



Teaching Shakespeare to Japanese High School Students

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Teaching Shakespeare to Japanese High School Students

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ABSTRACT: An elaborate explanation and paraphrasing, together with various audio-visual aids, especially VTR, will make it possible for us to teach original Shakespearean works even to high school and junior college students in Japan.

CHAPTER I

INTRODUCTION

As many Japanese might wish at least sometime in their life to read through *THE TALE OF GENJI* by Murasaki Shikibu in the original, so might many English learners in Japan want to read at least one of Shakespeare's plays in the original. Especially since so much of Shakespeare is referred to in the English books which we read in learning English.¹

In reality, however, Shakespearean plays are not easy reading for Japanese students of English: They were written nearly four hundred years ago and we find in his works many words not usually encountered in English textbooks used at school. Even the words we think we know prove to mean different things in Shakespeare. Besides, we find the word order in Shakespearean works does not often follow the grammatical rules we learn at school since most of the time Shakespeare wrote in verse. Furthermore Shakespeare wrote his works to be staged for audiences, not to be read as literary pieces. In that sense if we really want to appreciate his works, it might be necessary to *view* them instead of just *reading* them. For ordinary Japanese students of English there has been very little opportunity to enjoy Shakespearean dramas on stage. Therefore it is very doubtful that we have been able to appreciate the full delight intended by the great playwright.

In November, 1980 NHK began to broadcast regularly the BBC-produced Shakespeare series "The Complete Dramatic Works of William Shakespeare". This and the fact that video tape recorders have come to be widely used in Japanese homes can contribute a great deal to the understanding and appreciation of Shakespearean plays by the Japanese people. By using the video machine we can enjoy watching, again and again, the Shakespearean plays performed by professional actors, and the beautiful and intelligent reading by good actors who can act the lines as well as the non-verbal elements. This will make it much easier for us to understand various parts of Shakespearean plays which were unintelligible when we were studying only from the book.

In that sense can we not assume that it has become possible to have Japanese students, especially the ones at high school and junior college level, read and enjoy Shakespeare in the original? Even in the past, of course, original Shakespearean plays have been taught to university students who major in literature or the English language or the ones interested in Shakespeare. At high school or junior college level, however, Shakespeare has been taught in most cases through one of many adapted versions or by selecting some of the more popular scenes from

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1) Bergen Evans' *Dictionary of Quotations* (New York: Delacorte Press, 1968) lists 1459 quotations from Shakespeare, who is the oftenest quoted author in the dictionary, and 304 quotations from Samuel Johnson, the second oftenest quoted.

the original.² To read Shakespeare through adapted textbooks is simply to read *about* Shakespeare and to know only the general outline of the plot, and to read only some selected scenes of the original play does not give us the sense of satisfaction and accomplishment that we usually get when we have finished reading Shakespeare in the original — even if we have found lots of phrases beyond our comprehension. So it is more effective to have the students read original Shakespearean plays, giving them necessary linguistic explanations and translations, using various audio-visual aids at the same time.³

In this paper I intend to deal with a method of using a Shakespearean play as a teaching material in an English class at high schools or junior colleges, with special emphasis on explaining the Shakespearean text in a way intelligible even to Japanese students who have finished learning the so-called 'school grammar', which is generally taught to high school students by the time they go on to their third year class of high school. And *ROMEO AND JULIET*, out of the thirty-seven plays by Shakespeare, is analyzed here because "this play [*ROMEO AND JULIET*] has probably been the most popular after *HAMLET* of all Shakespeare's plays on the English stage"⁴ and as Cedric Messina, BBC producer of "The BBC Television Shakespeare" says:

Along with *JULIUS CAESAR* it [*ROMEO AND JULIET*] appears in nearly every school curriculum in the English-speaking world. It has been televised, filmed, made into operas and ballets, symphonically overtured, and turned into a Broadway musical, *West Side Story*, with music by Leonard Bernstein. It has been televised by the BBC five or six times across the years . . .⁵

Furthermore this play is appropriate to be taught in class because it is particularly popular among young people all over the world for

all mankind love a lover, and every boy and every girl have only to listen to Romeo and Juliet to overhear their own secret thoughts, the things they wish to say to each other but can find no words for, expressed in poetry so rapturous that it stills the very beating of the heart.⁶

Let us begin, without more ado, at the very beginning of the play to see how we can effectively teach Shakespeare in the original to high-school-level students — since one writer who rewrote *ROMEO AND JULIET* for school children to put on stage says:

Many people have written explanations of Shakespeare. Do not waste time reading these. Many of them are nonsense. It's better to read even one line of Shakespeare, and then think about it for a long time.⁷

The text of *ROMEO AND JULIET* used in this paper is the Arden Shakespeare text.⁸

2) See BIBLIOGRAPHY.

