faire Hermias flight: [260]
Then to the wood will he, to morrow night
Pursue her; and for his intelligence,
If I haue thankes, it is a deere expence:
But heerein meane I to enrich my paine,
To haue his sight thither, and backe againe. Exit.

[A Midsummer Night's Dream (Folio) 1.2]

Enter Quince the Carpenter, Snug the Joyner, Bottome the Weaver, Flute the bellowes-mender, Snout the Tinker, and Starueling the Taylor.

Quin. Is all our company heere?
Bot. You were best to call them generally, man by man according to the scrip.
Qui. Here is the scrowle of euery mans name, which is thought fit through all Athens, to play in our Enterlude before the Duke and the Dutches, on his wedding day at night.
Bot. First, good Peter Quince, say what the play treats on: then read the names of the Actors: and so grow on to a point.
Quin. Marry our play is the most lamentable Comedy, and most cruell death of Pyramus and Thisbie. [280]
Bot. A very good peece of worke I assure you, and a merry. Now good Peter Quince, call forth your Actors by the scrowle. Masters spread your selues.
Quince. Answere as I call you. Nick Bottome the Weaver.
Bottome. Ready; name what part I am for, and proceed.
Quince. You Nicke Bottome are set downe for Pyramus.
Bot. What is Pyramus, a louer, or a tyrant? [290]
Quin. A Louer that kills himselfe most gallantly for loue.
Bot. That will aske some teares in the true performing of it: if I do it, let the audience looke to their eies: I will moue stormes; I will condole in some measure.

To the rest yet, my chiefe humour is for a tyrant. I could play Ercles rarely, or a part to teare a Cat in, to make all split the raging Rocks; and shiuering shocks shall break the locks of prison gates, and Phibbvs carre shall shine from farre, and make and marre the foolish Fates. This [300]
was lofty. Now name the rest of the Players. This is *Ercles* vaine, a tyrants vaine: a Louer is more condu-
ing.

*Quin.* Francis Flute the Bellowes-mender.

*Flu.* Heere Peter Quince.

*Quin.* You must take Thisbie on you.

*Flut.* What is Thisbie, a wandring Knight?

*Quin.* It is the Lady that *Pyramus* must loue.

*Flut.* Nay faith, let not mee play a woman, I haue a beard comming.

*Quin.* That's all one, you shall play it in a Maske, and you may speake as small as you will.

*Bot.* And I may hide my face, let me play Thisbie too: Ile speake in a monstrovs little voyce; *Thisne*, *Thisne*, ah *Pyramus* my Louer deare, thy *Thisbie* deare, and Lady deare.

*Quin.* No no, you must play Pyramus, and Flute, you *Thisby*.

*Bot.* Well, proceed.

*Quin.* Robin Starueling the Taylor. [320]

*Staru.* Heere Peter Quince.

*Quin.* Robin Starueling, you must play *Thisbies* mother?

*Snowt.* Heere Peter Quince.

*Quin.* You, *Pyramus* father; my self, *Thisbies* father; Snugge the Ioyner, you the Lyons part: and I hope there is a play fitted.

*Snug.* Haue you the Lions part written? pray you if be, giue it me, for I am slow of studie. [330]

*Quin.* You can doe it extemporie, for it is nothing but roaring.

*Bot.* Let mee play the Lyon too, I will roare that I will doe any mans heart good to heare me. I will roare, that I will make the Duke say, Let him roare againe, let him roare againe.

*Quin.* If you should do it too terribly, you would fright the Dutchesse and the Ladies, that they would shrike, and that were enough to hang vs all.

*All.* That would hang vs every mothers sonne. [340]

*Botome.* I graunt you friends, if that you should fright the Ladies out of their Wittes, they would haue no more discretion but to hang us: but I will ag- grauate my voyce so, that I will roare you as gently as any sucking Doue; I will roare and 'twere any Nighting-
gale.

*Quin.* You can play no part but *Piramus*, for *Pira-

is a sweet-fac’d man, a proper man as one shall see in a summers day; a most louely Gentleman-like man, ther-
foye you must needs play *Pyramus*. [350]

*Bot.* Well, I will vndertake it. What beard were I best to play it in?

*Quin.* Why, what you will.

*Bot.* I will discharge it, in either your straw-colour beard, your orange tawnie beard, your purple in graine beard, or your French-crowne colour’d beard, your per-
fect yellow.
Quin. Some of your French Crownes haue no haire at all, and then you will play bare-fa'd. But masters here are your parts, and I am to intreat you, request you, and desire you, to con them by too morrow night: and meet me in the palace wood, a mile without the Towne, by Moone-light, there we will rehearse: for if we meete in the Citie, we shalbe dog'd with company, and our deuises knowne. In the meane time, I wil draw a bil of properties, such as our play wants. I pray you faile me not.

Bottom. We will meeete, and there we may rehearse more obscenely and couragiously. Take paines, be perfect, adieu.

Quin. At the Dukes oake we meeete. [370]

Bot. Enough, hold or cut bow-strings. Exeunt

[A Midsummer Night's Dream (Folio) 2.1]

Actus Secundus.

Enter a Fairie at one dore, and Robin good-fellow at another.

Rob. How now spirit, whether wander you?

Fai. Ouer hil, ouer dale, through bush, through brier, Ouer parke, ouer pale, through flood, through fire, I do wander euerie where, swifter then y Moons sphere; And I serue the Fairy Queene, to dew her orbs vpon the The Cowslips tall, her pensioners bee, In their gold coats, spots you see, Those be Rabies, Fairie fauors, In those freckles, liue their sauors, I must go seeke some dew drops heere, And hang a pearl e in euery cowslips eare.

Farewell thou Lob of spirits, Ile be gon, Our Queene and all her Elues come heere anon.

Rob. The King doth keepe his Reuels here to night, Take heed the Queene come not within his sight, For Oberon is passing fell and wrath, Because that she, as her attendant, hath A louely boy stolne from an Indian King, She neuer had so sweet a changeling, And iealous Oberon would haue the childe Knight of his traine, to trace the Forrests wilde. But she (perforce) with-holds the loued boy, Crownes him with flowers, and makes him all her ioy. And now they neuer meeete in groue, or greene, By fountaine cleere, or spangled star-light sheene, But they do square, that all their Elues for feare Crepe into Acorne cups and hide them there.

Fai. Either I mistake your shape and making quite, Or else you are that shrew'd and knauish spirit Cal'd Robin Good-fellow. Are you not hee, That frights the maidens of the Villagree, Skim milke, and sometimes labour in the querne, And bootlesse make the breathlesse huswife cherne, And sometime make the drinke to beare no barme, Mislead night-wanderers, laughing at their harme, Those that Hobgoblin call you, and sweet Pucke, You do their worke, and they shall hauve good lucke.
Are not you he?

Rob. Thou speakest aright;

I am that merrie wanderer of the night:

I jest to Oberon, and make him smile,

When I a fat and beane-fed horse beguile,

Neighing in likenesse of a silly foale,

And sometime lurke I in a Gossips bole,

In very likenesse of a roasted crab:

And when she drinks, against her lips I bob,

And on her withered dewlop poure the Ale.

The wisest Aunt telling the saddest tale,

Sometime for three-foot stoole, mistaketh me,

Then slip I from her bum, downeトップes she,

And the whole quire hold their hips, and loffe,

And waxen in their mirth, and neeze, and sweare,

A merrier houre vvas neuer wasted there.

But roome Fairy, here comes Oberon.

Fair. And here my Mistris: Would that he were gone.

Enter the King of Fairies at one doore with his traine,

and the Queene at another with hers.

Oh. Ill met by Moone-light.

Proud Tytania.

Qu. What, iealovs Oberon? Fairy skip hence.

I haue forsworne his bed and companie.

Oh. Tarrie rash Wanton; am not I thy Lord?

Qu. Then I must be thy Lady: but I know

When thou vvest stolne away from Fairy Land,

And in the shape of Corin, sate all day,

Playing on pipes of Corne, and versing louse

To amorovs Phillida. Why art thou heere

Come from the farthest steepe of India?

But that forsooth the bouncing Amazon

Your buskin’d Mistresse, and your Warrior loue,

To Thesevs must be Wedded; and you come,

To giue their bed ioy and prosperitie.

Ob. How canst thou thus for shame Tytania,

Glance at my credite, vvit Hippolita? Knowing I know thy loue to Theseus?

Didst thou not leade him through the glimmering night From Peregencia, whom he rauished?

And make him vwith faire Eagles breake his faith

With Ariadne, and Antiopa?

Que. These are the forgeries of jealousie,

And neuer since the middle Summers spring

Met vve on hil, in dale, forrest, or mead,

By paued fountaine, or by rushie brooke,

Or in the beached margent of the sea,

To dance our ringlets to the whistling Windes,

But vwith thy braules thou hast disturb’d our sport.

Therefore the Windes, piping to vs in vaine,

As in reuenge, haue suck’d vp from the sea

Contagiovs fogges: Which falling in the Land,

Hath euerie petty Riuer made so proud,
That they have ouer-borne their Continents.
The Oxe hath therefore stretch'd his yoake in vaine,
The Ploughman lost his sweat, and the greene Corne
Hath rotted, ere his youth attain'd a beard: [470]
The Ploughman lost his sweat, and the greene Corne
Hath rotted, ere his youth attain'd a beard:  

The fold stands empty in the drowned field,
And Crowes are fatted vvith the murrion flocke,
The nine mens Morris is fill'd vp with mud,
And the queint Mazes in the wanton greene,
For lacke of tread are vndistinguishable.
The humane mortals want their winter heere,
No night is now with hymne or caroll blest;
Therefore the Moone (the gumneresse of floods)
Pale in her anger, washes all the aire;
That Rheumaticke diseases doe abound. [480]

And through this distemperature, we see
The seasons alter; hoared headed frosts
Fall in the fresh lap of the crimson Rose,
And on old Hyems chinne and Ice crowne,
An odorous Chaplet of sweet Sommer buds
Is as in mockry set. The Spring, the Sommer,
The childing Autumne, angry Winter change
Their wonted Lieries, and the mazed world,
By their increase, now knowes not which is which;
And this same progeny of euills,
Comes from our debate, from our dissention,
We are their parents and originall.

Ober. Do you amend it then, it lies in you,
Why should Titania crosse her Oberon?
I do but beg a little changeling boy,
To be my Henchman.

Qu. Set your heart at rest,
The Fairy land buyes not the childe of me,
His mother was a Votresse of my Order,
And in the spiced Indian aire, by night  [500]
Full often hath she gossip by my side,
And sat with me on Neptunes yellow sands,
Marking th'embarked traders on the flood,
When we haue laught to see the sailes conceiue,
And grow big bellied with the wanton winde:
Which she with pretty and with swimming gate,
Following (her wombe then rich with my yong squire)
Would imitate, and saile vpon the Land,
To fetch me trifles, and returne againe,
As from a voyage, rich with merchandize.  [510]
But she being mortall, of that boy did die,
And for her sake I doe reare vp her boy,
And for her sake I will not part with him.

Oh. How long within this wood intend you stay?
Qu. Perchance till after Thesevs wedding day.
If you will patiently dance in our Round,
And see our Moone-light reuels, goe with us;
If not, shun me and I will spare your haunts.
Oh. Giue me that boy, and I will goe with thee.
Qu. Not for thy Fairy Kynarde. Fairies away: [520]
We shall chide downe right, if I longer stay.  Exeunt.
Oh. Wel, go thy way: thou shalt not from this groue,
Till I torment thee for this injury.

My gentle Pucke come hither; thou remembrest
Since once I sat vpon a promontory,
And heard a Meare-maide on a Dolphins backe,
Vittering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certaine starres shot madly from their Spheares,
To heare the Sea-maides musicke. [530]

_Puck._ I remember.

_Ob._ That very time I say (but thou couldst not)
Flying betwixte the cold Moone and the earth,
_Cupid_ all arm’d; a certaine aime he tooke
At a faire Vestall, throned by the West,
And loo’d his loue-shaft smartly from his bow,
As it should pierce a hundred thousand hearts,
But I might see young _Cupid’s_ fiery shaft
Quench’t in the chaste beames of the watry Moone;
And the imperiall Votresse passed on, [540]
In maiden meditation, fancy free.
Yet markt I where the bolt of _Cupid_ fell.
It fell vpon a little westerne flower;
Before, milke-white; now purple with loues wound,
And maidens call it, Loue in idlenesse.
Fetch me that flower; the heare I shew’d thee once,
The iuyce of it, on sleeping eye-lids laid,
Will make or man or woman madly dote
Vpon the next liue creature that it sees.
Fetch me this hearebe, and be thou heere againe, [550]
Ere the _Leviathan_ can swim a league.

_Puck._ He put a girdle about the earth, in forty minutes.

__Ober._ Having once this iuyce,
Ile watch _Titania_, when she is asleepe,
And drop the liquor of it in her eyes:
The next thing when she waking lookes vpon,
(Be it on Lyon, Beare, or Wolfe, or Bull,
On medling Monkey, or on busie Ape)
Shee shall pursue it, with the soule of loue. [560]
And ere I take this charme off from her sight,
(As I can take it with another hearebe)
Ile make her render vp her Page to me.
But who comes heere? I am invisibell,
And I will ouer-heare their conference.

_Enter Demetrius, Helena following him._

_Deme._ I loue thee not, therefore pursue me not,
Where is _Lysander_, and faire _Hermia_?
The one Ile stay, the other stayeth me.
Thou toldst me they were stolne into this wood; [570]
And heere am I, and wood within this wood,
Because I cannot meet my _Hermia_.
Hence, get thee gone, and follow me no more.

_Hel._ You draw me, you hard-hearted Adamant,
But yet you draw not Iron, for my heart
Is true as steele. Leaue you your power to draw,
And I shall have no power to follow you.

_Deme._ Do I entice you? do I speake you faire?
Or rather doe I not in plainest truth,
Tell you I doe not, nor I cannot loue you? [580]

_Hel._ And euen for that doe I loue thee the more;
I am your spaniell, and _Demetrius_,
The more you beat me, I will fawne on you.
Use me but as your spaniell; spurne me, strike me,
Neglect me, lose me; onely giue me leaue
(Vnworthy as I am) to follow you.
What worser place can I beg in your loue,
(And yet a place of high respect with me)
Then to be used as you doe your dogge.

Dem. tempt not too much the hatred of my spirit, [590]
For I am sicke when I do looke on thee.

Hel. And I am sicke when I looke not on you.

Dem. You doe impeach your modesty too much,
To leaue the Citty, and commit your selfe
Into the hands of one that loues you not,
To trust the opportunity of night,
And the ill counsell of a desert place,
With the rich worth of your virginity.

Hel. Your vertue is my priuiledge: for that
It is not night when I doe see your face. [600]
Therefore I thinke I am not in the night,
Nor doth this wood lacke worlds of company,
For you in my respect are all the world.
Then how can it be said I am alone,
When all the world is here to looke on me?

Dem. He run from thee, and hide me in the brakes,
And leaue thee to the mercy of wilde beasts.

Hel. The wildest hath not such a heart as you;
Runne when you will, the story shall be chang'd:
Apollo flies and Daphne holds the chase; [610]
The Doue pursues the Griffin, the milde Hinde
Makes speed to catch the Tyger. Bootlesse speede,
When cowardise pursues, and valour flies.

Demet. I will not stay thy questions, let me go;
Or if thou follow me, doe not beleue,
But I shall doe thee mischiefe in the wood.

Hel. I, in the Temple, in the Towne, and Field
You doe me mischiefe. Fye Demetrius,
Your wrongs doe set a scandall on my sexe:
We cannot fight for loue, as men may doe;
We should be woo'd, and were no made to wooe.
I follow thee, and make a heauen of hell,
To die vpon the hand I loue so well. Exit.

Ob. Fare thee well Nymph, ere he do leave this groue,
Thou shalt flie him, and he shall seeke thy loue.
Hast thou the flower there? Welcome wanderer.

Enter Pucke.

Puck. I there it is.

Ob. I pray thee giue it me.

I know a banke where the wilde time blowes, [630]
Where Oxslips and the nodding Violet growes,
Quite over-cannoped with luscious woodbine,
With sweet muske roses, and with Eglantine;
There sleepees Titania, sometime of the night,
Lul'd in these flowers, with dances and delight:
And there the snake throws her enamme'd skinne,
Weed wide enough to rap a Fairy in.
And with the iuyce of this Ile streake her eyes,
And make her full of hatefull fantasies.
Take thou some of it, and seek through this groue; [640]
A sweet Athenian Lady is in love
With a disdainful youth: anoint his eyes,
But do it when the next thing he espies,
May be the Lady. Thou shalt know the man,
By the Athenian garments he hath on.
Effect it with some care, that he may prove
More fond on her, than she upon her love;
And look thou meet me ere the first Cock crow.
Pu. Fear not my Lord, your servant shall do so. Exit.

[A Midsummer Night's Dream (Folio) 2.2]

Enter Queen of Fairies, with her train.

Queen. Come, now a Roundell, and a Fairy song;
Then for the third part of a minute hence,
Some to kill Cankers in the musk rose buds,
Some war with Remorse, for their leathern wings,
To make my small Elves coats, and some keep back
The clamorous Owl that nightly hoots and wonders
At our quaint spirits: Sing me now asleep,
Then to your offices, and let me rest.

Fairies Sing.

You spotted Snakes with double tongue.  [660]
Thorny Hedgehogs be not seen,
Newts and blind worms do no wrong.
Come not near our Fairy Queen.
Philomel with melody,
Sing in your sweet Lullaby.
Lulla, lulla, lullaby, lulla, lulla, lullaby,
Neuer harme, nor spell, nor charm,
Come our lovely Lady nigh,
So good night with Lullaby.

2. Fairy. Weaving Spiders come not here,  [670]
Hence you long leg'd Spinners, hence;
Beetles black approach not near;
Worme nor Snale do no offence.
Philomel with melody, &c.

1. Fairy. Hence away, now all is well;
One aloofe, stand Centinell. Shee sleepees.

Enter Oberon.
Ober. What thou seest when thou dost wake,
Doe it for thy true love take:
Love and languish for his sake.  [680]
Be it Ounce, or Catte, or Beare,
Pard, or Boar with bristled hair,
In thy eye that shall appear,
When thou wak'st, it is thy deare,
ake when some vile thing is near.

Enter Lisander and Hermia.

Lis. Faire love, you faint with wandering in ~y woods,
And to speake troth I haue forgot our way:
We'll rest vs Hermia, if you thinke it good,
And tarry for the comfort of the day.  [690]
Her. Be it so Lysander; finde you out a bed,
For I vpon this banke will rest my head.
**Lys.** One turfe shall serue as pillow for vs both, 
One heart, one bed, two bosomes, and one troth.

**Her.** Nay good Lysander, for my sake my deere 
Lie further off yet, doe not lie so neere.

**Lys.** O take the sence sweet, of my innocence,
Loue takes the meaning, in loues conference,
I meane that my heart vnto yours is knit, 
So that but one heart can you make of it.  [700]

Two bosomes interchanged with an oath, 
So then two bosomes, and a single troth. 
Then by your side, no bed-roome me deny,  
For lying so, Hermia, I doe not lye.

**Her.** Lysander riddles very prettily; 
Now much beshrew my manners and my pride, 
If Hermia meant to say, Lysander lied. 
But gentle friend, for loue and courtesie 
Lie further off, in humane modesty, 
Such separation, as may well be said,  [710] 
Becomes a vertuouvs batchelour, and a maide, 
So farre be distant, and good night sweet friend; 
Thy loue nere alter, till thy sweet life end. 
**Lys.** Amen, amen, to that faire prayer, say I, 
And then end life, when I end loyalty: 
Heere is my bed, sleepe giue thee all his rest. 
**Her.** With halfe that wish, the wishers eyes be prest.

Enter Pucke.  They sleepe.

*Puck.* Through the Forest haue I gone, 
But Athenian finde I none,  [720] 
One whose eyes I might approue 
This flowers force in stirring loue. 
Night and silence: who is heere? 
Weedes of Athens he doth weare:
**This is he (my master said)** 
Despised the Athenian maide: 
And heere the maiden sleeping sound, 
On the danke and durty ground. 
Pretty soule, she durst not lye 
Neere this lacke-loue, this kill-curtesie.  [730] 
Churle, vpon thy eyes I throw 
All the power this charm doth owe: 
When thou wak’st, let loue forbid 
Sleepe his seate on thy eye-lid. 
So awake when I am gone: 
For I must now to Oberon..  
Exit. 

Enter Demetrius and Helena running. 
**Hel.** Stay, though thou kill me, sweete Demetrius. 
**De.** I charge thee hence, and do not haunt me thus.  
**Hel.** O wilt thou darkling leaue me? do not so.  [740] 
**De.** Stay on thy perill, I alone will goe. 
Exit Demetrias.

**Hel.** O I am out of breath, in this fond chace, 
The more my prayer, the lesser is my grace, 
Happy is Hermia, wheresoere she lies;
For she hath blessed and attractuie eyes. 
How came her eyes so bright? Not with salt teares. 
If so, my eyes are oftner washt then hers. 
No, no, I am as vgly as a Beare;
For beasts that meete me, runne away for feare,
Therefore no manuaile, though Demetrius
Doe as a monster, fli my presence thus.
What wicked and dissembling glasse of mine,
Made me compare with Hermias sphery eyne?

But who is here? Lysander on the ground;
Deade or asleepe? I see no bloud, no wound,
Lysander, if you liue, good sir awake.

Lys. And run through fire I will for thy sweet sake.

Transparent Helena, nature her shewes art,
That through thy bosome makes me see thy heart.

Where is Demetrius? oh how fit a word
Is that vile name, to perish on my sword!

Hel. Do not say so Lysander, say not so:
What though he loue your Hermia? Lord, what though?
Yet Hermia still loues you; then be content.
Lys. Content with Hermia? No, I do repent
The tedious minutes I with her haue spent.
Not Hermia, but Helena now I loue;
Who will not change a Rauen for a Doue?
The will of man is by his reason swa'y'd:
And reason saies you are the worthier Maide.
Things growing are not ripe vntill their season;
So I being yong, till now ripe not to reason,
And touching now the point of humane skill,
Reason becomes the Marshall to my will,
And leades me to your eyes, where I orelooke
Loues stories, written in Loues richest booke.

Hel. Wherefore was I to this keene mockery borne?
When at your hands did I deserue this scorne?
Ist not enough, ist not enough, yong man,
That I did neuer, no nor neuer can,
Deserue a sweete looke from Demetrius eye,
But you must flout my insufficiency?
Good troth you do me wrong (good-sooth you do)
In such disdainfull manner, me to wooe.
But fare you well; perforce I must confesse,
I thought you Lord of more true gentlenesse.
Oh, that a Lady of one man refus'd,
Should of another therefore be abus'd. Exit.
Lys. She sees not Hermia: Hermia sleepe thou there,
And neuer maist thou come Lysander neere;
For as a surfeit of the sweetest things
The deepest loathing to the stomacke brings:
Or as the heresies that men do leaue,
Are hated most of those that did deceiue:
So thou, my surfeit, and my heresie,
Of all be hated; but the most of me;
And all my powers addresse your loue and might,
To honour Helen, and to be her Knight. Exit.

