



Question 1

Context — the time place etc

popular culture
PLANS
revenge tragedy

theatre of
absurd.

meaning — R+C — marginalised

everyone dies
including the
man

— absurdist theatre.

Hamlet

death

Value

silioqueys

— humor — below afterthought
where do I get value??

language

R+C

misuse of language.
I'm too much in the sun.

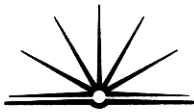
Binary opposition

Context

The context of each text has directly affected each text's form and meaning.

'Hamlet', created in the Elizabethan era, follows the convention of a revenge tragedy whilst 'Rosencrantz and Guildenstern Are Dead' follows the conventions of 'Absurdist' theatre. Both plays also use language appropriate to the audience.

The conventions of revenge tragedy include the fact that in the end



~~Mostly everyone ends up dead, including the hero. In the case of 'Hamlet', the~~

In Elizabethan times, revenge tragedy was seen to be ~~one of the~~ popular ^{in terms of} theatrical ~~themes~~ genres. The issues raised in revenge tragedies reflected issues relevant to the audience - death, hierarchy of status etc. Put in today's words, revenge tragedy was seen to be 'popular culture' of the Elizabethan era.

'Absurdist Theatre' was also seen to be popular culture of the 1970-1980's. Around this time, the freedom to voice your opinion was coming into light. ~~and the~~ This is reflected back into 'Rosencrantz and Guildenstern are Dead' as the story is presented from a marginalised point of view. ^{The audience is} ~~Rosencrantz and Guildenstern are~~ taken out of the ~~the~~ ~~the~~ Shakespearean context and placed into the world of Rosencrantz and Guildenstern where



They are ~~able to~~ shown insight to both these characters, and therefore given ~~new~~ ~~new~~ a different perspective of the play 'Hamlet.'

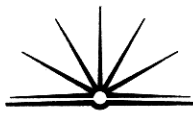
~~The way~~

A large amount of the values presented in 'Hamlet' are through soliloquy. The philosophical ponderings of Hamlet however, are deemed somewhat unimportant to ~~audiences~~ of Stoppard's audience and are therefore omitted. Some references do remain - ("What's he doing" (Guildenstern) "Talking to himself" (Rosencrantz) and the audience's obligatory knowledge of 'Hamlet' is expected so that full value of this appropriation can be gained.

Much of the values gained from 'Rosencrantz and Guildenstern are Dead' rely on the previous knowledge of 'Hamlet.'

~~Binary Oppositions~~

^{Elizabethan times,}
In 'Hamlet', binary oppositions are ~~clear~~ obvious.



~~pre~~ It was a world in which alternatives were completely separated. This is not so in ~~the~~ the modern world, and so had to be acknowledged when ~~Shakespeare~~ transformed 'Hamlet'. The constant confusion between illusion/reality indicates not only the confusion of Rosencrantz and Guildenstern in their 'world', but also reflects on the confusion associated with modern man. In this example, ~~the text has been used~~ 'Rosencrantz and Guildenstern are Dead' has been used to reflect the context in which it was created.

The context of each text ~~has~~, including the popular culture in which it was created has shaped the meaning and form of both ~~the~~ play 'Hamlet' and 'Rosencrantz and Guildenstern are Dead'.