3) Even when we use only the adaptations of Shakespearean plays in class or select some specific scenes from the original, if we try to have our students read as many original lines as our teaching hour allows us to, and if we use VTR or other audio-visual aids, we can expect quite a fruitful result. The pre-recorded video tapes for the BBC-produced "NHK Shakespeare Theater" are released by NHK Service Center and sold through Kinokuniya Shoten. Recorded video tapes with Japanese sub-titles will be especially useful for learners to grasp the outline of the plot and at the same time to *hear* the beautiful melody of Shakespeare's English.

4) John Dover Wilson, *ROMEO AND JULIET* ("The New Shakespeare"; Cambridge: Cambridge University Press, 1969), p. xxxviii.

5) Cedric Messina and others, *ROMEO AND JULIET* ("The BBC TV Shakespeare"; London: The British Broadcasting Corporation, 1978), p.6.

6) John Dover Wilson, *op. cit.*, pp. xxxii-xxxiii.

7) Cinna, *THE LOVERS OF VERONA* ("Kaitakusha's Easy Plays from Shakespeare"; Tokyo: Kaitakusha, 1971), Introduction.

8) Brian Gibbons (ed.), *ROMEO AND JULIET* ("The Arden Shakespeare"; London: Methuen, 1980)

CHAPTER II

ANALYSIS OF THE TEXT OF *ROMEO AND JULIET*

THE PROLOGUE

[Enter CHORUS.]

Chorus. Two households both alike in dignity
 In fair Verona, where we lay our scene
 From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
 From forth the fatal loins of these two foes 5
 A pair of star-cross'd lovers take their life,
 Whose misadventur'd piteous overthrows
 Doth with their death bury their parents' strife.
 The fearful passage of their death-mark'd love
 And the continuance of their parents' rage, 10
 Which, but their children's end, nought could remove,
 Is now the two hours' traffic of our stage;
 The which, if you with patient ears attend,
 What here shall miss, our toil shall strive to mend.

[Exit.]

Enter (3rd person subjunctive as stage direction) come on stage¹ Chorus "here indicates a single actor, not a group or a choir",² and has often been "spoken by the actor who plays the role of the Prince of Verona".³ Here it is necessary to point out to students that the PROLOGUE is written in "a formal Shakespearean sonnet, with the rhyme-scheme (a b a b, c d c d, e f e f, g g)".⁴

(1) **alike equal dignity rank** So this line means "two families of equal nobility".⁵

(2) **fair beautiful where we lay our scene** "where our story is about to take place"⁶

(3) **ancient grudge long-standing ill will break to burst into** (Two households. . . break to mutiny discord, quarrel

(4) **civil blood** the blood of civil strife **civil hands** citizens' hands Hence "citizens soil their hands with each other's blood"⁷

(5-6) **From forth** from out of **fatal** "destined by Fate to a tragic end"⁸ **take life from forth the loins** be born **star-cross'd** "ill-destined; that is, born under unfavorable stars"⁹

(7) **Whose the lovers' misadventur'd** unfortunate **piteours** causing pity **overthrows** ruin So **piteous overthrows** their tragic death

1) J.B. Sykes (ed.), *THE CONCISE OXFORD DICTIONARY* (6th ed.; Oxford: Oxford University Press, 1976)

2) James Kirkup, *ROMEO AND JULIET* ("James Kirkup's Tales from Shakespeare"; Tokyo: Asahi Press, 1978), p.29.

3) T.J.B. Spencer, *ROMEO AND JULIET* ("New Penguin Shakespeare"; Middlesex: Penguin Books Ltd., 1967), p.169.

4) Kirkup, *op. cit.*, p.5.

5) Gavin Bantock (ed.), *ROMEO AND JULIET* (Tokyo: Kinseido, 1980), p.7.

6) *Loc. cit.*

7) Louis B. Wright and Virginia A. LaMar, *ROMEO AND JULIET* ("The Folger Library General Reader's Shakespeare"; New York: Washington Square Press, 1959), p.1.

8) Takano Otsuka, *ROMEO AND JULIET* ("Kenkyusha Pocket English Series"; Tokyo: Kenkyusha, 1979), p.134.

9) Wright, *op. cit.*, p.1.

(8) **doth** does (do) (overthrows doth bury their strife) So the lines (7-8) means “through the sorrowful misfortune of their deaths, the conflict between their parents is brought to an end”¹⁰

(9) **fearful passage** dreadful course **death-mark’d** marked out for death, destined to die

(10) **continuance** continuing, continuation **rage** violent anger

(11) **Which** refers to the preceding “their parents’ rage” but except **end death nought** nothing remove get rid of So this line reads ‘Nothing, except their children’s death, could take away their anger’.