Hel. Helpe me Lysander, helpe me; do thy best
To plucke this crawling serpent from my brest.

Aye me, for pitty; what a dreame was here?
Lysander looke, how I do quake with feare:
Me-thought a serpent eate my heart away,
And yet sat smiling at his cruel prey.
Lysander, what remou'd? Lysander, Lord,

< Calling attention >

The audience’s expectation on the magic juice is satisfied so that the laughter can be created.

And Lysander’s sudden declaration of love toward Helena can also create laughter, because Lysander was deeply in love with Hermia. Lysander’s drastic transformation into a different person strongly attracts the audience’s attention and interest to see how this story develops.

Those double colored laughter can redirect the audience’s attention from the previous story between Hermia and Lysander to the new story between Helena and Lysander.

Her. Help me Lysander, help me; do thy best

As Lysander falls in love with Helena all of a sudden, all attention is directed to Lysander and Helena so that Hermia’s safety is forgotten with laughter. Through this speech, the dangerous and desperate situation of Hermia left alone in the forest is emphasized and creates powerful tension.
What, out of hearing, gone? No sound, no word?
Alacke where are you? speake and if you heare:
Speake of all loues; I sound almost with feare.
No, then I well perceiue you are not nye, [810]
Either death or you ile finde immediately. Exit.

[A Midsummer Night's Dream (Folio) 3.1]

Actus Tertius.

Enter the Clowmes.

Bot. Are we all met?
Quin. Pat, pat, and here's a maruailovs conuenient
place for our rehearsall. This greene plot shall be our
stage, this hauthorne brake our tyring house, and we will
do it in action, as we will do it before the Duke.
Bot. Peter quince?
Peter. What saist thou, bully Bottome? [820]
Bot. There are things in this Comedy of Piramus and
Thisby, that will neuer please. First, Piramus must draw a
sword to kill himselfe; which the Ladies cannot abide.
How answere you that?
Snout. Berlaken, a parlovs feare.
Star. I beleeue we must leaue the killing out, when
all is done.
Bot. Not a whit, I haue a deuice to make all well.
Write me a Prologue, and let the Prologue seeme to say,
we will do no harme with our swords, and that Pyramus
is not kill'd indeede: and for the more better assurance,
tell them, that I Piramus am not Piramus, but Bottome the
Weauer; this will put them out of feare.
Quin. Well, we will haue such a Prologue, and it shall
be written in eight and sixe.
Bot. No, make it two more, let it be written in eight
and eight.
Snout. Will not the Ladies be afeard of the Lyon?
Star. I feare it, I promise you.
Bot. Masters, you ought to consider with your selues, to [840]
bring in (God shield us) a Lyon among Ladies, is a most
dreadfull thing. For there is not a more fearefull wilde
foule then your Lyon liuing: and wee ought to looke
to it.
Snout. Therefore another Prologue must tell he is not
a Lyon.
Bot. Nay, you must name his name, and halfe his face
must be scene through the Lyons necke, and he himselfe
must speake through, saying thus, or to the same defect;
Ladies, or faire Ladies, I would wish you, or I would [850]
request you, or I would entreat you, not to feare, not to
tremble: my life for yours. If you thinke I come hither
as a Lyon, it were pitty of my life. No, I am no such
thing, I am a man as other men are; and there indeed let
him name his name, and tell him plainly hee is Snug the
ioyner.
Quin. Well, it shall be so; but there is two hard

<Feeling comfortable>

As soon as clowns present a problem, the solution
follows. But the solution is too simple and absurd to
apply into theatre. Clowns are ignorant and
inexperienced of theatre so that they break dramatic
illusion without any intention. In other words, the
audience’s expectation for a good solution or idea is
defeated, through which the laughter is caused. The
problem makes the problem worse. And at the same
time it causes another expectation to see the result of
indiscreet decisions. This prepares the laughter later.

Clowns’ ignorant characteristics also help the
audience to defense and have support for clowns at the
end, when the nobles accuse clowns of their show. It
is exposed that the clowns are doing their best and
don’t mean anyone harm. Their naïve mistakes caused
by their ignorance make the audience feel generous
toward the clowns.
things, that is, to bring the Moone-light into a cham-
ber: for you know Piramus and Thisby meete by Moone-
light. [860]

Sn. Doth the Moone shine that night wee play our
play?

Bot. A Calender, a Calender, looke in the Almanack,
finde out Moone-shine, finde out Moone-shine.

Enter Pucke.

Quin. Yes, it doth shine that night.

Bot. Why then may you leaue a casement of the great
chamber window (where we play) open, and the Moone
may shine in at the casement.

Quin. I, or else one must come in with a bush of thorns
and a lanthorne, and say he comes to disfigure, or to pre-
sent the person of Moone-shine. Then there is another
thing, we must haue a wall in the great Chamber; for Pi-
ramus and Thisby (saies the story) did talke through the
chink of a wall.

Sn. You can neuer bring in a wall. What say you
Bottome?

Bot. Some man or other must present wall, and let
him haue some Plaster, or some Lome, or some rough
cast about him, to signifie wall; or let him hold his fin-
gers thus; and through that cranny shall Piramus and
Thisby whisper.

Quin. If that may be, then all is well. Come, sit
downe euery mothers sonne, and rehearse your parts.
Piramus, you begin; when you haue spoken your speech,
enter into that Brake, and so euery one according to his
cue.

Enter Robin.

Rob. What hempen home-spuns haue we swagge-
ring here, [890]

So neere the Cradle of the Faierie Queene?
What, a Play toward? Ile be an auditor,
An Actor too perhaps, if I see cause.

Quin. Speake Piramus: Thisby stand forth.

Pir. Thisby, the flowers of odiovs sauors sweete.

Quin. Odours, odours.
Pir. Odours sauors sweete,
So hath thy breath, my dearest Thisby deare.
But harke, a voyce: stay thou but here a while,
And by and by I will to thee appeare. Exit Pir. [900]
Puck. A stranger Piramus, then ere plaide here.
This. Must I speake now?
Pet. I marry must you. For you must vnderstand he
goes but to see a noyse that he heard, and is to come a-
gaine.

Thys. Most radiant Piramus, most Lilly white of hue,
Of colour like the red rose on triumphant bryer,
Most brisky luuenall, and eke most louely lew,
As true as truest horse, that yet would neuer tyre,
Ile meete thee Piramus, at Ninnies toombe. [910]

Pet. Ninn toombe man: why, you must not speake
that yet; that you answer to Piramus: you speake all
your part at once, cues and all. Piramus enter, your cue is
past, it is neuer tyre.

Thys. O, as true as truest horse, that yet would neuer
tyre:

< Calling attention >
The exposure of clowns’ mistakes and shortages gives
laughter. While the audience sees clowns’ mistakes,
they are focused on clowns. And it makes the
audience pay little attention on Bottom.
Pir. If I were faire, Thisby I were onely thine.

Pet. O monstrous. O strange. We are hanted; pray masters, flye masters, helpe.

*The Clownes all Exit.* [920]

**Puk.** Ile follow you, Ile leade you about a Round,
Through bogge, through bush, through brake, through
Sometime a horse Ile be, sometime a hound:
A hogge, a headlesse bearre, sometime a fire,
And neigh, and barke, and grunt, and rore, and burne,
Like horse, hound, hog, bearre, fire, at euery turne. **Exit.**

**Enter Piramus with the Asse head.**

**Bot.** Why do they run away? This is a knauery of them to make me afeard. **Enter Snowt.**

**Sn.** O Bottom, thou art chang'd; What doe I see on thee?**Bot.** What do you see? You see an Asse-head of your owne, do you? **Enter Peter Quince.**

**Pet.** Blesse thee Bottom, blesse thee; thou art translated. **Exit.**

**Bot.** I see their knauery; this is to make an asse of me, to fright me if they could; but I will not stirre from this place, do what they can. I will walke vp and downe here, and I will sing that they shall heare I am not a fraid.

The Woosell cocke, so blacke of hew,
With Orenge-tawny bill.

**The Throstle, with his note so true,**
**The Wren and little quill.**

**Tyta.** What Angell wakes me from my flowry bed?

**Bot.** The Finch, the Sparrow, and the Larke,
The plainesong Cuckow gray;
Whose note full many a man doth marke,
And dares not answere, nay. [950]
For indeede, who would set his wit to so foolish a bird?
Who would give a bird the lye, though he cry Cuckow, neuer so?

**Tyta.** I pray thee gentle mortall, sing againe,
Mine eare is much enamored of thy note;
On the first view to say, to sweare I loue thee.
So is mine eye enthralled to thy shape.
And thy faire vertues force (perforce) doth moue me.

**Bot.** Me-thinkes mistresse, you should have little reason for that: and yet to say the truth, reason and loue keepe little company together, now-adayes.
The more the pittie, that some honest neighbours will not make them friends. Nay, I can gleeke vpon occasion.

**Tyta.** Thou art as wise, as thou art beautifull.

**Bot.** Not so neither: but if I had wit enough to get out of this wood, I haue enough to serve mine owne turne.

**Tyta.** Out of this wood, do not desire to goo,
Thou shalt remaine here, whether thou wilt or no. [970]
I am a spirit of no common rate:
The Summer still doth tend vpon my state,
And I doe loue thee; therefore goo with me,
Ile giue thee Fairies to attend on thee;
And they shall fetch thee Jewels from the deepe,
And sing, while thou on pressed flowers dost sleepe:

---

*Calling attention and Provoking interest>*

Puck follows Bottom, but he doesn’t mention what he will do. While the audience’s attention is on other clowns, transformed ass-headed monstrous Bottom enters and attracts the audience’s attention by creating a big surprise and laughter. The audience is not informed about transformation magic. So this sudden technique creates new tension and interest. At the same time, friends betray Bottom as soon as he turns out as a donkey. Their unsecured friendship creates ridiculous laughter.

After this happening Bottom is left alone and the audience can expect Puck’s intention to make Bottom meet elegant Titania. It prepares the audience for upcoming happening with tension.

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*Provoking interest>*

It creates incongruous laughter to see arrogant Titania falling in love with humble Bottom. The more Titania makes compliments, the funnier, because the bigger gap between the truth and illusion of Titania, the funnier.

Besides, after the audience has been shown magic power through two young men lovers, their expectation is heightened. As Titania falls in love with Bottom, what the audience expects is fulfilled and creates big laughter.

With those pleasured laughter the audience’s interest is provoked and focused on what this new couple will do.
And I will purge thy mortall grossenesse so,
That thou shalt like an airie spirit go.

Enter Pease-blossome, Cobweb, Moth, Mustard-seede, and foure Fairies. [980]

Fai. Ready; and I, and I, and I, Where shall we go?
Tita. Be kinde and curteous to this Gentleman,
Hop in his walkes, and gambole in his eies,
Feede him with Apricocks, and Dewberries,
With purple Grapes, greene Figs, and Mulberries,
The honie-bags steale from the humble Bees,
And for night-tapers crop their waxen thighs,
And light them at the fierie-Glow-wormes eyes,
To haue my loue to bed, and to arise:
And plucke the wings from painted Butterflies, [990]
To fan the Moone-beames from his sleeping eies.
Nod to him Elues, and doe him curtesies.
1. Fai. Haile mortall, haile.

Bot. I cry your worships mercy hartily; I beseech your worships name.

Cob. Cobweb.

Bot. I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold [1000] with you.
Your name honest Gentleman?
Pease. Pease blossome.

Bot. I pray you commend mee to mistresse Squash, your mother, and to master Peascod your father. Good master Pease-blossome, I shal desire of you more acquaintance to. Your name I beseech you sir?

Mus. Mustard-seede.

Peas. Pease-blossome.

Bot. Good master Mustard seede, I know your patience well: that same cowardly gyant-like Ox beefe hath deuoured many a gentleman of your house. I promise you, your kindred hath made my eyes water ere now. I desire you more acquaintance, good Master Mustard-seede.

Tita. Come waite vpon him, lead him to my bower.
The Moone me-thinks, lookes with a watrie eie,
And when she weepes, weepe euerie little flower,
Lamenting some enforced chastitie.
Tye vp my louers tongue, bring him silently. Exit. [1020]

[A Midsummer Night's Dream (Folio) 3.2]

Enter King of Pharies, solus.

Oh. I wonder if Titania be awak't;
Then what it was that next came in her eye,
Which she must dote on, in extremitie.
Enter Pucke.
Here comes my messenger: how now mad spirit,
What night-rule now about this gaunted groue?
   Puck. My Mistres with a monster is in loue,
Neere to her close and consecrated bower,
While she was in her dull and sleeping hower, [1030]
   A crew of patches, rude Mechanicals,
That worke for bread vpon Athenian stals,
Were met together to rehearse a Play,
   Intended for great Thesevs nuptiall day:
The shallowest thick-skin of that barren sort,
Who Piramus presented, in their sport,
Forsooke his Scene, and entred in a brake,
   When I did him at this advantage take,
An Asses nose I fixed on his head.
Anon his Thisbie must be answered. [1040]
And forth my Mimmick comes: when they him spie,
As Wilde-geese, that the creeping Fowler eye,
Or russet-pated coughes, many in sort
(Rising and cawing at the guns report)
Seuer themselfes, and madly sweepe the skye:
So at his sight, away his fellows flye,
And at our stampe, here ore and ore one fals;
He murther cries, and helpe from Athens cals.
Their sense thus weake, lost with their feares thus strong,
Made senselesse things begin to do them wrong. [1050]
For briars and thornes at their apparell snatch,
Some sleeues, some hats, from yeelders all things catch,
I led them on in this distracted feare,
And left sweete Piramus translated there:
When in that moment (so it came to passe)
Tytania waked, and straightway lou'd an Asse.
   Ob. This fals out better then I could devise:
   But hast thou yet lacht the Athenians eyes,
   With the loue iuyce, as I bid thee doe?
   Rob. I tooke him sleeping (that is finisht to) [1060]
   And the Athenian woman by his side,
   That when he wak't, of force she must be eyde.

Enter Demetrius and Hermia.

   Ob. Stand close, this is the same Athenian.
   Rob. This is the woman, but not this the man.
   Dem. O why rebuke you him that loues you so?
   Lay breath so bitter on your bitter foe.
   Her. Now I but chide, but I should use thee worse.
   For thou (I feare) hast giuen me cause to curse,
   If thou hast slaine Lysander in his sleepe, [1070]
   Being oreshoos in bloud, plunge in the depe, and kill me too:
   The Sunne was not so true vnto the day,
   As he to me. Would he haue stollen away,
   From sleeping Hermia? Ile beleue as soone
   This whole earth may be bord, and that the Moone
   May through the Center creepe, and so displease
   Her brothers noonetide, with th' Antipodes.
   It cannot be but thou hast murdred him,
   So should a murtherer looke, so dead, so grim. [1080]
   Dem. So should the murderer looke, and so should I,
   Pierst through the heart with your stearme crueltie:
   Yet you the murderer looks as bright as cleare,
As yonder Venus in her glistening sphear
Her. What's this to my Lysander? where is he?
Ah good Demetrius, wilt thou giue him me?
Dem. I'de rather giue his carkasse to my hounds.
Her. Out dog, out cur, thou driu'st me past the bounds
Of maidens patience. Hast thou slaine him then?
Henceforth be neuer numbred among men. [1090]
Oh, once tell true, euen for my sake,
Durst thou a lookt vpun him, being awake?
And hast thou kill'd him sleeping? O braue tutch:
Could not a worme, an Adder do so much?
An Adder did it: for with doubler tongue
Then thine (thou serpent) neuer Adder stung.
Dem. You spend your passion on a mispris'd mood,
I am not guiltie of Lysanders blood:
Nor is he dead for ought that I can tell.
Her. I pray thee tell me then that he is well. [1100]
Dem. And if I could, what should I get therefore?
Her. A priuiledge, neuer to see me more;
And from thy hated presence part I: see me no more
Whether he be dead or no. Exit.
Dem. There is no following her in this fierce vaine,
Here therefore for a while I will remaine.
So sorrowes heauinesse doth heauier grow:
For debt that bankrout slip doth sorrow owe,
Which now in some slight measure it will pay,
If for his tender here I make some stay. Lie downe. [1110]
Oh. What hast thou done? Thou hast mistaken quite
And laid the loue iuyce on some true loues sight:
Of thy misprision, must perforce ensue
Some true loue turn'd, and not a false turn'd true.
Rob. Then fare ore-rules, that one man holding troth,
A million faile, confounding oath on oath.
Oh. About the wood, goo swifter then the winde,
And Helena of Athens looke thou finde.
All fancy sicke she is, and pale of cheere,
With sighes of loue, that costs the fresh bloud deare. [1120]
By some illusion see thou bring her heere,
Ile charm his eyes against she doth appeare.
Robin. I go, I go, looke how I goe,
Swifter then arrow from the Tartars bowe. Exit.
Oh. Flower of this purple die,
Hit with Cupids arcny,
Sink in apple of his eye,
When his loue he doth espie,
Let her shine as gloriously
As the Venus of the sky. [1130]
When thou wak'st if she be by,
Beg of her for remedy.

Enter Pucke.

Puck. Captaine of our Fairy band,
Helena is heere at hand,
And the youth, mistooke by me,
Pleading for a Louers fee.
Shall we their fond Pageant see?
Lord, what fooles these mortals be!
Oh. Stand aside: the noyse they make, [1140]
Will cause Demetrius to awake.
Puck. Then will two at once wooe one,
That must needs be sport alone:
And those things doe best please me,
That befall preposterously.

Enter Lysander and Helena.

Lys. Why should you think y I should wooe in scorn?
Scorne and derision neuer comes in teares:
Looke when I vow I weepe; and vowes so borne,
In their natiuity all truth appears. [1150]
How can these things in me, seeme scorne to you?
Bearing the badge of faith to proue them true.

Hel. You doe aduance your cunning more & more,
When truth kils truth, O diuelish holy fray!
These vowes are Hermias. Will you giue her ore?
Weigh oath with oath, and you will nothing weigh.
Your vowes to her, and me, (put in two scales)
Will euen weigh, and both as light as tales.
Lys. I had no iudgement, when to her I swore.
Hel. Nor none in my minde, now you giue her ore. [1160]

Lys. Demetrius loues her, and he loues not you. Awa.

Dem. O Helen, goddesse, nimph, perfect, diuine,
To what my, loue, shall I compare thine eyne!
Christall is muddy, O how ripe in show,
Thy lips, those kissing cherries, tempting grow!
That pure congealed white, high Taurvs snow,
Fan'd with the Easterne winde, turnes to a crow,
When thou holdst vp thy hand. O let me kisse
This Princesse of pure white, this seale of blisse.

Hell. O spight! O hell! I see you are all bent [1170]
To set against me, for your merriment:
If you were ciuill, and knew curtseies,
You would not doe me thus much injury.
Can you not hate me, as I know you doe,
But you must ioyne in soules to mocke me to?
If you are men, as men you are in show,
You would not use a gentle Lady so;
To vow, and sweare, and superpraise my parts,
When I am sure you hate me with your hearts.
You both are Riuals, and loue Hermia; [1180]
And now both Riuals to mocke Helena.
A trim exploit, a manly enterprize,
To coniure teares vp in a poore maids eyes,
With your derision; none of noble sort,
Would so offend a Virgin, and extort
A poore soules patience, all to make you sport.
Lysa. You are vnkind Demetrius; be not so,
For you loue Hermia; this you know I know;
And here with all good will, with all my heart,
In Hermias loue I yeeld you vp my part; [1190]
And yours of Helena, to me bequeath,
Whom I do loue, and will do to my death.
Hel. Neuer did mockers wast more idle breth.
Dem. Lysander, keep thy Hermia, I will none:
If ere I lou’d her, all that loue is gone.
My heart to her, but as guest-wise soiourn’d,
And now to Helen it is home return’d,
There to remaine.
Lys. It is not so.
De. Disparate not the faith thou dost not know, [1200]

< Calling attention >

Although there has been notice ahead that Demetrius will fall in love with Helena, Demetrius’ sudden interruption, while Lysander is criticizing Demetrious, is surprising enough. In short, it creates laughter out of surprise. It helps the audience focus on a new “third” lover.

< Provoking interest >

Although she is badly in love with Demetrius, she denies his courtship by being furious, because she doesn’t think Demetrius is serious. Helena is sure that both men are playing with her. Although Helena has been chased and complimented by Lysander and Demetrius, she thinks that they make fun of her, because, as soon as Demetris comes, he behaves and speaks almost the same lines as Lysander, especially the same rhyme.

Their ignorant status about magic power makes all misunderstand the current situation. The audience can laugh while watching three young people fooled.

Helena’s denial to both men makes a situation more complicated than before, while both men are arguing their sincere love toward her. This confusion also creates laughter and enhances the interest of the audience before the two men start big fighting.
Lest to thy peril thou abide it deare.
Looke where thy Loue comes, yonder is thy deare.

Enter Hermia.

Her. Dark night, that from the eye his function takes,
The eare more quicke of apprehension makes,
Wherein it doth impaire the seeing sense,
It paies the hearing double recompence.
Thou art not by mine eye, Lysander found,
Mine eare (I thanke it) brought me to that sound.
But why vnkindly didst thou leaue me so?

Lysan. Why should hee stay whom Loue doth presse
Her. What loue could presse Lysander from my side?
Lys. Lysanders loue (that would not let him bide)
Faire Helena; who more engilds the night,
Then all yon fierie oes, and eies of light.
Why seek'st thou me? Could not this make thee know,
The hate I bare thee, made me leaue thee so?

Her. You speake not as you thinke; it cannot be.a
Hel. Loe, she is one of this confederacy,
Now I perceiue they haue conioyn'd all three,
To fashion this false sport in spight of me.
Inurov Hermia, most vngratfull maid,
Haue you conspir'd, haue you with these contriu'd
To baite me, with this foule derision?
Is all the counsell that we two haue shar'd,
The sisters vowes, the houres that we haue spent,
When wee haue chid the hasty footed time,
For parting us; O, is all forgot?

All schooledaies friendship, child-hood innocence?
We Hermia, like two Artificiall gods, [1230]
Haue with our needles, created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key;
As if our hands, our sides, voices, and mindes
Had beene incorporate. So we grew together,
Like to a double cherry, seeming parted,
But yet a vnion in partition,
Two lonly berries molded on one stem,
So with two seeming bodies, but one heart,
Two of the first life coats in Heraldry, [1240]
Due but to one and crowned with one crest.
And will you rent our ancient loue asunder,
To ioyne with men in scornig your poore friend?
It is not friendly, 'tis not maidenly.
Our sexe as well as I, may chide you for it,
Though I alone doe feel the injurie.

Her. I am amazed at your passionate words,
I scorn you not; It seems that you scorn me.
Hel. Haue you not set Lysander, as in scorne
To follow me, and praise my eies and face? [1250]
And made your other loue, Demetrius
(Who euen but now did spurne me with his foote)
To call me goddesse, nimph, divine, and rare,
Precious, celestiall? Wherefore speaks he this
To her he hates? and wherefore doth Lysander
Denye your loue (so rich within his soule)
And tender me (forsooth) affection,
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung vpon with loue, so fortunate? [1260]
(But miserable most, to loue vnlo'u'd)
This you should pittie, rather then despise.
   Her. I vnderstand not what you meane by this.
   Hel. I, doe, perserver, counterfeit sad lookes,
Make mouthes vpon me when I turne my backe,
Winke each at other, hold the sweete iest vp:
This sport well carried, shall be chronicled.
If you haue any pittie, grace, or manners,
You would not make me such an argument:
But fare ye well, 'tis partly mine owne fault,
Which death or absence soone shall remedie.
   Lys. Stay gentle Helena, heare my excuse,
   Hel. O excellent!
   Her. Sweete, do not scorne her so.
   Dem. If she cannot entreate, I can compell.
   Lys. Thou canst complie, no more then she entreate.
Thy threats haue no more strength then her weak praise.
   Helen, I loue thee, by my life I doe;
I sweare by that which I will lose for thee, [1280]
To prooue him false, that saies I loue thee not.
   Dem. I say, I loue thee more then he can do.
   Lys. If thou say so, with draw and prooue it too.
   Dem. Quick, come.
   Her. Lysander, whereto tends all this?
   Lys. Away, you Ethiope.
   Dem. No, no, Sir, seeme to breake loose;
Take on as you would follow,
But yet come not: you are a tame man, go.
   Lys. Hang off thou cat, thou bur; vile thing let loose, [1290]
Or I will shake thee from me like a serpent.
   Her. Why are you growne so rude?
What change is this sweete Loue?
   Lys. Thy loue? out tawny Tartar, out;
Out loathed medicine; O hated poison hence.
   Her. Do you not iest?
   Hel. Yes sooth, and so do you.
   Lys. Demetrius: I will keepe my word with thee.
   Dem. I would I had your bond: for I perceive
A weake bond holds you; Ile not trust your word. [1300]
   Lys. What, should I hurt her, strike her, kill her dead?
Although I hate her, Ile not harme her so.
   Her. What, can you do me greater harme then hate?
Hate me, wherefore? O me, what newes my Loue?
Am not I Hermia? Are not you Lysander?
I am as faire now, as I was ere while.
Since night you lou'dme; yet since night you left me.
Why then you left me (O the gods forbid
In earnest, shall I say?
   Lys. I, by my life; [1310]
And neuer did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certaine, nothing truer: 'tis no iest,
That I do hate thee, and loue Helena.
   Her. O me, you iugler, you canker blossom,
You theefe of loue; What, haue you come by night,
And stolne my loues heart from him?
   Hel. Fine yfaith:

< Releasing tension >
Hermia’s sudden entrance creates intense conflict and tension. Up to this point Hermia doesn’t believe that Lysander is drastically changed. But, after this point she gets insulted by Lysander, she feels that there is something wrong. The tension created by Hermia’s misunderstanding is released with laughter.

< Calling attention >
Drastic change of Hermia’s attitude from soft to strong can cause laughter. Her fierce response changes the direction of her fighting from Lysander to Helena. In other words, her misunderstanding brings out another tension and expectation. The fighting among three people becomes the one among four people. From this point Hermia is actively involved in fighting so that she makes things complicated. Her drastically changed attitude makes the audience focus on her unexpected behavior by creating tension.
Haue you no modesty, no maiden shame,  
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?

_Fie, fie, you counterfeit, you puppet, you._

_Her._ Puppet? why so? I, that way goes the game.

_Now I perceiue that she hath made compare
Betweene our statures, she hath vrg'd her height,
And with her personage, her tall personage,
Her height (forsooth) she hath preuail'd with him.
And are you growne so high in his esteeme,
Because I am so dwarfish, and so low?
_How low am I? I am not yet so low,
But that my nailes can reach vnto thine eyes._

_Hel._ I pray you though you mocke me, gentlemen,
Let her not hurt me; I was neuer curst:
I haue no gift at all in shrewishnesse;
I am a right maide for my cowardize;
Let her not strike me: you perhaps may thinke,
Because she is something lower then my selfe,
That I can match her.

_Her._ Lower? harke againe.

_Hel._ Good _Hermia_, do not be so bitter with me,
I euermore did loue you _Hermia_,
Did euer keepe your counsels, neuer wronged you,
Saue that in loue vnto _Demetrius_,
I told him of your stealth vnto this wood.
He followed you, for loue I followed him,
But he hath chid me hence, and threatned me
To strike me, spurne me, nay to kill me too;
And now, so you will let me quiet go,
To _Athens_ will I beare my folly backe,
[1350] And follow you no further. Let me go.
You see how simple, and how fond I am.

_Her._ Why get you gone: who ist that hinders you?

_Hel._ A foolish heart, that I leaue here behinde.

_Her._ With _Demetrius_.

_With_. Be not afraid, she shall not harme thee _Helena_.

_No sir, she shall not, though you take her part._

_Hel._ O when she's angry, she is keene and shrewd,
She was a vixen when she went to schoole,
[1360] And though she be but little, she is fierce.
_Her._ Little againe? Nothing but low and little?
Why will you suffer her to flout me thus?
Let me come to her.

_Lys._ Get you gone you dwarfe,
You _minimus_, of hindring knot-grasse made,
You bead, you acorne.

_Dem._ You are too officious,
In her behalfe that scornes your servuices.
Let her alone, speake not of _Helena_.
[1370] Take not her part. For if thou dost intend
Neuer so little shew of loue to her,
Thou shalt abide it.

_Lys._ Now she holds me not,
Now follow if thou dar'st, to try whose right,
Of thine or mine is most in _Helena_.

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< _Provoking interst_ >

_Hermia_ is very mad after she hears the word, puppet. Therefore, I assume that _Hermia_ takes it as insulting her short height, which is her complex. There can be two different possible interpretations of why _Helena_ calls _Hermia_ puppet. One is because _Hermia_ is physically short, and the other is because _Helena_ thinks that _Hermia_ is manipulated by two men to make fun of _Helena_. I believe _Helena_ meant the latter, because she is in panic of _Hermia_’s furious unexpected response. Misunderstanding each other makes the fighting tough. With _Hermia_’s madness the focus of fighting moves from two men to two women. And her madness also absolutely functions to call the attention of the audience on her, because the balance between two girls is broken so that _Hermia_ takes the power and initiative over other characters. _Hermia_’s unexpected reaction creates laughter and excitement on audience’s anticipation of upcoming event in chaos.

< _Releasing tension and Calling attention_ >

_His_ rude words are unexpected so that _Hermia_ is shocked by _Lysander_’s insult on her. By insulting _Hermia_’s physical shortcoming the laughter is made. And importantly _Lysander_’s words defeat _Hermia_’s power. While _Hermia_’s furiousness is at the highest, the tension is extensive. The laughter made by _Lysander_ releases and moderates the tension, through which the focus is redirected to two men’s fighting again.
Her. You Mistris, all this coyle is long of you. Nay, goe not backe. [1380]
Hel. I will not trust you I, Nor longer stay in your curst companie.
Your hands then mine, are quicker for a fray,
My legs are longer though to runne away.

Enter Oberon and Pucke.

**Ob.** This is thy negligence, still thou mistak'st,
Or else committ'st thy knaueries willingly.

**Puck.** Beleeue me, King of shadowes, I mistooke,
Did not you tell me, I should know the man,
By the Athenian garments he hath on? [1390]
And so farre blamelesse proues my enterprise,
That I haue nointed an Athenians eies,
And so farre am I glad, it so did sort,
As this their iangling I esteeme a sport.

Ob. Thou seest these Louers seeke a place to fight,
Hie therefore Robin, ouercast the night,
The starrie Welkin couer thou anon,
With drooping fogge as blacke as Acheron,
And lead these testie Riuals so astray,
As one come not within anothers way. [1400]
Like to Lysander, sometime frame thy tongue,
Then stirre Demetrius vp with bitter wrong;
And sometime raile thou like Demetrius;
And from each other looke thou leade them thus,
Till ore their browes, death-counterfeiting, sleepe:
With leaden legs, and Battie-wings doth creepe:
Then crush this hearbe into Lysanders eie,
Whose liquor hath this vertuovs propertie,
To take from thence all error, with his might,
And make his eie-bals role with wonted sight. [1410]
When they next wake, all this derision
Shall seeme a dreame, and fruitlesse vision,
And backe to Athens shall the Louers wend
With league, whose date till death shall neuer end.
Whiles I in this affaire do thee imply,
Ile to my Queene, and beg her Indian Boy;
And then I will her charmed eie release
From monsters view, and all things shall be peace.

**Puck.** My Fairie Lord, this must be done with haste,
For night-swift Dragons cut the Clouds full fast, [1420]
And yonder shiness Aurora's harbingers;
At whose approach Ghosts wandering here and there,
Troope home to Church-yards; damned spirits all,
That in crosse-waies and flouds haue buriall,
Alreadie to their wormie beds are gone;
For feare least day should looke their shames vpon,
They wilfully themselues dxile from light,
And must for aye consort with blacke browd night.
Ob. But we are spirits of another sort:
I, with the mornings loue haue oft made sport. [1430]
And like a Forrester, the groues may tread,
Euen till the Easterne gate all fierie red,
Opening on Neptune, with faire blessed beames,
Turnes into yellow gold, his salt greene streames.
But notwithstanding haste, make no delay:

< Moderating tension >
As soon as four lovers go out to fight, Oberon figures out the problem and tries to find the solution. Oberon’s direction gives relief from big tension because it makes the audience foresee what will happen. It gives the audience superiority status over ignorant characters so the audience can enjoy the happening without big suspense.
We may effect this businesse, yet ere day.

Puck. Vp and downe, vp and downe, I will leade them vp and downe: I am fear'd in field and towne.

Goblin, lead them vp and downe: here comes one.

Enter Lysander. [1440]

Lys. Where art thou, proud Demetrius?

Speake thou now.

Rob. Here villaine, drawne & readie. Where art thou?

Lys. I will be with thee straight.

Rob. Follow me then to plainer ground.

Enter Demetrius.

Dem. Lysander, speake againe;
Thou runaway, thou coward, art thou fled?

Speake in some bush: Where dost thou hide thy head?

Rob. Thou coward, art thou bragging to the stars, [1450]
Telling the bushes that thou look'st for wars,
And wilt not come? Come recreant, come thou childe,
Ile whip thee with a rod. He is defil'd
That drawes a sword on thee.

Dem. Yea, art thou there?

Ro. Follow my voice, we'll try no manhood here. Exit.

Lys. He goes before me, and still dares me on,
When I come where he calis, then he's gone.
The villaine is much lighter heel'd then I:
I followed fast, but faster he did flye;
That fallen am I in darke vneuen way,
And here wil rest me. Come thou gentle day:
ye down.
For if but once thou shew me thy gray light,
Ile finde Demetrius, and reuenge this spight.

Enter Robin and Demetrius.

Rob. Ho, ho, ho; coward, why com'st thou not?

Dem. Abide me, if thou dar'st. For well I wot,
Thou runst before me, shifting euery place,
And dar'st not stand, nor looke me in the face.

Where art thou? [1470]

Rob. Come hither, I am here.

Dem. Nay then thou mock'st me; thou shalt buy this deere,
If euer I thy face by day-light see.
Now goe thy way: faintnesse constraineth me,
To measure out my length on this cold bed,
By daies approach looke to be visited.

Enter Helena.

Hel. O weary night, O long and tediovs night,
Abate thy houres, shine comforts from the East, [1480]
That I may backe to Athens by day-light,
From these that my poore companie detest;
And sleepe that sometime shuts vp sorrowes eie,
Steale me a while from mine owne companie.

Rob. Yet but three? Come one more,
Two of both kindes makes vp foure.
Here she comes, curst and sad,
Cupid is a knauish lad,

Enter Hermia.

Thus to make poore females mad. [1490]

Her. Neuer so wearie, neuer so in woe,
Bedabbled with the dew, and torne with briars,
I can no further crawle, no further goe;  
My legs can keepe no pace with my desires.  
Here will I rest me till the breake of day,  
Heauens shield Lysander, if they meane a fray.  
Rob. On the ground sleepe sound,  
Ile apply your eie gentle louer, remedy.  
When thou wak'st, thou tak'st  
True delight in the sight of thy former Ladies eye,  
And the Country Prouerb knowne,  
That euery man should take his owne,  
In your waking shall be showne.  
Jacke shall haue ill, nought shall goe ill.  
The man shall haue his Mare againe, and all shall bee well.  

They sleepe all the Act.

[A Midsummer Night's Dream (Folio) 4.1]

Actus Quartus.

Enter Queene of Fairies, and Clowne, and Fairies, and the  
King behinde them.  [1510]

Tita. Come, sit thee downe vpon this flowry bed,  
While I thy amiable cheekes doe coy,  
And sticke muske roses in thy sleeke smoothe head,  
And kiss thee faire large eares, my gentle ioy.  
Clow. Where's Peaseblossome?  
Peas. Ready.  
Clow. Scratch my head, Pease-blossome. Wher's Moun- 
sieuer Cobweb.  
Cob. Ready.  

Clowne. Mounsier Cobweb, good Mounsier get your  [1520]  
weapons in your hand, & kill me a red hipt humble-Bee,  
on the top of a thistle; and good Mounsier bring mee  
the hony bag. Doe not fret your selfe too much in the  
action, Mounsieur; and good Mounsieur have a care the  
hony bag breake not, I would be loth to haue you ouer- 
flowne with a hony-bag signiour. Where's Mounsieur  
Mustardseed?  
Mus. Ready.  
Clo. Gue me your neafe, Mounsier Mustardseed.  
Pray you leaue your courtesie good Mounsieur.  [1530]  
Mus. What's your will?  
Clo. Nothing good Mounsier, but to help Caualery  
Cobweb to scratch. I must to the Barbers Mounsieur, for  
me-thinkes I am maruellovs hairy about the face. And I  
am such a tender asse, if my haire do but tickle me, I must  
scratch.  
Tita. What, wilt thou heare some musicke, my sweet  
loue.  
Clow. I haue a reasonable good eare in musicke. Let  
vs haue the tongs and the bones.  [1540]  
Musicke Tongs. Rurall Musicke.

< Calling attention>

While solving the problem for four lovers, Bottom and  
Titania’s problem is neglected. So in this scene  
Shakespeare newly attracts the audience’s attention to  
Bottom and Titania’s problem. It comes with Bottom’s  
joking, which creates laughter.
Titania. Or say sweete Loue, what thou desirest to eat.
Clowne. Truly a pecke of Prouender; I could munch your good dry Oates. Me-thinke I haue a great desire to a bottle of hay: good hay, sweete hay hath no fellow.
Titania. I haue a venturovs Fairy,
That shall secke the Squirrels hoard,
And fetch thee new Nuts.
Clown. I had rather haue a handfull or two of dried pease. But I pray you let none of your people stirre me, I haue an exposition of sleepe come vpon me.
Titania. Sleepe thou, and I will winde thee in my arms,
Fairies be gone, and be alwaies away.
So doth the woodbine, the sweet Honisuckle,
Gently entwist; the female Iuy so Enrings the barky fingers of the Elme.
O how I loue thee! how I dote on thee!

Enter Robin goodfellow and Oberon.
Oberon. Welcome good Robin: [1560]
Seest thou this sweet sight?
Her dotage now I doe begin to pitty.
For meeting her of late behinde the wood,
Seeking sweet savors for this hatefull foole,
I did vpbraid her, and fall out with her.
For she his hairy temples then had rounded,
With coronet of fresh and fragrant flowers.
And that same dew which somtime on the buds,
Was wont to swell like round and orient pearles;
Stood now within the pretty flouriets eyes,
Like teares that did their owne disgrace bewaile.
When I had at my pleasure taunted her,
And she in milde termes beg'd my patience,
I then did ask of her, her changeling childe,
Which straight she gaue me, and her Fairy sent To beare him to my Bower in Fairy Land.
And now I haue the Boy, I will vn doe
This hatefull imperfection of her eyes.
And gentle Pucke, take this transformed scalpe,
From off the head of this Athenian swaine; [1580]
That he awaking when the other doe,
May all to Athens backe againe repaire,
And thinke no more of this nights accidents,
But as the fierce vexation of a dreame.
But first I will release the Fairy Queene.

Be thou as thou wast wont to be;
See as thou wast wont to see.
Dians bud, or Cupids flower,ww
Hath such force and blessed power.

Now my Titania wake you my sweet Queene. [1590]
Titania. My Oberon, what visions haue I seen!
Me-thought I was enamoured of an Asse.
Oberon. There lies your loue.
Titania. How came these things to passe?
Oh, how mine eyes doth loath this visage now!
Oberon. Silence a while. Robin take off his head:
Titania, musick call, and strike more dead
Then common sleepe; of all these, fine the sense.

[Calling attention]

After she wakes up, Titania thinks she had a dream. It emphasizes that everything she did was not out of her will. She can’t distinguish the reality and dream, which means that her reasoning ability is paralyzed. Her ill-knowledge of what she did creates laughter. Titania’s lack of knowledge makes her obedient to Oberon who knows everything from bottom to top. This laughter positions the level of both characters. It directs the audience’s attention to Oberon and Titania. It smooths the reconciliation between them.
Tita. Musicke, ho musicke, such as charmeth sleepe.

_Musick still._ [1600]

Rob. When thou wak'st, with thine owne foole's eies peep me.

Oh. Sound musick; come my Queen, take hands with And rocke the ground whereon these sleepers be.

Now thou and I new in amity, And will to morrow midnight, solemnly Dance in Duke Theseus house triumphantly, And blesse it to all faire posterity.

There shall the paires of faithfull Louers be Wedded, with Theseus, all in iollity. [1610]

Rob. Faire King attend, and marke,
I doe heare the morning Larke.

Oh. Then my Queene in silence sad, Trip we after the nights shade; We the Globe can compasse soone, Swifter then the wandering Moone.

Tita. Come my Lord, and in our flight, Tell me how it came this night, That I sleeping heere was found,
Sleepers Lye still. [1620]

With these mortals on the ground. _Exeunt._

_Winde Hornes._

_Enter Theseus, Egeus, Hippolita and all his traine._

_Thes._ Goe one of you, finde out the Forrester, For now our obseruation is perform'd; And since we haue the vaward of the day, My Loue shall heare the musicke of my hounds. Vncouple in the Westerne valley, let them goe; Dispatch I say, and finde the Forrester.

We will faire Queene, vp to the Mountaines top, Of hounds and echo in coniunction.

_Hip. I was with Hercules and Cadmvs once._

_When in a wood of Creete they bayed the Beare_ With hounds of Sparta; neuer did I heare Such gallant chiding. For besides the groues, The skies, the fountaines, euery region neere, Seeme all one mutuall cry. I neuer heard So musickall a discord, such sweet thunder. _Thes._ My hounds are bred out of the Spartan kinde, So flew'd, so sanded, and their heads are hung With eares that sweepe away the morning dew, Crooke kneed, and dew-lapt, like Thessalian Buls, Slow in pursuit, but match'd in mouth like bels, Each vnder each. A cry more tuneable Was neuer hallowed to, nor cheer'd with horne, _In Creete, in Sparta, nor in Thessaly;_ Judge when you heare. But soft, what nimphs are these? _Egeus._ My Lord, this is my daughter heere asleepe, And this Lysander, this Demetrius is; [1650]

This Helena, olde Nedars Helena, I wonder of this being heere together.

_Thes._ No doubt they rose vp early, to obserue The right of May; and hearing our intent, Came heere in grace of our solemnity.

_Hippolyta’s great masculine experience of hunting with Herules and Cadmus makes Theseus jealous. Theseus gets a little annoyed so that he tries to show off his hounds. While they are focused on their talkin_ 
g_the audience’s attention is directed to thier cute arguing. It makes the sudden finding of four lovers dramatic and surprising._
But speake Egeus, is not this the day
That Hermia should giue answer of her choice?
Egeus. It is, my Lord.
Thes. Goe bid the hunts-men wake them with their
hones. [1660] Hores and they wake.

Shout within, they all start vp.
Thes. Good morrow friends: Saint Valentine is past,
Begin these wood birds but to couple now?
Lys. Pardon my Lord.
Thes. I pray you all stand vp.
I know you two are Riuall enemies.
How comes this gentle concord in the world,
That hatred is is so farre from jealousie,
To sleepe by hate, and feare no enmity. [1670]
Lys. My Lord, I shall reply amazedly,
Halfe sleepe, halfe waking. But as yet, I sweare,
I cannot truly say how I came heere.
But as I thinke (for truly would I speake)
And now I doe bethinke me, so it is;
I came with Hermia hither. Our intent
Was to be gone from Athens, where we might be
Without the perill of the Athenian Law.
Ege. Enough, enough, my Lord: you haue enough;
[1680] They would have stolne away, they would Demetrius,
Thereby to haue defeated you and me:
You of your wife, and me of my consent;
Of my consent, that she should be your wife.
Dem. My Lord, faire Helen told me of their stealth,
Of this their purpose hither, to this wood,
And I in furie hither followed them;
Faire Helena, in fancy followed me.
But my good Lord, I wot not by what not by what power,
(But by some power it is) my loue [1690]
To Hermia (melted as the snow)
Seems to me now as the remembrance of an idle gaude,
Which in my childehood I did doat vpon:
And all the faith, the vertue of my heart,
The objeect and the pleasure of mine eye,
Is onely Helena. To her, my Lord,
Was I betroth’d, ere I see Hermia,
But like a sickenesse did I loath this food,
But as in health, come to my naturall taste,
Now doe I wish it, loue it, long for it, [1700]
And will for euermore be true to it.
Thes. Faire Louers, you are fortunately met;
Of this discourse we shall heare more anon.
Egeus, I will ouer-beare your will;
For in the Temple, by and by with us,
These couples shall eternally be knit.
And for the morning now is something worne,
Our purpos’d hunting shall be set aside.
Away, with vs to Athens; three and three,
Wee’ll hold a feast in great solemnitie. [1710]
Come Hippolita. Exit Duke and Lords.

< Releasing tension >

Egeus and Demetrius had the same intention; blocking Hermia’s love with Lysander. Both of them were the obstacles for two lovers. The first obstacle naturally disappears by letting Demetrius tell what happens to him.