(12) **Is** (The fearful passage of their death-mark’d love, and the continuance of their parents’ rage. . . is) **two hours’ traffic** business done in two hours “An Elizabethan play seems to have been regarded as lasting approximately two hours. Many of the surviving texts of plays are clearly longer than that, and the phrase **two hours** is perhaps to be interpreted vaguely, and as emphasizing that the entertainment is free from tediousness”.¹¹

(13) **The which** The definite article preceding a relative pronoun is no longer seen in modern usage (the two hours’ traffic of our stage) with **patient ears attend** listen patiently

(14) here in the author’s work miss be wanting So **What here shall miss** what may seem to you to be inadequate in this work **our toil** the actors’ efforts **strive try hard mend** make up for **Exit** (Stage direction): (actor) leave the stage. [Latin, 3rd person singular]¹²

ACT I
SCENE I

*Enter SAMPSON and GREGORY, with swords and bucklers,
of the house of Capulet.*

Samp. Gregory, on my word we’ll not carry coals.

Greg. No, for then we should be colliers.

Samp. I mean, and we be in choler, we’ll draw.

Greg. Ay, while you live, draw your neck out of collar.

Samp. I strike quickly being moved. 5

Greg. But thou art not quickly moved to strike.

Samp. A dog of the house of Montague moves me.

Greg. To move is to stir, and to be valiant is to stand:
therefore if thou art moved thou runn’st away.

Samp. A dog of that house shall move me to stand. I will 10
take the wall of any man or maid of Montague’s.

Greg. That shows thee a weak slave, for the weakest goes
to the wall.

Samp. ‘Tis true, and therefore women, being the weaker 15
vessels, are ever thrust to the wall; therefore I will
push Montague’s men from the wall, and thrust his
maids to the wall.

Greg. The quarrel is between our masters and us their
men.

Samp. ‘Tis all one. I will show myself a tyrant: when I 20
have fought with the men I will be civil with the
maids, I will cut off their heads.

Greg. The heads of the maids?

Samp. Ay, the heads of the maids, or their maidenheads;

10) Bantock, *op. cit.*, p.7. ’

11) Spencer, *op. cit.*, p.171.

12) COD, *op. cit.*

take it in what sense thou wilt. 25

Greg. They must take it in sense that feel it.

Samp. Me they shall feel while I am able to stand, and
'tis known I am a pretty piece of flesh.

Greg. 'Tis well thou art not fish; if thou hadst, thou
hadst been Poor John. Draw thy tool — here comes 30
of the house of Montagues.

bucklers small shields "The servants are armed and ready for trouble. But the play begins like a comedy".¹³

(1) **On my word** Assuredly, truly, indeed carry coals "'do dirty or degrading work', hence 'submit to humiliation or insult' at the hands of one's enemies."¹⁴

(2) **then if we carry coals collier** "'one who carries coals for sale', 'often used with allusion to the dirtiness of the trade in coal, or the evil repute of the collier for cheating'"¹⁵

(3) **and if choler anger** (with pun on collier, collar) draw draw our sword

(4) **Ay Yes collar hangman's noose draw your neck out of collar** "A proverbial expression meaning 'to avoid the hangman's noose'"¹⁶

(5) **move make angry being moved if I get angry**

(6) **thou** "Thou and its cases thee, thine, thy were in OE. used in ordinary speech; in ME. they were gradually superseded by the pl. ye, you, your, yours, in addressing a superior and (later) an equal, but were long retained in addressing an inferior."¹⁷ **thou art not quickly moved** you are not easily stirred up to action art archaic from of 'are'

(7) **A dog** Two interpretations are possible: 1 Even a dog¹⁸ 2 A contemptuous reference to the Montague servants¹⁹ **moves me** Sampson means 'to make me angry; to irritate me', but Gregory interprets 'to run away'.

(8) **to stir to make a movement to be valiant to behave bravely to stand make a stand,** offer resistance Quibble on 'move' and 'stand'.

(9) **runn'st - (e) st** is the archaic form of verbs for the second person singular, present and past.

(10) **shall will surely**

(11) **take the wall** "The side nearest the house walls in cities of the time was usually cleaner because a drainage ditch frequently ran down the center of the streets. Courtesy to those of superior rank demanded that they be allowed to walk nearest the wall."²⁰ Hence an assertion of superiority.

(12) **slave** "servile, obsequious fellow"²¹

(12-13) **the weakest goes to the wall** "the weakest must give way (proverbial)"²² Quibbling on Sampson's assertion of 'taking the wall of any man or maid of Montagu's'.