Egeus expects that Demetrius will answer as he wants. Although Egeus’s expectation is defeated, he keeps his persistent opinion. The second obstacle is deleted by Theseus’s strong power against Egeus’ will. Again Egeus’ expectation is defeated and this repeated pattern brings out laughter. While getting rid of two obstacles, the audience can release their tension and ridicule Egeus’ isolation.
Dem. These things seeme small & vndistinguishable, Like farre off mountaines turned into Clouds.
Her. Me-thinks I see these things with parted eye, When every thing seemes double.
Hel. So me-thinks:
And I haue found Demetrius, like a iewell,
Mine owne, and not mine owne.
Dem. It seemes to mee,
That yet we sleepe, we dreame. Do not you thinke, The Duke was heere, and bid vs follow him?
Her. Yea, and my Father.
Hel. And Hippolita.
Lys. And he bid vs follow to the Temple.
Dem. Why then we are awake; lets follow him, and
by the way let vs recount our dreames.

Bottome wakes. Exit Louers.

Clo. When my cue comes, call me, and I will answer. My next is, most faire Piramus. Hey ho. Peter Quince? Flute the bellowes-mender? Snout the tinker? Starue- ling? Gods my life! Stolne hence, and left me asleepe: I haue had a most rare vision. I had a dreame, past the wit of man, to say, what dreame it was. Man is but an Asse, if he goe about to expound this dreame. Me-thought I was, there is no man can tell what. Me-thought I was, and me-thought I had. But man is but a patch'd foole, if he will offer to say, what me-thought I had. The eye of man hath not heard, the eare of man hath not seen, mans hand is not able to taste, his tongue to conceiue, nor his heart to report, what my dreame was. I will get Peter Quince to write a ballet of this dreame, it shall be called Bottomes Dreame, because it hath no bottome; and I will sing it in the latter end of a play, before the Duke. Per-aduenture, to make it the more gracious, I shall sing it at her death. Exit.

[April summer Night's Dream (Folio) 4.2]

Enter Quince, Flute, Thisbie, Snout, and Starweling.

Quin. Have you sent to Bottomes house? Is he come home yet?

Staru. He cannot be heard of. Out of doubt hee is transported. [1750]

This. If he come not, then the play is mar'd. It goes not forward, doth it?

Quin. It is not possible: you haue not a man Athens, able to discharge Piramus but he.

This. No, hee hath simply the best wit of any handy-craft man in Athens.

Quin. Yea, and the best person too, and hee is a very Paramour, for a sweet voyce.

This. You must say, Paragon. A Paramour is (God blesse us) a thing of nought. [1760]
Enter Snug the Ioyner.

Snug. Masters, the Duke is comming from the Temple, and there is two or three Lords & Ladies more married. If our sport had gone forward, we had all bin made men.

This. O sweet bully Bottome: thus hath he lost sixpence a day, during his life; he could not haue scaped sixpence a day. And the Duke had not giuen him sixpence a day for playing Piramus. Ile be hang'd. He would have deseryed it. Sixpence a day in Piramus. or nothing.  [1770]

Enter Bottome.

Bot. Where are these Lads? Where are these hearts?

Quin. Bottome, ô most couragiovs day! O most hap-pie houre!

Bot. Masters, I am to discourse wonders; but ask me not what. For if I tell you, I am no true Athenian. I will tell you euery thing as it fell out.

Qu. Let vs heare, sweet Bottome.

Bot. Not a word of me: all that I will tell you, is, that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbands to your pumps, meeitely presentely at the Palace, euery man looke ore his part: for the short and the long is, our play is preferred: In any case let Thisby have cleane linnen: and let not him that plays the Lion, paire his nailes, for they shall hang out for the Lions clawes. And most deare Actors, eate no Onions, nor Garlicke; for wee are to vtter sweete breath, and I doe not doubt but to heare them say, it is a sweet Comedy. No more words: away, go away.

Exeunt. [1790]

[A Midsummer Night's Dream (Folio) 5.1]

Actus Quintus.

Enter Theseus, Hippolita, Egevs and his Lords.

Hip. 'Tis strange my Theseus, y these louters speake of. The. More strange then true. I neuer may beleeue These antick fables, nor these Fairy toyes, Louers and mad men haue such seething braines, Such shaping phantasies, that apprehend more Then coole reason euer comprehends. The Lunaticke, the Louer, and the Poet, Are of imagination all compact. [1800] One sees more diuels then vaste hell can hold; That is the mad man. The Louer, all as franticke, Sees Helens beauty in a brow of Egipt. The Poets eye in a fine frenzy rolling, doth glance From heauen to earth, from earth to heauen. And as imagination bodies forth the forms of things

< Calling attention and Provoking interest >

Workers’ gloomy mood disappears with Bottom’s enterance. His appearance is unexpected by other characters so that the drastic change of workers’ mood is dramatic.

All attention is focused on Bottom. As Bottom starts talking about what happened to him, people start expecting an interesting story. But their expectation is defeated to nothing. As their expectation disappears, their primary problem, performing a show, is concerned again. While Bottom rushes other people to perform their show, this scene gets speed along with laughter.
Vnknowne; the Poets pen turnes them to shapes,
And glues to aire nothing, a locall habitation,
And a name. Such tricks hath strong imagination,
That if it would but apprehend some ioy, [1810]
It comprehends some bringer of that ioy.
Or in the night, imagining some feare,
Howe easie is a bush supposd a Beare?

**Hip.** But all the storie of the night told ouer,
And all their minds transfigur'd so together,
More witnesseth than fancies images,
And grows to something of great constancie;
But howsoever, strange, and admirable.

Enter lovers, Lysander, Demetrius, Hermia,
and Helena. [1820]

_The._ Heere come the lovers, full of ioy and mirth:
Ioy, gentle friends, ioy and fresh dayes
Of loue accompany your hearts.

_lys._ More then to us, waite in your royall walkes,
your boord, your bed.

_The._ Come now, what maskes, what dances shall
we haue,
To weare away this long age of three houres,
Between our after supper, and bed-time?

Where is our usuall manager of mirth? [1830]
What Reuels are in hand? Is there no play,
To ease the anguish of a torturing houre?

_Call Egeus._

_Ege._ Heere mighty _Theseus._

_The._ Say, what abridgement haue you for this euen-
ing?
What maske? What musicke? How shall we beguile
The lazie time, if not with some delight?

_Ege._ There is a brieve how many sports are rife:
Make choise of which your Highnesse will see first. [1840]

_Lis._ The battell with the Centaurs to be sung
By an Athenian Eunuch, to the Harpe.

_The._ Wee'l none of that. That haue I
told my Loue
In glory of my kinsman Hercules.

_Lis._ The riot of the tipsie Bachanals,
Tearing the Thracian singer, in their rage?

_The._ That is an old deuice, and it was plaid
When I from _Thebes_ came last a Conqueror.

_Lis._ The thrice three Muses, mourning for the death
of learning, late deceast in beggerie. [1850]

_The._ That is some Satire keene and criticall,
Not sorting with a nuptiall ceremonie.

_Lis._ A tediouvs brieve Scene of yong _Piramus,
And his loue _Thisby_; very tragicall mith.

_The._ Merry and tragical? Tediouvs, and briefe? That
is, hot ice, and wondros strange snow. How shall wee
finde the concord of this discord?

_Ege._ A play there is, my Lord, some ten words long,
Which is as brieve, as I haue knowne a play;
But by ten words, my Lord, it is too long; [1860]
Which makes it tedious. For in all the play,
There is not one word apt, one Player fitted.
And tragicall my noble Lord it is: _for _Piramus

< Transitional point >

Every problem presented before is solved
and settled down. As a third person,
_Theseus_ provides reasonable explanation by
taking loves’ story as a frantic dream. It
shows the limitation of human’s knowledge
and reason. However, at the same time, it is
the best way to survive in real life without
being mad. If one tries to understand or
explain everything, one will be mad at some
point. So the way _Theseus_ takes is defining
things as he pleases. The laughter can be
created from _Theseus’_ irony between
imitation and the best. His last wrap-up
speech offers a soft guideline to get back to
human’s world out of fairies’ dream world.
Therein doth kill himselfe. Which when I saw Rehearsed, I must confess, made mine eyes water:
But more merrie teares, the passion of loud laughter
Neuer shed.

Thes. What are they that do play it?
Ege. Hard handed men, that worke in Athens here,
Which neuer labour'd in their minde's till now, [1870]
And now haue toyled their unbreathed memories
With this same play, against your nuptiall.
The. And we will reheare it.
Phi. No my noble Lord, it is not for you. I haue heard
It ouer, and it is nothing, nothing in the world;
Vniesses you can finde sport in their intents,
Extremely stretch't, and cond with cruel paine,
To doe you service.

Thes. I will heare that play. For neuer any thing
Can be amisse, when simplenesse and duty tender it.
Goe bring them in, and take your places, Ladies.
Hip. I loose not to see wretchednesse oreeharged;
And duty in his service perishing.

Thes. Why gentle sweet, you shall see no such thing.
Hip. He saies, they can doe nothing in this kinde.
Thes. The kinder we, to giue them thanks for nothing
Our sport shall be, to take what they mistake;
And what poore duty cannot doe, noble respect
Takes it in might, not merit.

Where I have come, great clearkes haue purposed [1890]
To greete me with premeditated welcomes;
Where I have seen them shiuer and looke pale,
Make periods in the midst of sentences.
Throttle their practiz'd accent in their feares,
And in conclusion, dumbly have broke off,
Not paying me a welcome. Trust me sweete,
Out of this silence yet, I pickt a welcome:
And in the modesty of fearfull duty,
I read as much, as from the ratling tongue
Of saucy and audacious eloquence. [1900]
Loue therefore, and tongue-tide simplicity,
In least, speake most, to my capacity.

Egeus. So please your Grace, the Prologue is addrest.

Enter the Prologue. Quince.

Pro. If we offend, it is with our good will.

That you should think, we come not to offend,
But with good will. To shew our simple skill,
That is the true beginning of our end.
Consider then, we come but in despight. [1910]
We do not come, as minding to content you,
Our true intent is. All for your delight,
We are not here. That you should here repent you,
The Actors are at hand; and by their show,
You shall know all, that you are like to know.

Thes. This fellow doth not stand upon points.

Lys. He hath rid his Prologue, like a rough Colt: he
knowes not the stop. A good morall my Lord. It is not
enough to speake, but to speake true.

Hip. Indeed hee hath plaid on his Prologue, like a [1920]

< Provoking interest >

Workers' naive and ignorant characteristics are repeatedly shown before. Quince tries to use fourteeners in poetry, but his speech doesn't make any sense because of his misuse. Even though the conversation between Philostrate and Theseus above notify that the show is going to be bad, Quince's mess-up speech easily delights the audience's expectation by showing something worse than what they expected. At the same time, the audience can also expect other mistakes out of their ignorance or awful skills.
child on a Recorder, a sound, but not in government.

Thes. His speech was like a tangled chaine: nothing impaired, but all disordered. Who is next?

Tawyer with a Trumpet before them.

Enter Pyramvs and Thisby, Wall, Moone-shine, and Lyon.

Prol. Gentles, perchance you wonder at this show,

But wonder on, till truth make all things plaine.

This man is Piramus, if you would know;

This beauteous Lady, Thisby is certaine.

This man, with lyme and rough-cast, doth present Wall, that vile wall, which did these louers sunder:

And through walls chink (poor soules) they are content To whisper. At the which, let no man wonder.

This man, with Lanthorne, dog, and bushe of thorne, Presenteth moone-shine. For if you will know, By moone-shine did these Louers thinke no scorne To meet at Ninvs toombe, there, there to wooe:

This grizly beast (which Lyon hight by name) The trusty Thisby, comming first by night, Did scarre away, or rather did affright: And as she fled, her mantle she did fall; Which Lyon vile with bloody mouth did staine.

Anon comes Piramus, sweet youth and tall, And findes his Thisbies Mantle slaine;

Whereat, with blade, with bloody blamefull blade, He brauely broacht his boiling bloody breast, And Thisby, tarrying in Mulberry shade, His dagger drew, and died. For all the rest, Let Lyon, Moone-shine, Wall, and Louers twaine, At large discourse, while here they doe remaine. 

Exit all but Wall.

Thes. I wonder if the Lion be to speake.

Deme. No wonder, my Lord: one Lion may, when many Asses doe.

Exit Lyon, Thisbie, and Mooneshine.

Wall. In this same Interlude, it doth befall, That I, one Snowt (by name) present a wall: And such a wall, as I vould haue you thinke, That had in it a crannied hole or chinke: Through which the Louers, Piramus and Thisbie Did whisper often, very secretly. This loame, this rough-cast, and this stone doth shew, That I am that same Wall; the truth is so. And this the cranny is, right and sinister, Through which the fearefull Louers are to whisper.

Thes. Would you desire Lime and Haire to speake better?

Deme. It is the vvittiest partition, that euuer I heard discourse, my Lord.

Thes. Pyramvs drawes neere the Wall, silence. 

Enter Pyramvs.

Pir. O grim lookt night, ô night with hue so blacke, O night, which euere art, when day is not:

Quince tells everything about story before he starts the show. It gets rid of excitement and tension. As the audience gets informed, they get superior status so that they can enjoy the show rather than being tense to follow the story. And they are not fully in sympathy with two tragic lovers, which can ruin the happy wedding drama. In short, Quince’s speech provides the audience the proper distance from a sad mood.

Noble characters keep expressing their opinion in front of workers. It breaks the illusion of drama and prevents concentration on the story itself. Their interruption keeps reminding the audience of both fictional and real worlds. In other words, nobles disrupt the audience’s serious empathy on the characters of clowns.
O night, ô night, alacke, alacke, alacke,
I feare my Thisbies promise is forgot.
And thou ô vall, thou sweet and louely vall,
That stands between her fathers ground and mine,
Thou vall, ô vall, o sweet and louely vall,
Shew me thy chinkie, to binkie through vvith mine eine.
Thankes courteous vall. Ioue shield thee vvell for this. [1980]
But vwhat see I? No Thisbie doe I see.
O vvicked vall, through vvhom I see no blisse,
Curt be thy stones for thus deceiuing mee.

Thevle. The vvall me-thinkes being sensible, should
curse againe.

Pir. No in truth sir, he should not. Deceiuing me,
Is Thisbies cue; she is to enter, and I am to spy
Her through the vvall. You shall see it vvell fall.

Enter Thisbie.
Pat as I told you; yonder she comes. [1990]
This. O vvall, full often hast thou heard my mones,
For parting my faire Piramus, and me.
My cherry lips haue often kist thy stones;
Thy stones vvith Lime and Haire knit vp in thee.
Pyra. I see a voyce; now vvill I to the chinkie,
To spy and I can heare my Thisbies face. Thisbie?
This. My Loue thou art, my Loue I thinke.
Pir. Thinke vvhat thou vvilt, I am thy Louers grace,
And like Limander am I trusty still.
This. And like Helen till the Fates me kill. [2000]
Pir. Not Shafalvs to Procrvs was so true.
This. As Shafalvs to Procrus, I to you.
Pir. O kisse me through the hole of this vile wall.
This. I kisse the wals hole, not your lips at all.
Pir. Wilt thou at Ninnies tombe meete me straight
tway?
This. Tide life, tide death, I come without delay.
Wall. Thus haue I Wall, my part discharged so;
And being done, thus Wall away doth go. Exit Clow.
Du. Now is the morall downe between the two
Neighbours.
Dem. No remedie my Lord, when Wals are so wil-
full, to heare without vsarning.
Dut. This is the siliest stuffe that ere I heard.
Du. The best in this kind are but shadowes, and the
worst are no worse, if imagination amend them.
Dut. It must be your imagination then, & not theirs.
Duk. If wee imagine no worse of them then they of
themselves, they may passe for excellent men. Here com
two noble beasts, in a man and a Lion. [2020]

Enter Lyon and Moone-shine.
Lyon. You Ladies, you (whose gentle harts do feare
The smallest monstrovs mouse that creepes on floore)
May now perchance, both quake and tremble heere,
When Lion rough in wildest rage doth roare.
Then know that I, one Snug the Ioyner am
A Lion fell, nor else no Lions dam:
For if I should as Lion come in strife
Into this place, 'twere pittie of my life.
Du. A verie gentle beast, and of good conscience. [2030]
**Dem.** The verie best at a beast, my Lord, y ere I saw.

**Lis.** This Lion is a verie Fox for his valor.

**Du.** True, and a Goose for his discretion.

**Dem.** Not so my Lord: for his valor cannot carrie
his discretion, and the Fox carries the Goose.

**Du.** His discretion I am sure cannot carrie his valor:
for the Goose carries not the Fox. It is well; leaue it to
his discretion, and let vs hearken to the Moone.

**Moone.** This Lanthorne doth the horned Moone pre-
sent.  [2040]

**De.** He should haue wore the hornes on his head.

**Du.** Hee is no crescent, and his hornes are inuisible,
within the circumference.

**Moon.** This lanthorne doth the horned Moone pre-
sent: My selfe, the man i’th Moone doth seeme to be.

**Du.** This is the greatest error of all the rest; the man
Should be put into the Lanthorne. How is it els the man
i’th Moone?

**Dem.** He dares not come there for the candle.

For you see, it is already in snuffe.  [2050]

**Dut.** I am vvearie of this Moone; vvould he would
change.

**Du.** It appereas by his smal light of discretion, that
he is in the wane: but yet in courtesie, in all reason, vve
must stay the time.

**Lys.** Proceed Moone.

**Moon.** All that I haue to say, is to tell you, that the
Lanthorne is the Moone; I, the man in the Moone; this
thorne bush, my thorne bush; and this dog, my dog.

**Dem.** Why all these should be in the Lanthorne: for  [2060]
they are in the Moone. But silence, heere comes Thisby.

Enter Thisby.

**This.** This is old Ninnies tombe: where is my loue?

**Lyon.** Oh.

The Lion roares, Thisby runs off.

**Dem.** Well roar’d Lion.

**Du.** Well run Thisby.

**Dut.** Well shone Moone.

**Truly the Moone shines with a good grace.**

**Du.** Wel mouz’d Lion.  [2070]

**Dem.** And then came Piramus.

**Lys.** And so the Lion vanisht.

Enter Piramus.

**Pyr.** Sweet Moone, I thank thee for thy sunny beames,
I thanke thee Moone, for shining now so bright:
For by thy gracious, golden, glittering beames,
I trust to taste of truest Thisbies sight.
But stay: O spight! but marke, poore Knight,
What dreadful dole is heere?
Eyes do you see! How can it be!  [2080]
O dainty Ducke: O Deere!
Thy mantle good; what staind with blood!
Approch you Furies fell:
O Fates! come, come: Cut thred and thrum,
Quaile, crush, conclude, and quell.
Du. This passion, and the death of a deare friend,
Would go neere to make a man looke sad.
Du. Beshrew my heart, but I pittie the man.
Pir. O wherefore Nature, did'st thou Lions frame?
Since lion vilde hath heere deflour'd my deere: [2090]
Which is: no, no, which was the fairest Dame
That liu'd, that lou'd, that lik'd, that look'd with cheere.
Come teares, confound: Out sword, and wound

The pap of Piramus:
I, that left pap, where heart doth hop;
Thus dye I, thus, thus, thus.
Now am I dead, now am I fled, my soule is in the sky,
Tongue lose thy light, Moone take thy flight,
Now dye, dye, dye, dye.

Dem. No Die, but an ace for him; for he is but one. [2100]
Lis. Lesse then an ace man. For he is dead, he is no-thing.
Du. With the helpe of a Surgeon, he might yet reco-uer, and proue an Asse.
Du. How chance Moone-shine is gone before?
Thisby comes backe, and findes her Louer.

Enter Thisby.

Duke. She wil finde him by starre-light.
Heere she comes, and her passion ends the play.
Dut. Me thinkes shee should not use a long one for
such a Piramus: I hope she will be breefe.
Dem. A Moth wil turne the ballance, which Piramus
which Thisby is the better.
Lys. She hath spyed him already, with those sweete
Dem. And thus shee meanes, videlecit.
This. Asleepe my Loue? What, dead my Doue?
O Piramus arise:
Speake, Speake. Quite dumbe? Dead, dead? A tombe
Must couer thy sweet eyes.
These Lilly Lips, this cherry nose,
These yellow Cowslip cheekes
Are gone, are gone: Louers make mone:
His eyes were greene as Leekes.
O sisters three, come, come to mee,
With hands as pale as Milke,
Lay them in gore, since you haue shore
With sheeres, his thred of silke.
Tongue not a word: Come trusty sword:
Come blade, my brest imbrcue:
And farwell friends, thus Thisbie ends; [2130]
Adieu, adieu, adieu.
Duk. Moone-shine & Lion are left to burie the dead.
Deme. I, and Wall too.
Bot. No, I assure you, the wall is downe, that parted
their Fathers. Will it please you to see the Epilogue, or
to heare a Bergomask dance, betweene two of our com-
pany?
Duk. No Epilogue, I pray you; for your play needs
no excuse. Neuer excuse; for when the plaiers are all
dead, there need none to be blamed. Marry, if hee that

< Releasing tension >
Bottom exaggerates his death because he always wants to be
in the middle of attention. He thinks that the male main
character’s death scene is the best tragic climax so that he
emphasizes it over and over. And he is also using the
forteeners as Quince did before, and can create laughter with
the lame use of it. The laughter here can get rid of serious
and tragic mood and tension.
writ it had plaid Piramus, and hung himselfe in Thibis
garter, it would have been a fine Tragedy: and so it is
truely, and very notably discharg'd. But come, your
Burgomake; let your Epilogue alone.
The iron tongue of midnight hath told twelue.
Louers to bed, 'tis almost Fairy time.
I fear we shall out-sleepe the comming morne,
As much as we this night haue ouer-watcht.
This palpable grosse play hath well beguil'd
The heauy gate of night. Sweet friends to bed. [2150]
A fortnight hold we this solemnity.
In nightly Reuels; and new iollitie. Exeunt.

Enter Pucke.
Puck. Now the hungry Lyons rores,
And the Wolfe beholds the Moone:
Whilst the heauy ploughman snores,
All with weary taske fore-done.
Now the wasted brands doe glow,
Whil'st the scrich-owl, scriching loud,
Puts the wretch that lies in woe, [2160]
In remembrance of a shrowd.
Now it is the time of night,
That the graues, all gaping wide,
Euery one lets forth his spright,
In the Church-way paths to glide,
And we Fairies, that do runne,
By the triple Hecates teame,
From the presence of the Sunne,
Following darkenesse like a dreame,
Now are frollicke; not a Mouse [2170]
Shall disturbe this hallowed house.
I am sent with broome before,
To sweep the dust behinde the doore.

Enter King and Queene of Fairies, with their traine.
Ob. Through the house giue glimmering light,
By the dead and drowsie fier,
Euerie Elfe and Fairie spright,
Hop as light as bird from brier,
And this Ditty after me, sing and dance it trippinglie.
Tita. First rehearse this song by roate, [2180]
To each word a warbling note.
Hand in hand, with Fairie grace,
Will we sing and blesse this place.
The Song.
Now untill the breake of day,
Through this house each Fairy stray.
To the best Bride-bed will we,
Which by vs shall blessed be:
And the issue there create,
Euer shall be fortunate: [2190]
So shall all the couples three,
Euer true in loving be:
And the blots of Natures hand,
Shall not in their issue stand.
Neuer mole, harelip, nor scarre,
Nor mark prodigious, such as are
Despised in Natiuitie,
Shall vpon their children be.
With this field dew consecrate,
Every Fairy take his gate, [2200]
And each severall chamber bless,
Through this Palace with sweet peace,
Euer shall in safety rest,
And the owner of it blest.
Trip away, make no stay;
Meet me all by balke of day.

[A Midsummer Night's Dream (Folio) Epilogue]

Robin. If we shadowes have offended,
Think but this (and all is mended)
That you have but slumbered here,
While these visions did appear. [2210]
And this weak and idle theme,
No more yielding but a dream,
Centes, doe not reprehend.
If you pardon, we will mend.
And as I am an honest Pucke;
If we have vnearned lucke,
Now to scape the Serpents tongue,
We will make amends ere long:
Else the Pucke a lyar call.
So good night vnto you all. [2220]
Give me your hands, if we be friends,
And Robin shall restore amends.

[A Midsummer Night's Dream (Folio) ]
3. Conclusion

This study has attempted to suggest a different sort of guideline for better communication between a performance and its audience. Kwang Soon Cho says that

*Playwrights produce their plays on the assumption that they are performed before the audience in certain places during the give period of time. Playwrights are very sensitive to these basic conditions of a play..... The audience can expect what is to come based on what it has watched, and pattern the structure of a play and react to the play-world.*

As she explains, playwrights intentionally or unintentionally consider the audience’s presence. Wolfgang Iser also believes that the successful communication results when reading is carefully controlled by the text. It means that the playwrights intentionally control the audience’s response by providing a frame and signals with which the audience can follow and enjoy. As scholars have shown, interaction between the characters on stage and the audience in auditorium is one of the most important factors to make a successful show. The smooth communication is conducted by well-constructed strategies considering audience’s response and participation. That is why I suggested the study about the use of laughter which playwrights employ for the specific purpose of creating audience response.

I started this study about the history of laughter’s theories to understand the concept of laughter and the mechanism of it. And I realized that there are few attempts to study laughter’s function in performance. My focus was on how laughter guides the audience during the show, not the reason why the audience laughs as other studies have shown. Laughter and tears are among the most distinguishing emotional expressions from the audience to see whether they are well engaged with the play or not. When it comes to a tear, it is hard to bring out, because it requires accumulated emotions in detail. However, when it comes to laughter, it is harder to anticipate or plan than tears because laughter can be created from different personal experience and taste. Although there is some limitation, it doesn’t mean that we have to give up the study of


laughter in drama. Audiences are perhaps more willing to laugh than to cry. This is why a thorough plan of laughter is more needed than one for tears.

I know that there can’t be a perfect plan for laughter, but it is a crucial process to presume the laughter’s positions and functions of them for both actors and the audience. From my experience, when I co-directed *A Midsummer Night’s dream*, I and other staff were in panic when our expectation of laughing points didn’t work. We added laughter as often as the actors could make it without any deep thinking or understanding. We didn’t catch the laughing points and their purposes, so we missed the chance to make the audience intimate to the stage. As the result, the actors lost their focus and couldn’t control themselves when they got unexpected laughter; and the audience was bored and not impressed by our show at all. Without realizing we were interrupting the audience’s inner appreciation by wrong positioned laughter. While I was studying about laughter, I realized the relationship between characters and the audience came with laughter. Careful use of laughter can be a good device to generate smooth communication in comedy shows, which makes the audience actively engaged with full interest. As Una Chaudhuri says, ‘A spectator-oriented criticism is the description about how a play works on a spectator-rather than what it means- can supply the terms our criticism needs in order to erase the gap between theory and its object’  

Meyerhold was also against the text-centered criticism by taking the audience from being passive receptors to co-creators. He wanted to count the audience’s contribution to create a piece of performance.

> Nowadays, every production is designed to induce audience participation: modern dramatists and directors rely not only on the efforts of the actors and the facilities afforded by the stage machinery but on the efforts of the audience as well. We produce every play on the assumption that it will be still unfinished when it appears on the stage. We do this consciously because we realize that the crucial revision of a production is that which is made by the spectator.

I agreed with Chaudhuri and Meyerhold’s ideas, so I conducted a practical dramaturgical analysis on the function of laughter in *A Midsummer Night’s dream* on audience’s response. I employed the laughter’s theories, mostly incongruity and superiority theories, to figure out

laughing points in *A Midsummer Night’s dream*. Although those theories helped me find the laughing points, they didn’t provide full explanation as to how they work on the audience’s perception while propelling the plot. That is why I had to make up different titles to clearly express the functions of each laughing point. I used five titles; Provoking interest, Modulating tension, Releasing tension, Feeling comfortable, and Calling attention.

*A Midsummer Night’s dream*’s structure can be divided up into three parts according to the use of laughter; preparation- spectacle- cooling off. Act 1 is preparation part. Mission or problem is presented to every character in Act 1, Scene1. As soon as they face the problem they come up with their own solution and decide to do as they plan. But nobody shows any deep thinking or hesitation. So the audience can expect their mistakes caused by their improvised decision. In other words, the audience’s expectation is enhanced while coming with laughter. Scene 2 also shows the casting process with clowns. While they are casting, the clowns are introduced and their characteristics are shown. The audience can expect that they would create little problems out of their ignorance. But it wouldn’t be harmful, because it is clearly shown that they are all nice people. Casting over- enthusiastic Bottom brings out a problem and other people smartly deal with the problem. This scene has its own problem and solution process.

The spectacle part starts from Act 2; every character starts their behavior as their plan for love or revenge in a full scale. Throughout Act1, it keeps exposing the imperfect humanistic features of characters, such as ignorance and arrogance, which can make the audience ready for upcoming mistakes made by defective people. Shakespeare uses double or triple plotting which gives break time for each plot. The main subject and characters are drastically changed scene by scene. It has potential to distract the focus of a story, but Shakespeare well uses this double structure by doubling the tension of both plots.

The problems of Titania and four lovers are caused by using magic juice. When Oberon and Puck talk about the effect, the audience can get some expectation. As it works upon Lysander, it is proved that their saying is true. Therefore the expectation for Titania can get doubled. In other words, four lover’s happenings are a cute preparation to prove the power of the juice. The audience can anticipate what will happen next. Their expectation is fulfilled and exceeded at the same time, when Titania falls in love with a donkey, not even a human being.
Attention keeps being refreshed and redirected with laughter over the chaotic troubles. So the tension gets heightened while following the complicatedly intermingled story. While one story is developed the other happening is developed. While they are crossing and mixing, the audiences’ expectations and excitement get enhanced.

Act 5 seems separated from the previous story. But it is a highly needed scene, because it provides cooling-off time for the audience. I can borrow Richard Schechner’s viewpoint; “Too little study has been made of the luminal approaches and leaving of performance-how the audience gets to, and into, the performance place, and how they go from that place; and in what ways this gathering/dispersing is related to the preparations/cooling-off aspects of the performers’ work.” 29 In other words, the Act 5 is needed for the audience’s cooling-off. Even though there is small relief after all problems get fixed, the previous confusion and tension were too big to be released at once. Therefore, the audience needs some time to enjoy themselves without worrying about plot. When it comes to Act 5, it is fully focused on laughter itself except a bit of conflict between the wedding party and the clowns. But laughter doesn’t have the various functions as it did beforehand.

Before I conducted my new method to analyzing laughing points, I believed that text-oriented dramaturgical analysis is also another important process, because it could provide basic and general understanding of the script. I think that both text-oriented and audience-oriented dramaturgical studies make a mutually assistant relationship to facilitate the communication between creators and the audience. This study is a foundation for future work on practical theatre production. I would like to provide fertile land in which creators can play. It is up to them to decide what kinds of seeds they would plant and grow.

Work Cited


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Appendix –

Translation of A Midsummer Night’s Dream from English to Korean

I conducted the translation of A Midsummer Night’s Dream from English into Korean as a process to study the play closely. While translating, I could thoroughly read each line and the meanings of it so that this step definitely gave me a good chance to think about the relationship among lines and how they construct the plot. Therefore I’m attaching this translation as an appendix of my thesis to show the process of this study. I used edited version by Dr. Blanning.

A MIDSUMMER NIGHT’S DREAM.
ACT I. SCENE I. [Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and ATTENDANTS.]

THESEUS.
Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! she lingers my desires
Like a dowager,
Long withering out a young man’s revenue.

HIPPOLYTA.
Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

THESEUS.
Go, Philostrate,
Stir up the City youth to merriments;
Awake the pert and nimble spirit of mirth:

Turn melancholy forth to funerals,

[Exit PHILOSTRATE.]

Hippolyta, I woo'd thee with my sword,

And won thy love, doing thee injuries;

But I will wed thee in another key,

With pomp, with triumph, and with revelling.

[Enter EGEUS and his daughter HERMIA, LYSANDER, and DEMETRIUS.]

GEUS.

Happy be Theseus, our renowned duke!

GEUS.

Thanks, good Egeus: what's the news with thee?

EGEUS.

Full of vexation come I, with complaint
Against my child, my daughter Hermia.

Stand forth, Demetrius. My noble lord,

This man hath my consent to marry her.

Stand forth, Lysander: and, my gracious duke,

This...--hath bewitch'd the bosom of my child:-

Thou, thou, Lysander, thou hast given her rimes,

And interchanged love-tokens with my child:

Thou hast by moonlight at her window sung,

With feigning voice, verses of feigning love;
With cunning hast thou filch'd my daughter's heart;
Be it so she will not here before your Grace
Consent to marry with Demetrius,
I would my father look'd but with my eyes.
아버지가 제 눈으로 봤으면 좋겠다요.

HERMIA.
I do entreat your Grace to pardon me.
공작님의 너그러운 용서를 바랍니다.

I know not by what power I am made bold,
무엇이 절 이토록 용감하게 만드는지는 몹시도,
But I beseech your Grace that I may know
어리석을 헌사를 대하자.

The worst that may befall me in this case,
여기서 제가 디미트리아스와의 결혼은 귀부할 경우에
If I refuse to wed Demetrius.
취약이 상황은 무엇인가요

THESEUS.
Either to die the death, or to abjure
For ever the society of men.
죽던가, 수녀원으로 들어가야 합니다.

Therefore, fair Hermia, question your desires;
그러니, 아름다운 헤미아 왕립원 하는지 잘 심사숙고하세요.

Know of your youth, examine well your blood,
아직 젊지아요.

Whether, if you yield not to your father's choice,
You can endure the livery of a nun;
아버지의 선택에 따르지 않으면
수녀로서 살아야 합니다.

1/1/70
To live a barren sister all your life,
평생동안 시시한 언니로 살아야 해요.

HERMIA.
So will I grow, so live, so die, my lord,
그렇게 자라요. 그렇게 살고, 그렇게 죽을래요 공작님.
Ere I will yield my virgin patent up 1/1/80
내가 싫어하는 사람에게 처녀성을 잃기전에 맛이죠.

Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty.
내 영혼이 허락하지 않아요.

THESEUS.
Take time to pause; and, by the next new moon,-
The sealing-day betwixt my love and me,
천천히 생각해봐요. 그리고 다음 달이 떠오르기 전에
내가 내 사랑과 하나가 되는 날.

Upon that day either prepare to die
아버지의 뜻을 거역한 죽음 준비를 하던가
For disobedience to your father's will,
Or else to wed Demetrius, as he would;
 아니면 더미트리어스와 결혼해야 해요.
Or on Diana's altar to protest
그것도 아니면, 금욕하면서 평생 독신으로 교회를 지키야해요.
For aye austerity and single life.

DEMETRIUS.
Relent, sweet Hermia:
포기해요, 사랑스런 헤미아, 그리고 라이안더 나의 정당한 권리를 인정하고 양보해줘요.
Thy crazed title to my certain rig
이리한 제목을 내 확실한 권리에.
ht.

LYSANDER.
You have her father's love, Demetrius;
당신의 아버지의 사랑, 더미트리어스.
Let me have Hermia's: do you marry him.
허미아의 사랑은 제가 받지요. 몇 아버님 사랑 결혼하시는가요.

EGEUS.
Scornful Lysander! true, he hath my love,-
고양 라이안더, 진짜, 그는 내 사랑을 가지고 있음.
And what is mine my love shall render him;
내가 사랑하는 것은 내 사랑을 그에게 줄 것이다.
그러나 내 것도 이분께 모두 드릴건다.

LYSANDER.
I am, my lord, as well derived as he,
영주님, 저도 이분과 못지 않게 좋은 집안출신입니다.
As well possess'd; my love is more than his;
그리고 저의 사랑은 이분보다 더 크고요.
My fortunes every way as fairly rank'd,
제 셋도 비슷합니다.
If not with vantage, as Demetrius';
제가 더지 않다면, 더미트리어스도 마찬가지 입니다.
And, which is more than all these boasts can be,
그리고 가장 중요한것은
I am beloved of beauteous Hermia:
내는 아름다운 헤미아의 사랑을 받고 있다는 것입니다.
Why should not I, then, prosecute my right?
그런데도 저의 권리를 요구할 수 없습니까?
Demetrius, I'll avouch it to his head,
더미트리어스, 내가 그 가면을 벗기겠죠.
Made love to Nedar's daughter, Helena,
이분은 네다의 딸 헤렌나와 사랑에 빠져 그녀의 영혼을 얻었죠.
And won her soul; and she, sweet lady, dotes,
그리고 그 사랑스런 아가씨는 열렬한 사랑에 빠졌어요.
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.
이 젖점있는 변덕스러운 남자한테요.

THESEUS.
I must confess that I have heard so much,
나도 그 이야기는 많이 들었어요.

But, Demetrius, come;
근데 티미트리어스 이리와보세요;
And come, Egeus; you shall go with me,
그리고 이지어스 저와 함께 가시지요.
I have some private schooling for you both.
두분께 따로 할 말이 있습니다.

For you, fair Hermia, look you arm yourself
예쁜 헬리아, 잘 생 각해봐요.
To fit your fancies to your father's will;
아버지의 뜻에 따라 약혼자를 고르는 거 말이에요.
Or else the law of The City yields you up-
그렇지 않으면 마음의 진통에 따라-
To death, or to a vow of single life.
죽거나 독신을 맹세해야 해요.
Come, my Hippolyta: what cheer, my love?
아리와요 우리 히폴리타, 내 사랑 표정이 왜 그래요?

[Exeunt THESEUS, HIPPOLYTA, EGEUS, DEMETRIUS, and TRAIN.]
테세우스, 히폴리타, 이지어스, 티미트리어스, 시종들 퇴장

LYSANDER.
How now, my love! why is your cheek so pale?
저, 내 사랑! 왜 이렇게 하얗게 젖었어요?
How chance the roses there do fade so fast?
무슨 장미가 이렇게 빨리 시들어요?

HERMIA.
Belike for want of rain, which I could well
아마 비가 오길 바래서 인가봐요.
Betem from the tempest of my eyes.
내 눈물의 태풍이 금세 잠재우겠지만요.

LYSANDER.
Ay me! for aught that I could ever read,
아! 내가 읽어보고 들어본 이야기나 역사에서는 말이에요.
Could ever hear by tale or history,
전정한 사랑의 과정은 절대 순탄하지 않아요.
The course of true love never did run smooth;
신분의 차이나,
HERMIA.
O cross! too high to be enthral'd to low!
아 저런! 너무 높거나 너무 낮아서!
LYSANDER.
Or else misgraffed in respect of years,-
아니면 나이 차이나
HERMIA.
O spite! too old to be engaged to young!
아 이런! 어린 사람과 맺어지기에 너무 늦어서!
LYSANDER.
Or else it stood upon the choice of friends,-
아니면 친구들의 선택에 달려 있거나
HERMIA.
O hell! to choose love by another's eyes!
아 어влечен! 다른 사람의 눈을 통해 사랑을탁하다니!
LYSANDER.
Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
가 없은 사랑이 있다면,
전쟁, 죽음, 아니면 병이 다가와
Making it momentany as a sound,
Swift as a shadow, short as any dream;
그 사랑을 소리같이 순간적으로, 그림자같이 재빠르게, 꿈같이 짧게
Making it momentany as a sound,
Swift as a shadow, short as any dream;
As due to love as thoughts, and dreams, and sighs.
사랑은 상상, 꿈, 그리고 슬픔 이니까요.
HERMIA.
If, then, true lovers have been ever cross'd,
It stands as an edict in destiny:
이게 제 운명의 뜻이겠지요.
Then let us teach our trial patience,
Because it is a customary cross,
이게 전통적인 시련이니니까요.
As due to love as thoughts, and dreams, and sighs.
사랑은 상상, 꿈, 그리고 슬픔 이니까요,
LYSANDER.
A good persuasion: therefore, hear me, Hermia.
말도 참 잘하네요. 허미어 내 말씀 들어봐요.
I have a widow aunt, a dowager;
과부 숙모가 한 분께서에.
From The City is her house remote seven leagues;
이 마을에서 아주 멀리 있는데 사세요.
And she respects me as her only son.
절 아들처럼 끈질기 여기시죠.
There, gentle Hermia, may I marry thee;  
착한 헤미아 거기서 나랑 결혼할래요.
And to that place the sharp City law  
거기라면 이 마을의 엄한 전통도
Cannot pursue us. If thou lovest me, then,  
우릴 따라오지 못할 거예요. 만약 절 사랑한다면, 그렇다면
Steal forth thy father's house to  
내일 밤 아버지의 집을 빼서 나와요.
And in the wood, a league without the town,  
그리고 숲속에서 만나요.
And in the woo 
 деревня, a league without the town,
There will I stay for thee.  
내일 꼭 만나게요.
HERMIA.  
My good Lysander!  
못한 라이센더!
I swear to thee, by Cupid's strongest bow,  
퀴피트의 강한 황에 걸고 맹세할게요.
By his best arrow with the golden head,  
퀴피트가 가진 황금촉 화살에 걸고
By the simplicity of Venus' doves,  
비너스의 비둘기에 걸고
By that which knitteth souls and prosper  
이제껏 남자들이 부리뜨린 모든 황에 걸고,
In number more than ever women spoke;  
이제껏 여자들이 했던 모든 말들보다 더 많이 맹세할게요.
In that same place thou hast appointed me,  
이제껏 여자들이 했던 모든 말들보다 더 많이 맹세할게요.
To-morrow truly will I meet with thee.  
내일 꼭 만나겠어요.
LYSANDER.  
Keep promise, love. Look, here comes Helena.  
결제 품질. Look, here comes Helena.
[Enter HELENA.]  
헬레나 등장
HERMIA.  
God speed fair Helena! whither away?  
개가 다가요. 헬레나! 어디가나?
HELENA.  
Call you me fair? that fair again unsay.
Demetrius loves your fair: O happy fair!

Your eyes are lode-stars; and your tongue's sweet air

More tuneable than lark to shepherd's ear,

When wheat is green, when hawthorn buds appear.

Sickness is catching: O, were favour so,

Yours would I catch, fair Hermia! ere I go,

O, teach me how you look; and with what art

You sway the motion of Demetrius' heart!

I frown upon him, yet he loves me still.

O, that your frowns would teach my smiles such skill!

I give him curses, yet he gives me love.

The more I hate, the more he follows me.

Take comfort: he no more shall see my face;

Lysander and myself will fly this place.

Helen, to you our minds we will unfold:
To-morrow night, when Phoebe doth behold
Her silver visage in the watery glass,
A time that lovers' flights doth still conceal.
Through The City' gates have we devised to steal.

HERMIA.

And in the wood, where often you and I
Upon faint primrose-beds were wont to lie,
There my Lysander and myself shall meet;
And thence from The City turn away our eyes,
Farewell, sweet playfellow: pray thou for us; And good luck grant thee thy Demetrius! [. Exit HERMIA.]

LYSANDER.

Helena, adieu. As you on him, Demetrius dote on you! [Exit.]

HELENA.

How happy some o'er other-some can be!
Any as this! Through The City I am thought as fair as she.
But what of that? Demetrius thinks not so;
And therefore is wing'd Cupid painted blind:
For ere Demetrius look'd on Hermia's eyne,
He hail'd down oaths that he was only mine;
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense:
디미트리아스가 나한테 고마워하면, 그걸로 충분해.
But herein mean I to enrich my pain, To have his sight thither and back again. [Exit.]
근데 난 더 힘들어지겠지. 열리서라도 다시 불수 있다면

SCENE II.
[Enter RUSTICS
일본을 동장
QUIANCE.
Is all our company here?  1/2/1
이제 다 모였나?
BOTTOM.
You were best to call them generally, man by man, according to the scrip.
한사람씩 불러보는게 제일 나을 거야. 그 대븐에 써 있는대로 말이야.

QUIANCE.
Here is the scroll of every man's name, which is thought fit, through all The City, to play in our interlude before the duke and the duchess on his wedding-day at night.
이제 이번 공작님의 결혼식날 밤에 보여드릴 연극에 잘 어울릴만 한 사람들의 명단이야.

BOTTOM.
First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.
착한 피터 첸스, 먼저 무슨 연극인지 말해봐. 그리고나서 배우들의이름을 읽어봐야지 확실히.

QUIANCE.
Marry, our play is "The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisby".
좋아. 우리 연극은 ' 세상에서 가장 슬픈 코미디, 피라무스와 티스비의 세상에서 가장 잔인한 죽음' 이야.

BOTTOM.
A very good piece of work, I assure you, and a merry.- Now, good Peter Quince, call forth your actors by the scroll.-
Masters, spread yourselves.
경찰 경찰로 홀륭한 작품이지. 유쾌하고.- 자, 착한 피터퀸스, 거기씩한대로 배우들을 불리봐
대장, 시작해.

QUIANCE.
Answer as I call you.- Nick Bottom the weaver.
내가 부르는데로 대답해. 작공 닉 보텀.
BOTTOM.
Ready. Name what part I am for, and proceed.
여기, 내가 맡은 역할의 이름부터 알려줘.
QUIANCE.
You, Nick Bottom, are set down for Pyramus.

BOTTOM.
What is Pyramus? a lover, or a tyrant?

QUINCE.
A lover, that kills himself most gallant for love.

BOTTOM.
That will ask some tears in the true performing of it: if I
do it, let the audience look to their eyes; I will move
storms, I will condole in some measure. To the rest: yet my
chief humour is for a tyrant:

The raging rocks
And shivering shocks
Shall break the locks
Of prison-gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players.- This is
a tyrant's vein; a lover is more condoling.

QUINCE.
Francis Flute the bellows-mender.

FLUTE.
Here, Peter Quince.

QUINCE.
You must take Thisby on you.
FLUTE.
What is Thisby?
티스비가 뭐야.

QUINCE.
It is the lady that Pyramus must love.
피라무스가 사랑해야하는 아가씨야.

FLUTE.
Nay, faith, let not me play a woman; I have a beard coming.
나, 신성하소서, 제게는 여자로 하지 마시고, 떼가 나오는데.

QUINCE.
That's all one: you shall play it in a mask, and you may speak as small as you will.
이건 모두 일이다: 당신은 마스크를 착용하여 하시고, 그만한 소리를 할 수 있습니다.

BOTTOM.
An I may hide my face, let me play Thisby too: I'll speak in a monstrous little voice:- "Thisne, Thisne," "Ah, Pyramus, my lover dear! thy Thisby dear, and lady dear!"
내가 얼굴을 가리키고 싶다면, 제게도 Thisby를 연기할게: 제 목소리는 무서운 작은 목소리야: "Thisne, Thisne," "Ah, Pyramus, 내 사랑! 내사랑 티스비, 내 귀염둥이!"

QUINCE.
No, no; you must play Pyramus:- and, Flute, you Thisby.
아니아니, 너 피라무스해야해. 그리고 플루트 너가 티스비야.

BOTTOM.
Well, proceed.
그럼, 그려다.

QUINCE.
Robin Starveling the tailor.
수선공 로빈 스타블링

STARVELING.
Here, Peter Quince.
여기 피터퀸스

QUINCE.
Robin Starveling, you must play Thisby's mother.- Tom Snout the tinker.
스탈링은 티스비의 엄마야. 텐 슨울 더 틱커

SNOUT.
Here, Peter Quince.
여기

QUINCE.
You, Pyramus' father; myself, Thisby's father:- Snug the joiner, you, the lion's part:- and, I hope, here is a play fitted.
너 피라무스 아빠야. 나 티스비의 아빠고. - 목수 스너그
SNUG.
Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.

QUINCE.
You may do it extempore, for it is nothing but roaring.

BOTTOM.
Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say, "Let him roar again, let him roar again."

QUINCE.
An you should do it too terribly, you would fright the duchess and the ladies, that they would shriek; and that were enough to hang us all.

ALL.
That would hang us, every mother's son.

BOTTOM.
But I will aggravate my voice so, that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

QUINCE.
You can play no part but Pyramus; for Pyramus is a sweet-faced man; a proper man as one shall see in a summer's day; a most lovely, gentleman-like man: therefore you must needs play Pyramus.

BOTTOM.
Well, I will undertake it.

- But, masters, here are your parts: and I am to entreat you, request you, and desire you, to con them by tomorrow night; and meet me in the palace-wood, a
mile without the town, by moonlight: there will we rehearse,
for if we meet in the city, we shall be dogg'd with company,
and our devices known. In the mean time I will draw a bill
of properties, such as our play wants. I pray you, fail me n

BOTTOM.
We will meet; and there we may rehearse most obscenely and courageously.

QUINCE.
Take pains; be perfit: adieu. At the duke's oak we meet.

BOTTOM.
Enough; hold, or cut bowstrings. [Exeunt.]

ACT I. END.
1막 끝

ACT II. SCENE I. [A wood near The City.] 2막 마을 근처 숲속
[Enter a FAIRY at one door and PUCK at another.]
한쪽문으로 요정 등장, 다른쪽문으로 꼭 İn 등장

PUCK.
How now, spirit! whither wander you?
요정야, 안녕! 어디 가니

FAIRY.
I do wander every where,

Swifter than the moon's sphere;
단비보다 더빠르게 여기저기 날아다니지
And I serve the fairy queen,
난 요정의 여왕님을 모신다.

To dew her orbs upon the green.
I must go seek some dewdrops here,

And hang a pearl in every cowslip's ear,
노란 앵초의 귀 마다 진주를 걸어줘야지
Farewell, thou lob of spirits; I'll be gone:
안녕, 반등반등 배쟁이 요정, 난 가야겠다
Our queen and all her elves come here anon.
우리 여왕님과 요정들이 이리로 오시거든

PUCK.
The king doth keep his revels here to-night:
오늘밤 우리 왕께서도 여기에 오실텐데
Take heed the queen come not within his sight;
우리 대왕님 눈에 안뜨이시는게 조심하라고하렴
For Oberon is passing fell and wrath,
지금 오베론님은 화가 머리끝까지 나 게시거든.
Because that she, as her attendant, hath
왕비님이 인도왕에게서 황лежа신 그 사랑스러운 아이 때문에 받아야.
A lovely boy, stol'n from an Indian king;
사랑스러운 소년, 인도 왕의 아이로 훔쳐온 것임
She never had so sweet a changeling:
그런것으로 훔쳐온 소년은 사랑스러웠음
And jealous Oberon would have the child
부지런한 오베론이 자식을 원함
그러서 결투가 난 오베론 왕은 그 아이를 달라고 했어
But she perforce withholds the loved boy,
하지만 여왕은 기절했지
Crows him with flowers, and makes him all her joy:
꽃으로 왕관을 만들어주며 애정을 하시거든

FAIRY.
Either I mistake your shape and making quite,
내가 맞다면
Or else you are that shrewd and knavish sprite
그런 교활하고 심술궂은 요정, 착한친구 로빈이구나.
Call'd Robin Goodfellow: are you not he
가리워요 로빈 고드필로: 그가 그인가?
That frights the maidens of the villagery?
저가서 마을 소녀들을 캥昨 놀라게하는 그 요정?

PUCK.
Thou speak'st aright;
그리 맞아
I am that merry wanderer of the night,
나는 밤에 즐겁게 헤매는 요정입니다.
But room, fairy! here comes Oberon.
지리 비켜 요정야. 오베론님이 오신다.

FAIRY.
And here my mistress,- Would that he were gone!
저기 우리 여왕님도 오서. 왕께서 그날 지나가시면 좋겠는데
[Enter OBERON, with TRAIN, and TITANIA, with hers.]
오베론 하인들과 등장, 타이타니아, 하인들 등장.

OBERON.
Ill met by moonlight, proud Titania.
2/1/60
TITANIA.

What, jealous Oberon!- Fairies, skip hence:
I have forsworn his bed and company.

OBERON.

I thy lord?

TITANIA.

Why art thou here,

OBERON.

How canst thou thus, for shame, Titania,

TITANIA.

These are the forgeries of jealousy:

And never, since the middle summer's spring,

Met we on hill, in dale, forest, or mead,

But with thy brawls thou hast disturb'd our sport.

Therefore the moon, the governess of floods,

That rheumatic diseases do abound:

The seasons alter: oary-headed frosts

Fall in the fresh lap of the crimson rose;
the spring, the summer, The childing autumn,
분, 여름, 그리고 겨울의 계절 가을
angry winter, change Their wonted liveries;
憤한 겨울, 변화 그들의 고문의 옷을
and the mazed world now knows not which is which:
그리고 이 세계는 혼동되어 어찌된가를
And this progeny of evils come
이 악의 자손이 유래하게 되는가
From our debate, from our dissension;
저희의 논쟁, 저희의 논쟁;
We are their parents and original.
저희는 그들의 원조이다.
Why should Titania cross her Oberon?
타이타니아가 오베론의 곁에 서줘야 하는가?
To be my henchman.
내 험찬으로 삼으리라고요.
His mother was a vot'ress of my order:
그의 어머니는 저의 순교자였습니다.
And for her sake I will not part with him.
그녀의 이름을 위해 그 아이는 나를 떠나지 않을 것입니다.
Give me that boy, and I will go with thee.
그 아이를 줘야, 저와 함께 가TIONAN.
Not for thy fairy kingdom.- Fairies, away!
요정 왕국에도 안된다니가요. 요정을 빼라!
We shall chide downright, if I longer stay.
저는更부럽게 가르쳤습니다. [Exit
TITANIA with her TRAIN.]

OBERON.
Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.-
My gentle Puck, come hither. Thou remember'st
Our charmed key, ere I left thee.
That very time I saw- but thou couldst not-
Ne' er the key I gave thee. Ne'er the charmed apple
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.

PUCK.
I'll put a girdle round about the earth
In forty minutes. [Exit.]
I'll watch Titania when she is asleep,

내가 그 봉을 갖게 되면,
난 타이테니아를 지켜보다가 그녀가 잠들었을때
And drop the liquor of it in her eyes.
그 가루를 눈에 떨어 놓리는 거야.
The next thing then she waking looks upon,-
타이테니아가 일어나서 본 첫번째 것-
Be it on lion, bear, or wolf, or bull,
사자든, 곰이든 늑대든, 황소든
On meddling monkey or on busy ape,-
아님 참견쟁이 원숭이든 바쁜 고릴라든
She shall pursue it with the soul of love:
타이테니아는 영혼을 다바쳐 찾아다니게 되겠지.
And ere I take this charm off from her sight,
그때 난 그 이쁜 이를 때려와야지.
As I can take it with another herb,
As I can take it with another herb,
I'll make her render up her page to me.
그 꽃을 가지게 되면,
내게 한 걸거리들을 다 복수해줘야지.
But who comes here? I am invisible;
어 저기 누가 오네? 난 안보이니까
And I will overhear their conference.
저들의 이야기를 한번 들려볼까
[Enter DEMETRIUS, HELENA following him.]
디미트리어스와 헴레나 등장.

DEMETRIUS.
I love thee not, therefore pursue me not.
난 그쪽을 사랑하지 않아요 그러니까 따라오지 마요.
Where is Lysander and fair Hermia?
라이선더와 예쁜 히미어는 어디 있지?
The one I'll slay, the other slayeth me.
내가 죽일 놈과 날 죽이는 놈.
Thou told'st me they were stol'n unto this wood;
돌이 이 숲으로 도망쳤다고 했겠죠.
And here am I, and wood within this wood,
그래서 내가 이 숲으로 온거잖아요.
Because I cannot meet my Hermia.
그쪽 때문에 히미야를 만날수 없으니까.
Hence, get thee gone, and follow me no more.
거리 좀 가요. 아깝다 따라오지 마요.

HELENA.
You draw me, you hard-hearted adamant;
디미트리어스님의 그 단단한 돌같은 마음이 날 잡아 끌잖아요.

DEMETRIUS.
Do I entice you? do I speak you fair?
내가 어쁘길래요? 이쁘다고 하길 했어요?
Or, rather, do I not in plainest truth
그런적 없어요.
Tell you I do not nor I cannot love you?
난 그쪽을 사랑하지도 않고 사랑할 수도 없다고 분명히 말했습니다.
HELENA.
And even for that do I love you the more.
그러서 내가 더 사랑하는 거예요.
I am your spaniel; and, Demetrius,
난 디미트리어스님의 애완견이 떨래요.
The more you beat me, I will fawn on you:
날 더 때릴 수록 난 더 아양을 펼겨요.
Use me but as your spaniel, spurn me, strike me,
그냥 애완용으로라도 써둬요. 간어차고 때리고
Neglect me, lose me; only give me leave,
무시하고 막 대하세요. 그냥 따라다니게만 해줘요.
Unworthy as I am, to follow you.
언저리한 나를 따라갈 수 있나요?

DEMETRIUS.
Tempt not too much the hatred of my spirit;
전혀 그런 생각 없다고요.
For I am sick when I do look on thee.
그쪽을 보면 구역질이 나가든요.

HELENA.
And I am sick when I look not on you.
난 디미트리어스님을 못보면 구역질이 나답니다.
DEMETRIUS.
I'll run from thee and hide me in the brakes,
난 도망가서 차 담블속에 숨을 거예요.
And leave thee to the mercy of wild-beasts. [Exit]
그쪽을 야생동물들과 내버려둘 거예요. 퇴장

HELENA.
You do me mischief. Fie, Demetrius!
날 위함에 빠트리다니요. 디미트리어스님!
Your wrongs do set a scandal on my sex:
디미트리어스님의 이런 행동 때문에 난 열등거리가 됐죠.
We cannot fight for love, as men may do;
보통 여자들은 남자들이 하는 것처럼 사랑을 두고 싸울 수 없으니까요.
We should be woo'd, and were not made to woo.
남자가 여자를 쫓아다니지 않아도 여자라 남자를 쫓아다니는 법은 없어요.
I'll follow thee, and make a heaven of hell,
난 당신을 따라갈 거예요. 그래서 내가 죽도록 사랑의 손에 죽어서 지옥안의 천국으로 갈 거예요.
To die upon the hand I love so well. [Exit HELENA.]

OBERON.

Fare thee well, nymph: ere he do leave this grove,

Thou shalt fly him, and he shall seek thy love.

[Enter PUCK.]

Hast thou the flower there? Welcome, wanderer.

PUCK.

Ay, there it is.

OBERON.

I pray thee, give it me.

I know a bank where the wild thyme blows,

Where oxlips and the nodding violet grows;

Quite over-canopied with lush woodbine,

With sweet musk-roses, and with eglantine:

Lull'd in these flowers with dances and delight;

And make her full of hateful fantasies.

Take thou some of it, and seek through this grove:

A sweet City lady is in love

With a disdainful youth: anoint his eyes;

But do it when the next thing he espies

May be the lady: thou shalt know the man

By the City garments he hath on.
And look thou meet me ere the first cock crow.

PUCK.
Fear not, my lord, your servant shall do so. [Exeunt.]

SCENE II. [Enter TITANIA, with her TRAIN.]2막 타이테니아와 시종들 등장

TITANIA.
Come, now a roundel and a fairy song;
어리와 요정노래 좀 해보렴
Sing me now asleep;
저장가를 좀 불러주렴
Then to your offices, and let me rest.
이젠 나 혼자 설데니 각자 위치로 돌아가줘.

[Enter OBERON.]
오베론 등장

OBERON.
What thou see’st when thou dost wake,
내가 알어나자 마자 보는 것과
Do it for thy true-love take; [Exit.]
진정한 사랑에 빠져라 되장

[Enter LYSANDER and HERMIA.]
라이샌더와 히미어 등장

LYSANDER.
Fair love, you faint with wandering in the wood;
예쁜 내사랑, 이 숲에서 허덕느라 지쳤죠
And to speak troth, I have forgot our way:
솔직히 말하면, 우리 길을 잃었어요.
We’ll rest us, Hermia, if you think it good,
우리 여기서 좀 쉬다가요 히미어.
And tarry for the comfort of the day.
그리고 팬할으면 우리 여기서 자고 가요.

HERMIA.
Be it so, Lysander: find you out a bed;
그렇게 해요 라이샌더 곳곳을 찾아보세요.
For I upon this bank will rest my head.
난 여기 호숫가에 내 머리를 둘일께요.

LYSANDER.
One turf shall serve as pillow for us both;
이 땅 한송이가 우리 두를 위한 베개가 될 거예요.
One heart, one bed, two bosoms, and one troth.
HERMIA.
Nay, good Lysander; for my sake, my dear,
인형. 내 사랑 꽃과 라이언더.
Lie further off yet, do not lie so near.
거리 멀리 가서 누워요. 가까이 말고요.
LYSANDER.
O, take the sense, sweet, of my innocence!
아, 내사랑 나 못믿어요!
Love takes the meaning in love's conference.
사랑은 사랑하는 사람의 참뜻을 알아주는硯에요.
I mean, that my heart unto yours is knit,
내 말한 히미어에 대한 내 사랑은 순수해야.
So that but one heart we can make of it:
그러니까 우리의 마음이 하나라는 거죠.
HERMIA.
Now much beshrew my manners and my pride,
라이언더님이 거짓말을 한다고 생각했다면
If Hermia meant to say Lysander lied.
남 욕해도 좋아요.
But, gentle friend, for love and courtesy
근데 훌륭한 친구님 사랑과 도덕을 위해서
Lie further off; in human modesty,
거리 가서 누우세요. 인간의 도리잡아요.
LYSANDER.
Amen, amen, to that fair prayer, say I;
아멘, 아멘, 그 소원에따라
And then end life when I end loyalty!
내 약속이 없어지면, 내 목숨도 없어요.
Here is my bed: sleep give thee all his rest!
난 여기서 잠개요. 내 몸까지 두배로 잠자요.
HERMIA.
With half that wish the wisher's eyes be press'd!
그럼 나만큼 잠자요.
[They sleep. Enter PUCK.]
들 잠든다. 럭 등장.
PUCK.
Through the forest have I gone,
이 숲을 모두 찾아다녔지만
But City found I none,
감람한 밤바이 아무것도 못찾았어.
Night and silence! who is here?
누구지?
Weeds of The City he doth wear:
마을 사람옷을 입고 있는데.
And here the maiden, sleeping sound,
On the dank and dirty ground:-
Pretty soul! she durst not lie
Near this lack-love, this kill-courtesy.
Churl, upon thy eyes I throw
All the power this charm doth owe. [Exit.

Enter DEMETRIUS and HELENA, running.]

HELENA.
Stay, though thou kill me, sweet Demetrius.

DEMETRIUS.
I charge thee, hence, and do not haunt me thus.

HELENA.
O, wilt thou darkling leave me? do not so.

DEMETRIUS.
Stay, on thy peril: I alone will go. [Exit.

HELENA.
O, I am out of breath in this fond chase!
The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies;
For she hath blessed and attractive eyes.
How came her eyes so bright? Not with salt tears:
If so, my eyes are oftener wash'd than hers.
But who is here?- Lysander! on the ground!
Dead? or asleep?- I see no blood, no wound.-
Lysander, if you live, good sir, awake.
LYSANDER [starting up].
And run through fire I will for thy sweet sake.
사랑스러운 당신을 위해서라면 난 불속에라도 달려갈게요.
Transparent Helena! Nature shows art.
투명한 헬레나! 자연은 예술을 보여주죠
That through thy bosom makes me see thy heart.
당신의 가슴을 통해 당신의 마음이 보여요.
Where is Demetrius? O, how fit a word
디미트리어스는 어디있지?
Is that vile name to perish on my sword!
내 칼로 단장 요절을 넣 그 악마같은 이름.
HELENA.
Do not say so, Lysander; say not so.
그런 말 하지마요 라이안더. 그러지마요.
What though he love your Hermia? Lord, what though?
디미트리어스가 허미어를 사랑합니다요? 그래서요?
Yet Hermia still loves you: then be content.
허미어는 당신을 사랑하십니다; 그결로 만족하세요.
LYSANDER.
Content with Hermia! No; I do repent
허미어로 만족하라고요! 싶어요.
The tedious minutes I with her have spent.
가桎 여자와 보낸 그 지루한 시간들을 후회해요.
Not Hermia, but Helena I love:
난 허미어가 아니라 헬레나를 사랑해요.
Who will not change a raven for a dove?
누가 비둘기랑 까마귀를 바꾸겠어요?
HELENA.
Wherefore was I to this keen mockery born?
난 이런 놀림이나 받으려고 태어났나?
When at your hands did I deserve this scorn?
내가 언제 이런 대접 받을 만한 일한 적이었어요?
But fare you well: perforce I must confess
어째든 안녕.
I thought you lord of more true gentleness.
그쪽이 좀 더 편한은 사람인줄 착각했네요.
O, that a lady, of one man refused,
아 이 남자는 겠어요고
Should of another therefore be abused! [Exit.]
저 남자는 늘리고, 아이고 내 쪽자야. (퇴장)
LYSANDER.
She sees not Hermia.- Hermia, sleep thou there:
이 여자들을 뵐뿐아보다. 허미어 거기서 잠자요.
And never mayst thou come Lysander near!
그리고 다신 내 곁에 얼찐도 마요.
And, all my powers, address your love and might
To honour Helen, and to be her knight! [Exit.]

HERMIA [awaking].

Help me, Lysander, help me! do thy best
to pluck this crawling serpent from my breast!
Ay me, for pity!

What, out of hearing? gone? no sound, no word?
Alack, where are you? speak, an if you hear;
No? then I well perceive you are not nigh:
Either death or you I'll find immediately.

[Exit.]
What say'st thou, bully Bottom?

BOTTOM.

There are things in this comedy of "Pyramus and Thisby" that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOUT.

By'r lakin, a parlous fear.

STARVELING.

I believe we must leave the killing out, when all is done.

BOTTOM.

Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not kill'd indeed; and, for the more better assurance, tell them that I Pyramus am not Pyramus, but Bottom the weaver: this will put them out of fear.

SNOUT.

Will not the ladies be afeard of the lion?

STARVELING.

I fear it, I promise you.

BOTTOM.

God shield us!- a lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living.

SNOUT.

Therefore another prologue must tell he is not a lion.

BOTTOM.

Nay, you must name his name, and half his face must be seen through the lion's neck; and he himself must speak through, saying thus, or to the same defect, - "Ladies," - or, "Fair
ladies,—I would wish you,—or, "I would request you," or "I would entreat you,—not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life: no, I am no such thing; I am a man as other

men are:"

나나. 전짜 이름을 써 넣어 그리고 사자 목 반쯤에 나 일곱이 보여야 돼. 그리고 이렇게 말하는 거야.

여자분들' 아님 '아름다운 여자분들 무방비는데요' 아니면 '사정하는데요' 아니면 '제발요', 무서워하거나

별지 마세요. 제가 여기 사자로 나왔다고 생각하신다면, 잘못 아신 거예요. 전 사자가 아니람. 저도

다른 사람들과 똑같은 사람이에요.

QUINCE.

Well, it shall be so. But there is two hard things,—that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

그럼 그렇게 하지. 근데 어려운 문제가 두 개 더 있어. 짝째는 방안에 어떻게 달빛을 데려오나 하는거지. 알다시피 파라무스와 티스비가 달밝에 만나갈야.

SNUG.

Doth the moon shine that night we play our play?

우리가 연극을 하는 날 달이 뜨나?

BOTTOM.

A calendar, a calendar! look in the almanac; find out moonshine.

달력, 달력! 달이 뜨는지 알아보자고.

QUINCE.

Ay; or else one must come in with a bush of thorns and a lantern, and say he comes to disfigure, or to present, the person of moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall.

또한 아니면 한 명이 가시를 들어서 무성한 속을 들고 나와서 이렇게 말하는 거야. 달님을 망가뜨리려고 아니면

보여주려고 나왔습니다. 그러면 이제 한 문제가 남았군. 방안에 벽이 하나 필요할때 말이야. 파라무스랑

티스비가 그 벽을 사이로 이야기를 나누갈야.

SNUG.

You can never bring in a wall.—What say you, Bottom?

벽을 가져올순 없을 텐데. 보름 좋은 생각있어?

BOTTOM.

Some man or other must present wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

누구 한 명이나면 벽사람이 벽이 되어야. 그리고 시멘트를 떨라놓는 거야. 아니면 씨름이나 뭐 그런걸 물에

발라. 벽을 상징하기 위해서 말야. 그리고 손가락을 이렇게 들고 있게 하는 거야. 그리고 그 틈을 통해서

파라무스와 티스비가 사랑을 속삭이는 거야.

QUINCE.

If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin:

when you have spoken your speech, enter into that brake;—and so every one according to his cue. [Enter PUCK.]
What hempen home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play toward! I'll be an auditor;
An actor too perhaps, if I see cause.

What odours savours sweet:
So hath thy breath, my dearest Thisby dear.

Must I speak now?

Of colour like the red rose on triumphant brier,
As true as truest horse, that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

As true as truest horse, that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE.
"Ninus' tomb," man:- why, you must not speak that yet; that
you answer to Pyramus: you speak all your part at once, cues
and all.- Pyramus enter: your cue is past; it is, "never tire."
The ousel-cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill:

TITANIA [awaking].
What angel wakes me from my flowery bed?
I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me,
On the first view, to say, to swear, I love thee.

BOTTOM.
Methinks, mistress, you should have little reason for that:
and yet, to say the truth, reason and love keep little
company together now-a-days;—the more the pity that some
honest neighbours will not make them friends.

TITANIA.
Thou are as wise as thou art beautiful.

BOTTOM.
Not so, neither: but if I had wit enough to get out of this
wood, I have enough to serve mine own turn.

TITANIA.
Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.

I am a spirit of no common rate,
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I'll give thee fairies to attend on thee;
And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep:
Peas-blossom! Cobweb! Moth! and Mustard-seed!
First Fairy.

SECOND FAIRY.
And I.

THIRD FAIRY.
And I.

FOURTH FAIRY.
And I.

ALL.
Where shall we go?

TITANIA.
Be kind and courteous to this gentleman,- Hop in his walks, and gambol in his eyes;
Feed him with apricocks and dewberries,
Nod to him, elves, and do him courtesies.

First Fairy.
Hail, mortal!

Second Fairy.
Hail!

반갑습니다.
THIRD FAIRY.
Hail!

FOURTH FAIRY.
Hail!

BOTTOM.
I cry your worships mercy heartily.- I beseech your worship's name.

COBWEB.
Cobweb.

BOTTOM.
I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you.- Your name, honest gentleman?

PEAS-BLOSSOM.
Peas-blossom.

BOTTOM.
I pray you, commend me to Mistress Squash your mother, and to Master Peascod, your father. Good Master Peas-blossom, I shall desire you of more acquaintance too.- Your name, I beseech you, sir?

MUSTARD-SEED.
Mustard-seed.

Good Master Mustard-seed, I know your patience well: that same cowardly, giant-like ox-beef hath devour'd many a gentleman of your house: I promise you your kindred hath made my eyes water ere now.

TITANIA.
Come, wait upon him; lead him to my bower.
The moon methinks looks with a watery eye;
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.

[Exeunt.]
SCENE II.  [Enter OBERON.]
2장오베론 등장

OBERON.
I wonder if Titania be awaked; 3/2/1
Then, what it was that next came in her eye,
How now, mad spirit!
What night-rule now about this haunted grove?
타이테니아가 잠아قوا났나 공급하군
여기나마 마저 처음 본게 뵐었을가
어떻게 됐어 장난꾸러기 요정야
누가 이 요정술 밖의 제왕이 되겠냐?

PUCK.
My mistress with a monster is in love.
여왕님께서는 피구들과 사랑에 빠졌습니다.
Near to her close and consecrated bower,
신성한 나무도해에서
While she was in her dull and sleeping hour,
여왕님이 곤히 잠들어게신동안
A crew of patches, rude mechanicals,
마을 어때에 살고 있는 촘스러운 임공들이 우르
That work for bread upon City stalls,

3/2/10
Were met together to rehearse a play,
연극을 연습한다고 모였더라도요.
Intended for great Theseus' nuptial day.
테세우스의 결혼식 축하공연말이예요.
The shallowest thickskin of that barren sort,
제일 살없고 망청한 돼이 피라두스를 연기하더라도요,
Who Pyramus presented in their sport,
포소ук 하신 장면, and enter'd in a brake:
자신 장면에서 덮불속으로 들어가길래.
When I did him at this advantage take,
어때나フィ어 넼다 달리가
An ass's nole I fixed on his head:
그 돼 머리에 당나귀 머리를 획 써워놓았습니다.
Anon his Thesebe must be answered,
티스비가 대답할 때
And forth my mimic comes.
제 인형이 나갔죠.
When they him spy,
그 친구들이 이 놈을 보자마자
So, at his sight, away his fellows fly;
결음야 날살려라 내패터군요
I led them on in this distracted fear,
제가 혼히 죽 빠지고도록 이리저리 끌고 다녔지요.
And left sweet Pyramus translated there:
그리고 사랑스럽게 변신한 그 피라무스만 남겨챘습니다.
When in that moment,—so it came to pass,—
매마침
Titania waked, and straightway loved an ass.
타이테니다가 일어나 그 당나귀와 뜨거운 사랑에 빠지게 됐어요.

OBERON.
This falls out better than I could devise.
But hast thou yet latch'd the City's eyes
With the love-juice, as I did bid thee do?
내가 계획했던 것보다 더 잘 되었구나
근데 그 마을 젊은 눈에 마법의 가루를 뿌리라고 했던건 어떻게 되었느냐.
그것도 했느냐?

PUCK.
I took him sleeping,—that is finish'd too,—
그 남자도 자고 있길래 그것도 해결했습니다.

[Enter HERMIA and DEMETRIUS.]

HERMIA.
The sun was not so true unto the day
3/2/50
낮에는 태양이 진실하지 않았어요.
As Lysander to me: would he have stol'n away
라이센더가 저한테 빼앗았겠어요.
From sleeping Hermia? I'll believe as soon
제가 잠자는 동안에 누가 라이센더를 빼앗아갔어요.
This whole earth may be bored
이 지구 전체가 긴장시들어버리고 말거예요.
It cannot be but thou hast murder'd him;
그폭발호는 라이센더를 죽일 사람이 없잖아요.
So should a murderer look,—so dead, so grim.
이 살인마의 얼굴, 사람도 아니예요. 너무 강인해

DEMETRIUS.
You spend your passion on a misprised mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

HERMIA.
I pray thee, tell me, then, that he is well.

DEMETRIUS.
An if I could, what should I get therefore?

HERMIA.
A privilege, never to see me more:
And from thy hated presence part I so:
See me no more, whether he be dead or no. [Exit.]

DEMETRIUS.
There is no following her in this fierce vein:
Here therefore for a while I will remain.
[Lies down & sleeps.]

OBERON.
What hast thou done? thou hast mistaken quite,
And laid the love-juice on some true-love's sight:
About the wood go swifter than the wind,
And Helena of The City look thou find:
All fancy-sick she is, and pale of cheer
With sighs of love, that costs the fres

PUCK.
I go, I go; look how I go,-
Swifter than arrow from the Tartar's bow. [Exit.]
OBERON.
Flower of this purple dye,
Hit with Cupid's archery.  [Squeezes the flower]
Let her shine as gloriously
As the Venus of the sky.  [Enter PUCK.]

PUCK.
Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?

HELENA.
You do advance your cunning more and more.

LYSANDER.
Why should you think that I should woo in scorn?
Scorn and derision never come in tears:

HELENA.
Nor none, in my mind, now.
LYSANDER.
Demetrius loves her, and he loves not you.
디미트리어스는 그 여인을 사랑하지만, 그를 사랑하지 않아요.

DEMETRIUS [awaking].
O Helen, goddess, nymph, perfect, divine!
아 헴리나 남녀신, 요정, 완벽한 친구!

To what, my love, shall I compare thine eyne?
내 사랑, 그 무엇을 헴리나 남의 눈과 비교할 수 있을까요?

Thy lips, those kissing cherries, tempting grow!
헬리나 남의 입술, 그 키스하고픈 체리,

That pure congealed white, high Taurus' snow,
그 순결하게 풍뎅이 얼은 고귀한 타이너스의 하얀 눈

Fann'd with the eastern wind, turns to a crow
동쪽 바람을 타고 가마귀를 날려버리네요.

When thou hold'st up thy hand: O, let me kiss
손을 이렇게 맞잡고 계실했어요, 아, 빨라하고 싶어요.

This princess of pure white, this seal of bliss!
새하얀 공주님, 행복의 결점체!

HELENA.
O spite! O hell! I see you all are bent
이 악마! 이세!, 두분 다 이상한 취미를 갖고 계시네요.

To set against me for your merriment:
제미로 절 가지고 놀다니요.

If you were civil and knew courtesy,
조금이라도 교양있는 분들이시라면

You would not do me thus much injury.
이런것 못하셔야겠어요.

Can you not hate me, as I know you do,
절 싫어하는지 몰라는데,

But you must join in souls to mock me too?
이런 징난을 꺼 함께 하셔야 했나요?

You both are rivals, and love Hermia;
두분 헴리야를 사랑하려고 서로 싸우셨겠어요.

And now both rivals, to mock Helena:
이젠 헴리나를 놀리려고 서로 싸우하시네요.

A trim exploit, a manly enterprise,
조롱과 야유로 불쌍한 여자의 눈에서 눈물을 쏘 빼내기, 남자다운 징난이네요.

conjure tears up in a poor maid's eyes
With your derision!

LYSANDER.
You are unkind, Demetrius; be not so;
디미트리어스 너무하는군요 그리지 마요.

For you love Hermia:- this you know I know:
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part;
And yours of Helena to me bequeath,
Whom I do love, and will do to my death.

HELENA.
Never did mockers waste more idle breath.

DEMETRIUS.
Lysander, keep thy Hermia; I will none:
And now to Helen is it home return'd,
There to remain.

LYSANDER.
Helen, it is not so.

DEMETRIUS.
Disparage not the faith thou dost not know,
Look, where thy love comes; yonder is thy dear.

HERMIA.
Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.

LYSANDER.
Why should he stay, whom love doth press to go?
HERMIA.
What love could press Lysander from my side?
무슨 사랑이 라이산더님을 떠밀었는네요?

LYSANDER.
Lysander's love, that would not let him bide,-
Fair Helena; who more engilds the night
Than all yon fiery O's and eyes of light.
Why seek'st thou me? could not this make thee know,
The hate I bear thee made me leave thee so?
라이산더의 사랑, 참기힘든 나의 사랑,
아름다운 헤레나, 저쪽의 황홀 타오르는 불빛보다, 눈빛보다 더욱 빛나는 사람이죠.
왜 난 찾는 거죠? 자세히 설명할 순 없지만,
난 그쪽이 함을 수 없이 실어서 떠난 거예요.

HERMIA.
You speak not as you think: it cannot be.
그림으로 그런 말씀하시는거 아니죠. 그럴리가요.

HELENA.
Lo, she is one of this confederacy!
아, 니도 한 팀이구나.
Now I perceive they have conjoin'd all three
To fashion this false sport in spite of me.
가장 가지고 놀려고 셋이서 찌고 이런 거짓말을 하는 구나.
Injurious Hermia! most ungrateful maid!
웃원 헤미아! 친일 나쁜 지지배!
To join with men in scorning your poor friend?
내 불쌍한 친구를 놀리려고 남자들이랑 작당을 해?
It is not friendly, 'tis not maidenly:
이건 친구답지도 못하고 여자답지도 못해.
Our sex, as well as I, may chide you for it.
나 뿐만아니라 모든 여자들이 날 비난할거야.
Though I alone do feel the injury.
지금은 비록 혼자 이 모욕을 받지만 말야.

HERMIA.
I am amazed at your passionate words.
감자기 이렇게 화를 내니까 당황스럽다.
I scorn you not: it seems that you scorn me.
난 널 눌린적 없어. 나이가 널 놀리는 것 같네요.

HELENA.
Have you not set Lysander, as in scorn,
남 놀리려고 라이산더를시켜서
To follow me, and praise my eyes and face?
날 따라 니다고, 내 눈과 미모를 칭찬하라고 나이 시간해 아니라고?
And made your other love, Demetrius-
그리고 너 또 다른 사랑 디메트리우스를 시간히 없다고?
Who even but now did spurn me with his foot-
To call me goddess, nymph, divine, and rare?

HERMIA.
I understand not what you mean by this.

HELENA.
Ay, do, persevere, counterfeit sad looks;
Make mouths upon me when I turn my back;
Wink each at other; hold the sweet jest up:
If you have any pity, grace, or manners,
You would not make me such an argument.
But, fare ye well: 'tis partly mine own fault;
Which death or absence soon shall remedy.

LYSANDER.
Stay, gentle Helena; hear my excuse:
My love, my life, my soul, fair Helena!

HELENA.
O excellent!

HERMIA.
Sweet, do not scorn her so.

DEMETRIUS.
If she cannot entreat, I can compel.

LYSANDER.
Thou canst compel no more than she entreat:
Thy threats have no more strength than her prayers.
Helen, I love thee; by my life, I do:
I swear by that which I will lose for thee,
당신을 위해 바칠 게 목숨을 걸고 맹세합니다.
o prove him false that says I love thee not.
제가 당신을 사랑하지 않는다는 저 사람의 말을 듣지 마세요.

DEMETRIUS.
I say I love thee more than he can do.
저 사람보다 더 데미트리우스를 사랑합니다.

LYSANDER.
If thou say so, withdraw, and prove it too.
정 그러시다면,같을몫고 증명해보시죠.

DEMETRIUS.
Quick, come!
좋아요 해봐요!

HERMIA.
Lysander, whereto tends all this?
라이샌더, 어디가시는 거예요?

LYSANDER.
Away!
저리가요!

DEMETRIUS.
No, no, sir;
Seem to break loose, take on as you would follow,
But yet come not: you are a tame man, go!
이런이런, 자신의.
아무래도 안합실것 같네요. 아직도 안오시는 걸 보니.
말 잘들으시나보네요. 가시죠!

LYSANDER.
Hang off, thou cat, thou burr! vile thing, let loose,
Or I will shake thee from me like a serpent!
기다리요. 이 삐행이, 까마귀! 사악한 것, 이거 낫
아님, 빼쳐질 때에여 버릴까야.

HERMIA.
Why are you grown so rude? what change is this,
Sweet love?
왜 이렇게 거칠어지셨어요? 뒤가 변한거예요 내사랑?

LYSANDER.
Thy love! out, tawny Tartar, out!
Out, loathed medicine! O hated potion, hence!

HERMIA.
Do you not jest?

HELENA.
Yes, sooth; and so do you.

LYSANDER.
Demetrius, I will keep my word with thee.

DEMETRIUS.
I would I had your bond, for I perceive
A weak bond holds you: I'll not trust your word.

LYSANDER.
What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA.
What, can you do me greater harm than hate?

HELENA.
Fine, i'faith! Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!

HERMIA.
Puppet! why, so; ay, that way goes the game.

Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail’d with him.

And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA.
I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curs’d;
I have no gift at all in shrewishness;
I am a right maid for my cowardice:
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

Lower! hark, again.

HERMIA.

HELENA.
Good Hermia, do not be so bitter with me.
I evermore did love you, never wrong'd you;
Save that, in love unto Demetrius,
And now, to The City will I bear my folly back,
And follow you no further: let me go:
You see how simple and how fond I am.

HERMIA.
Why, get you gone: who is't that hinders you?

HELENA.
A foolish heart, that I leave here behind.
HEMIA.
What, with Lysander?

HELENA.
With Demetrius.

LYSANDER.
Be not afraid; she shall not harm thee, Helena.

DEMETRIUS.
No, sir, she shall not, though you take her part.

HELENA.
O, when she's angry, she is keen and shrewd!

HERMIA.
Little again! nothing but low and little!

HELENA.
Why will you suffer her to flout me thus?
Let me come to her.

LYSANDER.

Get you gone, you dwarf;

You minimus, of hind'ring knot-grass made;

You bead, you acorn.

DEMETRIUS.

You are too officious

In her behalf that scorns your services.

Take not her part; for, if thou dost intend

Never so little show of love to her,

Thou shalt aby it.

LYSANDER.

Now she holds me not;

Now follow, if thou darest, to try whose right,

Of thine or mine, is most in Helena.

DEMETRIUS.

Follow! nay, I'll go with thee, cheek by jole. [Exeunt

LYSANDER and DEMETRIUS.]

HERMIA.

You, mistress, all this coil is 'long of you: Nay, go not back.

HELENA.

I will not trust you, I,

Nor longer stay in your curst company,

Your hands than mine are quicker for a fray;

My legs are longer though, to run away. [Exit.]

HERMIA.
I am amazed, and know not what to say. [Exit.]
난 경악하고, 어떤 말을 할지 모른다.

OBERON.
This is thy negligence.
이게 다 네 잘못 때문이다.

PUCK.
Believe me, king of shadows, I mistook.
믿어주세요, 영주님, 이건 실수였다고요.

OBERON.
Thou see'st these lovers seek a place to fight:
너는 이들 정상사냥을 이루어내는지 보고있다.
Hie therefore, Robin, overcast the night;
서고 만나지 못하도록 가서 여들의 장막을 덮어쓰고
And lead these testy rivals so astray,
이들 화난 상대들을 이끌어와라,
As one come not within another's way.
함께 도를 통해 서로가 가는 길이 안맞는다.

Then crush this herb into Lysander's eye;
그런 다음에 전설한 사랑에 빠진 라이랜더의 눈에 이물 끼얹으라.
Whose liquor hath this virtuous property,
그의 약초는 이와 같은 가치가 있는 성질을 가진다.
To take from thence all error with his might.
그 젖을 끼우면 그에 대한 오해는 사라진다.
When they next wake, all this derision
그들이 다음에 이끌 경우
Shall seem a dream and fruitless vision;
이런 것들은 꿈과 과거의 꿈의 꿈으로 보일 것이다.
Whiles I in this affair do thee employ,
While I이 이 일에 끼우는 동안
I'll to my queen and beg her Indian boy;
나는 왕에게 보고 인디안 소년을 달라고 해야겠다.
And then I will her charmed eye release
그녀의 괴물에 항문을 끼우는 눈을 익으려고
From monster's view, and all things shall be peace.
괴물의 눈으로, 이 모든 것들이 평화로워진다.

PUCK.
Up and down, up and down,
작히내리작히내리 작히내리작히내리
I will lead them up and down:
이들은 이곳내리가질 것이다.
I am fear'd in field and town:
나는 전장과 마을에 두려워한다.
Goblin, lead them up and down.

Here comes one.

Where art thou, proud Demetrius? speak thou now.

I will be with thee straight.

Follow me, then, To plainer ground.

Thou runaway, thou coward, art thou fled?

Thou coward, art thou bragging to the stars,

Thou art there?

Follow my voice: we'll try no manhood here.

I follow'd fast, but faster he did fly;
That fall'n am I in dark uneven way,
어둠 속 이 흔들림없는 길에 지쳐어.
And here will rest me. [Lies down.] Come, thou gentle day!
여기서 좀 쉬어가겠다. (눕는다) 행복한 날이 올거야!
For if but once thou show me thy gray light,
지금은 어둠밖에 안보이지만
I'll find Demetrius, and revenge this spite.   [Sleeps.]
디미트리아스를 찾으면 꽤 복수할거야, 잔다.

[Enter PUCK and DEMETRIUS.]

leck과 디미트리아스 등장

PUCK.
Ho, ho, ho! Coward, why comest thou not?
하하하 겸쟁이야 왜 가까이 못오는 거냐
Come hither: I am here.
이리와 나 여기있다.

DEMETRIUS. 
Nay, then, thou mock'st me. Thou shalt buy this dear,
아니 네 날 가지고 노는 거야.
If ever I thy face by daylight see:
내가 네 얼굴을 날 보게 되면 네 죽었어
Now, go thy way. Faintness constraineth me
지금은 가면지 말란지. 난 기절하였다.
To measure out my length on this cold bed.
이 차가운 침대에서 내 키를 측정하였다.
By day's approach look to be visited. [Lies down & sleeps.]
날이 밝기VertexArray meanwhile 누워서 잔다.

[Enter HELENA.]

HELENA.  
O weary night, O long and tedious night,
아 힘든 밤, 아 길고 지루한 밤
Abate thy hours! Shine comforts from the east,
시간이 빨리 가면만. 동쪽에서 오는 태양이 평화가 오면
That I may back to The City by daylight,
난 마을로 돌아갈꺼야.
From these that my poor company detest:
날 싫어하는 사람들로부터 벗어날꺼야.
And sleep, that sometime shuts up sorrow's eye,
그리고 잠, 가끔은 내 숨은 눈을 감겨주는 잠
Steal me awhile from mine own company.
내 숨때서 잠시 날 데려가는 잠

PUCK.  
Yet but three? Come one more; [Enter Hermia]
아직도 셋이네요? 한명이 더 와야지. 허미어 등장
Two of both kinds makes up four.
HERMIA.
Never so weary, never so in woe;
Bedabbled with the dew, and torn with briers;
I can no further crawl, no further go;
My legs can keep no pace with my desires.
Here will I rest me till the break of day.

Heavens shield Lysander, if they mean a fray!

PUCK.
On the ground
Sleep sound: 3/2/450

Heavens shield Lysander, if they mean a fray!

Jack shall have Jill;
Naught shall go ill;
The man shall have his mare again, and all shall be well.
ACT III. END.
3막 끝

ACT IV. SCENE I.
4막 1장
[LYSANDER, DEMETRIUS, HELENA, and HERMIA, lying asleep. Enter TITANIA &BOTTOM; FAIRIES attending; OBERON behind unseen.]
라이선더 디미트리어스 헬레나 허미어 자고 있다. 타이테니아 보듬 그리고 요정들. 오베론 뒤에서 안보인다.
TITANIA.
Come, sit thee down upon this flowery bed,
여리 오셔서 제 꽃침대에 앉으세요.
While I thy amiable cheeks do coy,
제가 그 동안 그 아름다운 붉을 만지드릴게요.
And stick musk-roses in thy sleek smooth head,
그리고 부드러운 머리에 이 장미가지를 꽂아둘게요.
And kiss thy fair large ears, my gentle joy.
그리고 이 아름답고 큰 귀에 뽀뽀를 해드리지요. 제 귀 기쁨이에요.
BOTTOM.
Where's Peas-blossom?
콩꽃어ftime요?
PEAS-BLOSSOM.
Ready.
내
BOTTOM.
Scratch my head, Peas-blossom.- Where's Monsieur Cobweb?
머리졅 긁어줘요 콩꽃. 거미줄써는 어디있어요?
COBWEB.
Ready.
여기요.
BOTTOM.
Monsieur Cobweb, good monsieur, get your weapons in your hand, and kill me a red-hipp'd humble-bee on the top of a thistle; and, good monsieur, bring me the honey-bag. Where's Monsieur Mustard-Seed?
거미줄써 혼용한 선생님. 무기를 들고 와서 양귀비에 앉아 있는 빨간 꽃무니 벌을 공격해줘요. 그리고 선생님. 그 꿀단지 좀 가져봐요. 거자써 선생님은 어디있나요?
MUSTARD-SEED.
Ready.
내
BOTTOM.
Give me your neaf, Monsieur Mustard-seed. Pray you, leave your courtesy, good monsieur.
거자써 선생님 성의를 보여주세요. 혼용한 선생님.
MUSTARD-SEED.
What's your will?
Nothing, good monsieur, but to help Cavalery Peas-blossom to scratch. I must to the barber's, monsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

TITANIA.
What, wilt thou hear some music, my sweet love?

BOTTOM.
I have a reasonable good ear in music: let's have the tongs and bones. [Tongs. Rural music.]

TITANIA.
Or say, sweet love, what thou desirést to eat.

BOTTOM.
Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay:
good hay, sweet hay hath no fellow.

TITANIA.
I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee hence new nuts.

BOTTOM.
I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me: I have an exposition of sleep come upon me.

TITANIA.
Sleep thou, and I will wind thee in my arms.-

Fairies, be gone, and be all ways away. [Exeunt FAIRIES.]

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
O, how I love thee! how I dote on thee!  [They sleep. Enter PUCK]
Welcome, good Robin. See'st thou this sweet sight?
Her dotage now I do begin to pity:
For, meeting her of late behind the wood,
Seeking sweet favours for this hateful fool,
I then did ask of her her changeling child;
Which straight she gave me.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformed scalp
From off the head of this City swain;
May all to The City back again repair,
And think no more of this night's accidents,
Be as thou wast wont to be;
See as thou wast wont to see:
Now, my Titania: wake you, my sweet queen.
My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.
There lies your love.
How came these things to pass?
O, how mine eyes do loathe his visage now!

TITANIA.

OBERON.

TITANIA.

OBERON.

TITANIA.
OBERON.
Silence awhile.- Robin, take off this head.-
잠시 쉬. 로빈 머리를 벗겨자.

PUCK.
Now, when thou wakest, with thine own fool's eyes peep.
이제, 너가 깨어났을 때 다시 너의 머리 손으로 보거리.

OBERON.
Sound, music!- Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.
Now thou and I are new in amity,
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity:
음악을 연주해라. 이리오 세요 부인. 내 손을 잡으세요.
잠자는 이들의 풍의 울려라.
부인과 내가 다시 화합했으니
내일 밤은 엄숙하게 흘러가게
졸을 촉시다. 테세우스 공작의 집에서
그리고 모두를 축복해 촉시다.

PUCK.
Fairy king, attend, and mark:
I do hear the morning lark.
아침이 오는 소리가 들리는 군요.

TITANIA.
Come, my lord; and in our flight,
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.  [Exeunt. Wind horns. Enter THESEUS, HIPPOLYTA, EGEUS, and TRAIN.]
계시오 세요. 함께 날아가는 동안 간밤에 무순일이 있었는지 얘기해 주세요.
제가 왜 평화단에서 이 인간과 함께 자고 있었는지 말이에요.
퇴장 트럼펫소리, 테세우스 허물리타, 이지어스, 수행원들 등장.

THESEUS.
Go, one of you, find out the forester;
누구 한명 가서 산지기를 찾아 오거라.

HIPPOLYTA.
I was with Hercules and Cadmus once,
제가 헤라클레스랑 카드모스랑 있었을 때요
When in a wood of Crete they bay'd the bear
크레타 숲에서 스파르타의 사냥개들을 고름사냥을 했거든요.
With hounds of Sparta: never did I hear
Such gallant chiding;
그런 능률한 개짓는 소리는 듣어봤다니가요.
So musical a discord, such sweet thunder.
아 그 아름다운 화음, 아 그 달콤한 천둥소리.
THESEUS.

- But, soft! what nymphs are these?

EGEUS.

My lord, this is my daughter here asleep
And this, Lysander; this Demetrius is;
This Helena, old Nedar's Helena:
I wonder of their being here together.

-But speak, Egeus; is not this the
day
That Hermia should give answer of her choice?

EGEUS.

It is, my lord.

THESEUS.

No doubt they rose up early to observe
The rites of May; and, hearing our intent,
Came here in grace of our solemnity.

5월의식을보러일찍나와있는개틀림없어요.
우리소식을듣고우리결혼식을축복하려고요.
-But speak, Egeus; is not this the day
근데이지어스오늘이그날아닌가요?
That Hermia should give answer of her choice?
허미어가결정을내리는날?

EGEUS.

It is, my lord.

THESEUS.

Good morrow, friends.- I pray you all, stand up.
I know you two are rival enemies:
How comes this gentle concord in the world,
That hatred is so far from jealousy,
To sleep by hate, and fear no enmity?

LYSANDER.

My lord, I shall reply amazedly;
I cannot truly say how I came here;
But, as I think,- for truly would I speak,
And now I do bethink me, so it is,-
I came with Hermia hither: our intent
Was to be gone from The City, where we might,
Without the peril of the City law,-
영주님,저도흙하였습니다.솔직히여기어떻게왓는지말씀드리긴하지만,
Egeus.

Enough, enough, my lord; you have enough:
They would have stol'n away---
Egeus. 충분해요, 영주님.

Demetrius.

--My lord, fair Helen told me of their stealth,
And I in fury hither follow'd them,
But, my good lord, I wot not by what power,
But by some power it is,- my love to Hermia,
Melted as the snow,
And all the faith, the virtue of my heart,
Is only Helena.

Theseus.

Fair lovers, you are fortunately met:
Egeus, I will overbear your will;
For in the temple, by and by, with us
These couples shall eternally be knit:
And, for the morning now is something worn,
Our purposed hunting shall be set aside.
Away with us to The City! three and three,
We'll hold a feast in great solemnity.[Exeunt Theseus, Hippolyta, Egeus, Lovers, and Train.]

Bottom [awakening].

When my cue comes, call me, and I will answer:- my next is,
"Most fair Pyramus,"- Heigh-ho!- Peter Quince! Flute the bellows-mender! Snout the tinker! Starveling!- God's my life, stol'n hence, and left me asleep! I have had a most rare vision.

bottom 일어난다.
I have had a dream,- past the wit of man to say
what dream it was: man is but an ass, if he go about to
expound this dream. Methought I was- there is no man can
tell what. Methought I was, and methought I had,- but man is
but a patch'd fool, if he will offer to say what methought I
had. The eye of man hath not heard, the ear of man hath not
seen, man's hand is not able to taste, his tongue to
conceive, nor his heart to report,
what my dream was. I will
get Peter Quince to write a ballet of this dream: it shall
be called Bottom's Dream, because i
tavit the more gracious, I shall sing it
at her death. [Exit.

SCENE II.[The City. Enter QUINCE, FLUTE, SNOUT, and STARVELING & SNUG.]

QUINCE.
Have you sent to Bottom's house? is he come home yet?

STARVELING.
He cannot be heard of. Out of doubt he is transported.

FLUTE.
If he come not, then the play is marr'd: it goes not
forward, doth it?

QUINCE.
It is not possible: you have not a man in all The City able to
discharge Pyramus but he.

FLUTE.
No, he hath simply the best wit of any handicraft man in
The City.

QUINCE.
Yea, and the best person too.
FLUTE.
O sweet bully Bottom!: an the duke had not given him sixpence a day for playing Pyramus, I'll be hang'd; he would have deserved it: sixpence a day in Pyramus, or nothing.

[Enter BOTTOM.]

BOTTOM.
Where are these lads? where are these hearts?

QUINCE.
Bottom!- O most courageous day! O most happy hour!

BOTTOM.
Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true City. I will tell you everything, right as it fell out.

QUINCE.
Let us hear, sweet Bottom.

BOTTOM.
Not a word of me. All that I will tell you is, that the duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferr'd. In any case, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say it is a sweet comedy. No more words: away! go; away!

[Exeunt.]
HIPPOLYTA.
'Tis strange, my Theseus, that these lovers speak of.

THESEUS.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact:

HIPPOLYTA.
But, howsoever, strange and admirable.

THESEUS.
Come now; what masks, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth?
Call Philostrate.

PHILOSTRATE.
Here, mighty Theseus.

THESEUS.
Say, what abridgement have you for this evening?
What mask? what music? How shall we beguile
The lazy time, if not with some delight?

PHILOSTRATE.
There is a brief how many sports are ripe:
Make choice of which your highness will see first.

[Giving a paper.]
THESEUS [reads].
"The battle with the Centaurs, to be sung
By an City eunuch to the harp."
We'll none of that:
[Reads.] "The thrice-three Muses mourning for the death
Of Learning, late deceased in beggary."
That is not sorting with a nuptial ceremony.
This is a tedious brief scene of young Pyramus
And his love Thisbe; very tragical mirth.

PHILOSTRATE.
A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play
There is not one word apt, one player fitted:
And tragical, my noble lord, it is;
For Pyramus therein doth kill himself.
Which, when I saw rehearsed, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.

THESEUS.
PHILOSTRATE.
Hard-handed men, that work in The City here,
Which never labour'd in their minds till now;
And now have toil'd their unbreathed memories
With this same play, against your nuptial.

THESEUS.
And we will hear it.

PHILOSTRATE.
No, my noble lord;
It is not for you: I have heard it over,
And it is nothing, nothing in the world;

THESEUS.
I will hear that play;
For never any thing can be amiss,
When simpleness and duty tender it.

HIPPOLYTA.
I love not to see wretchedness.

THESEUS.
Why, gentle sweet, you shall see no such thing.

HIPPOLYTA.
He says they can do nothing in this kind.

THESEUS.
The kinder we, to give them thanks for nothing.

[Enter PHILOSTRATE.]
PHILOSTRATE.
So please your grace, the Prologue is address'd.
프롤로그부터 시작하겠습니다.

THESEUS.
Let him approach. [Flourish of trumpets. Enter the PROLOGUE.]
시작하세요. (트럼펫소리 프롤로그 등장)

PROLOGUE.
If we offend, it is with our good will.
화를 내서다면 크게 저희가 의도한 바입니다.

That you should think, we come not to offend,
저희는 화를 돋구리 온게 아니라 기쁨을 드리려왔습니다.

But with good will. To show our simple skill,
그런 소박한 기술을 보여드리기 위해서요.

That is the true beginning of our end.
이게 저희 잔짜 시작이자 마지막입니다.

Consider, then, we come but in despite.
생각해보시라, 저희가도 드리나는 탓이다.

We do not come as minding to content you,
저희는 기쁘게 해드리려고 온것이 아니라
모욕을 드리려고 왔다는 걸 알아주세요.

Our true intent is. All for your delight,
저희의 진정한 의도는. 모두가 기쁨을.

We are not here. That you should here repent you,
The actors are at hand; and, by their show,
저희는 여기에 없습니다. 여기 계신분 후회하실겁니다.
배우들이 가까이에 있습니다. 저희 공연을 통해
알고 싶은 모든 것들을 알려들려요.

THESEUS.
This fellow doth not stand upon points.
이 남자가 절대로 주의하지 않습니다.

His speech was like a tangled chain; nothing impair'd, but
그의 연설은 하나하나 무늬가 없는 길기。

all disorder'd. Who is next? [Enter PYRAMUS and THISBE, WALL, MOONSHINE, and LION.]
모든 것이 순서대로 왔습니다. 누구가 다음을?

지 마구 영친 사슴잡아요, 맞는게 하나도 없이 모두 불협화음이군요.
다음은 누구죠? (피라무스와 티스비, 벌, 달, 사자 등장)

PROLOGUE.
Gentles, perchance you wonder at this show;
관객분들, 아마 이 공연이 궁금하시겠지요.

But wonder on, till truth make all things plain.
다시 한번 생각해보세요, 진실이 모든 것을 밝혀줄 것입니다.

This man is Pyramus, if you would know;
이 남자가 피라무스임입니다.

This beauteous lady, Thisbe is certain.
이 아름다운 여자가 분명히 티스비입니다.

This man, with line and rough-cast, doth present
JULY

Wall, that vile Wall which did these lovers sunder;
And through Wall's chink, poor souls, they are content
To whisper.

This man, with lantern, dog, and bush of thorn,
Presenteth Moonshine; for, if you will know
By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.

This grisly beast, which by name Lion hight,
Which Lion vile with bloody mouth did stain.

Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisbe's mantle slain:
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisbe, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
He bravely broach'd his boiling bloody breast;
And Thisbe, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain,
At large discourse, while here they do remain.

WALL.

In this same interlude it doth befall
That I, one Snout by name, present a wall;
Through which the lovers, Pyramus and Thisbe,
Did whisper often very secretly.

And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

The wall, methinks, being sensible, should curse again.

Would you desire lime and hair to speak better?

It is the wittiest partition that ever I heard discourse, my lord.

Pryamus draws near the wall: silence! [Enter Pyramus.]

O grim-looking night! O night with hue so black!

O night, which ever art when day is not!

O night, O night! alack, alack, alack,

I fear my Thisbe's promise is forgot!

And thou, O wall, O sweet, O lovely wall,

Show me thy chink, to blink through with mine eyne!

Thanks, courteous wall: Jove shield thee well for this!

But what see I? No Thisbe do I see.

Cursed be thy stones for thus deceiving me!
No, in truth, sir, he should not. "Deceiving me" is Thisbe's cue: she is to enter now, and I am to spy her through the wall. You shall see, it will fall pat as I told you.- Yonder she comes. [Enter THISBE.]

THISBE.
O wall, full often hast thou heard my moans, For parting my fair Pyramus and me! My cherry lips have often kiss'd thy stones, Thy stones with lime and hair knit up in thee.

PYRAMUS.
I see a voice: now will I to the chink, To spy an I can hear my Thisbe's face.-Thisbe!

THISBE.
My love! thou art my love, I think. 

PYRAMUS.
Think what thou wilt, I am thy lover's grace; And, like Limander, am I trusty still. 

THISBE.
And I like Helen, till the Fates me kill. 

PYRAMUS.
Not Shafalus to Procrus was so true. 

THISBE.
As Shafalus to Procrus, I to you. 

PYRAMUS.
O, kiss me through the hole of this vile wall! 

THISBE.
I kiss the wall's hole, not your lips at all.
PYRAMUS.
Wilt thou at Ninny's tomb meet me straightway?

THISBE.
'Tide life, 'tide death, I come without delay. [Exeunt PYRAMUS and THISBE.]

WALL.
Thus have I, wall, my part discharged so;
And, being done, thus wall away doth go. [Exit.]

THESEUS.
Now is the mural down between the two neighbours.

HIPPOLYTA.
This is the silliest stuff that e'er I heard.

THESEUS.
The best in this kind are but shadows; and the worst are no worse, if imagination amend them.

HIPPOLYTA.
It must be your imagination then, and not theirs.

THESEUS.
If we imagine no worse of them than they of themselves, they may pass for excellent men.- Here come two noble beasts in, a moon and a lion. [Enter LION & MOONSHINE.]

LION.
You, ladies, you, whose gentle hearts do fear,
When lion rough in wildest rage doth roar,
Then know that I one Snug the joiner am,
No lion fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, t'were pity on my life.
THESEUS.
A very gentle beast, and of a good conscience.

let us listen to the moon.

MOONSHINE.
This lantern doth the horned moon present;

DEMETRIUS.
He should have worn the horns on his head.

THESEUS.
He is no crescent, and his horns are invisible within the circumference.

MOONSHINE.
This lantern doth the horned moon present;

Myself the man - i’th'-moon do seem to be.

THESEUS.
This is the greatest error of all the rest: the man should be put into the lantern. How is it else the man - i' - th' - moon?

HIPPOLYTA.
I am a-weary of this moon: would he would change!

MOONSHINE.
All that I have to say is, to tell you that the lantern is the moon: I, the man - i' - th' - moon; this thorn - bush, my thorn - bush; and this dog, my dog.

HIPPOLYTA.
Why, all these should be in the lantern; for all these are in the moon.

THESEUS.
But, silence! here comes Thisbe. [Enter THISBE.]

THISBE.
This is old Ninny's tomb. Where is my love?
LION.
O- [The LION roars; THISBE runs off.]

DEMETRIUS.
Well roar'd, lion.

THESEUS.
Well run, Thisbe.

HELENA.
Well shone, moon.- Truly, the moon shines with a good grace. [The LION tears THISBE'S mantle, and exit.]

THESEUS.
Well moused, lion. [Enter PYRAMUS]

PYRAMUS.
Sweet moon, I thank thee for thy sunny beams;
I thank thee, moon, for shining now so bright;
For, by thy gracious, golden, glittering streams,
어여면 달님이, 너의 햇살같은 밝고 맑은 갈주
어떻게 밝게 반짝이다니 고맙구나.
너의 고성한 골드빛 광채.

I trust to taste of truest Thisbe's sight.
But stay,-O spite!-
But mark, po상한 티스비의 모습을 보여주리라 믿는다.

What dreadful dole is here!
Eyes, do you see?
How can it be?
O dainty duck! O dear!

아 비참한 내 운명!
내 눈아 보이느냐?
어떻게 이럴수 있지?
아 맞있는 오리! 아 내 사랑!
Thy mantle good,
What, stain'd with blood?
Approach, ye Furies fell!
O Fates, come, come,
Cut thread and thrum;
Quail, crush, conclude, and quell!
HIPPOLYTA.
Beshrew my heart, but I pity the man.
이런, 불쌍해요.

PYRAMUS.
O, wherefore, Nature, didst thou lions frame?
Since lion vile hath here deflower'd my dear:
Which is-no, no-which was the fairest dame
That lived, that loved, that liked, that look'd with cheer.
오, 자연이 뭐 왜 사자들을 만들었니?
더러운 사자가 내 사랑을 잔광갔구나.
그건, 아니, 아니, 그건 세상에서 가장 아름다운 여인이었다.
생봤던, 사랑했던, 사랑스러웠던, 사랑한 여인.
Come, tears, confound;
Out, sword, and wound
The pap of Pyramus,-
Ay, that left pap,
Where heart doth hop:- [Stabs himself.]
눈물이 나가쳤다
칼이 날 찔러라.
피라무스 끝자지
아 왼쪽 젖꼭지
여기 심장이 뚫는 곳 (칼로 찔려든다)

Thus die I, thus, thus.
Now am I dead,
Now am I fled;
My soul is in the sky:
Tongue, lose thy light;
Moon, take thy flight:- [Exit MOONSHINE.]
Now die, die, die, die, die. [Dies.]
난 이렇게 죽는다. 이렇게 이렇게
이제 난 죽는다.
이제 난 날이간다.
내 영혼은 하늘에 있다.
내일이나 넘어가 사라진다.
달님은 화살처럼 날아 올라라. (달님 퇴장)
이제, 죽는다, 죽는다. 죽는다, 죽는다. (죽는다)

HIPPOLYTA.
How chance Moonshine is gone before Thisbe comes back to
find her lover?
여명게 티스비가 돌아와 연인을 발견하기도 전에 달님의 나가비릴 수가 있죠?

THESEUS.
She will find him by starlight.- Here she comes. [Enter THISBE.]
아마 별빛으로 찾을 거예요. 저기 오네요. (티스비 등장)

HIPPOLYTA.
I hope she will be brief.
티스비는 좀 빨게 했으면 좋겠네요.

THISBE.
Asleep, my love?
What, dead my dove?
O Pyramus, arise!
지독, 내사랑?
어, 내 비둘기가 죽었나?
아 피라무스일어나요!

Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
말해봐요, 말 좀 해봐요. 말못해요?
죽었어요, 죽은 거예요?
이 아름다운 눈은 무덤이 덮여줄거예요.

These lily lips,
This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone:
Lovers, make moan:
His eyes were green as leeks.
이 세하한 입술
이 세빨간 코
이 채노란 볼
모두 없어졌어, 모두 사라졌어
사랑하는 사람야,
이 눈이 데파처럼 세파래.

O Sisters Three,
Come, come to me,
With hands as pale as milk;
아 저승사자야
기리와라,
우유처럼 창백한 손으로 날 태려가라.
Lay them in gore,
Since you have shore
With shears his thread of silk.
내 사랑의 생명줄을 끌고 갔으니
Tongue, not a word:

Come, trusty sword;

Come, blade, my breast imbrue; [Stabs herself.]

And, farewell, friends,-

Thus Thisbe ends,- 5/1/330

Adieu, adieu, adieu. [Dies.]

No epilogue, I pray you; for your play needs no excuse.

Never excuse; for when the players are all dead, there need

none to be blamed. and so it is, truly; and very notably
discharged. But, come, The iron tongue of midnight hath
told twelve: Lovers, to bed; 'tis almost fairy-
time. A fortnight hold we this solemnity

in nightly revels and new

jollity. [Exeunt. Enter OBERON, TITANIA, & TRAIN.]

Now, until the break of day,

Through this house each fairy stray.

To the best bride-bed will we,

Which by us shall blessed be;

OBERON.
모두에게 축복을 주어라

And the issue there create
   Ever shall be fortunate.
   So shall all the couples three
   Ever true in loving be;
영원한 행복을 가져다 주어라
영원한 사랑을 가져다 주어라.
With this field-dew consecrate,
   Every fairy take his gait;
   And each several chamber bless,
   Through this palace, with sweet peace:
   Ever shall in safety rest,
5/1/400
요정들은 이 이승을 각 방에 뿌려 축복해주어라
이 궁전 전체에 달콤한 평화가 있기도록
영원히 평안하도록
   And the owner of it blest.
      Trip away;
      Make no stay;
   Meet me all by break of day. [Exeunt. Enter PUCK]
모두 날이 밝으면 보자(퇴장 렉등장)

PUCK
: not a mouse
Shall disturb this hallow'd house:
      If we shadows have offended,
      Think but this, and all is mended,-
      That you have but slumber'd here,
취족은 듯 고요한 이집에
취한마리없이
우리의 그림자가 보이면,
이렇게 생각해요. 모든게 고쳐졌다고.
감박 조는 동안에

While these visions did appear.
   And this weak and idle theme,
5/1/410
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend.
So, good night unto you all.
Give me your hands, if we be friends,
   And Robin shall restore amends.  [Exit.]
이 언극이 벌어지는 동안 감박 줄았다고 생각하세요.
저회의 부설하고 쓸데 없는주제는 그냥 품에 지나지 않거든요.
관객분들 난무 화내지 마세요.
조금만 이해주시면, 더 고쳐나가겠습니까.
좋은밤되세요.
그리고 우리의 친구로서 박수 부탁드립니다...
저 역시 고쳐나가겠습니다. (퇴장)

ACT V END.

5막 끝

END OF PLAY

연극 끝