(14) **'Tis It is** (archaic or poetical contraction)

13) Spencer, *op. cit.*, p.171.

14) John Dover Wilson, *op. cit.*, p.225

15) *Ibid.*, p.226.

16) Gibbons, *op. cit.*, p.82.

17) C.T. Onions (ed.), *THE SHORTER OXFORD ENGLISH DICTIONARY* (3rd ed.; Oxford: Clarendon Press, 1973)

18) Otsuka, *op. cit.*, p.135.

19) Gibbons, *op. cit.*, p.82

20) Wright, *op. cit.*, p.2.

21) Nippon Hoso Kyokai (ed.), *ROMEO AND JULIET* ("NHK Shakespeare Theater"; Tokyo: NHK Service Center, 1980), p.112.

22) G. Blakemore Evans (ed.), *THE RIVERSIDE SHAKESPEARE* (Boston: Houghton Mifflin Company, 1974), p.1058.

(14-15) weaker vessels metaphor for 'women', used in I Peter iii 7.

(15) ever always thrust to the wall thrust aside into a position of neglect

(16-17) thrust his maids to the wall in amorous assault

(18-19) between our masters and us their men "i.e. not with the maids"²³; "the maids are not involved"²⁴

(20) 'Tis all one It is the same I will show myself a tyrant I will be cruel and harsh.

(20-21) when I have fought with the men when the fighting with the men is over

(21) civil "Sampson is using the word ironically or obscenely".²⁵

(20-22) "... there is the antithesis fought with the men, be civil with the maids, and the paradox that cutting off their heads is being civil; but since taking maidenheads is assumed to be giving pleasure, the jest is that the act is indeed literally civil".²⁶

(22) their heads quibble on maidenheads below

(24) maidenheads hymen

(25) sense meaning wilt Archaic form of second person singular present tense of will This line means 'understand it in whatever meaning you like'.

(26) They The maids take it quibble on "to submit to amorous advances"²⁷ sense physical sensation Gregory quibbles on sense (meaning) above.

(27) Me they shall feel They shall [will surely] feel [in physical sensation] me stand "to take up an offensive or defensive position against an enemy; to present a firm front"²⁸ "With a quibble on the bawdy sense 'have an erection'"²⁹

(28) 'tis known it is known pretty piece of flesh "Quibbling on the senses (i) pretty fellow, (ii) one sexually well endowed"³⁰ Sampson claims to be "a valiant man, as warrior and in a carnal sense".³¹

(29) 'Tis well It is a good thing fish With play on the slang sense "female"; "female flesh (lit. 'harlot')"³² if thou hadst if you had been fish

(29-30) thou hadst been you would have been

(30) Poor John dried salted fish, poorly regarded as a food, "certainly not flesh that would stand"³³

So 'Tis well ... Poor John means "It is a good thing you are not a female; if you were, you would not give your male associates much satisfaction"³⁴ thy your tool weapon, sword (with slang sexual reference; Sampson quibbles in the same sense below, 1.32.)

(30-31) here comes of the house of Montagues "here come (some) of the house of Montagues"³⁵

As we have seen so far, the first thirty lines or so of the very first scene of *ROMEO AND JULIET* are full of bawdy jokes and sexual innuendoes, and lots more are coming in this play. Shakespeare, as an enterprising playwright, realized the necessity of incorporating these in his plays to keep the riotous 'groundlings' entertained and quiet — "the audience sitting or standing on the ground in the theatre, with no roof over their heads, incidentally... a noisy,

23) *Ibid.*, p.1059.

24) John Dover Wilson, *op. cit.*, p.124

25) Spencer, *op. cit.*, p.172

26) Gibbons, *op. cit.*, p.83

27) Otsuka, *op. cit.*, p.136.

28) *SOD*, *op. cit.*

29) Gibbons, *op. cit.*, p.83.

30) *Loc. cit.*

31) John Dover Wilson, *op. cit.*, p.124.

32) *Ibid.*, p.231.

33) Gibbons, *op. cit.*, p.83.

34) John Dover Wilson, *op. cit.*, p.124

35) Spencer, *op. cit.*, p.172.

disorderly crowd, eating apples, shouting, fighting, flirting and generally making a nuisance of themselves if something was not to their liking".³⁶ Teaching Shakespeare in a high school classroom poses a difficult problem: how should we deal with these broad jests and downright buffoonery? Fortunately for teachers most of the bawdy jokes in Shakespeare are presented in the form of puns and quibbles, so it might be sufficient to explain just one side of the quibbles and ignore the sexual innuendoes.³⁷

Enter two other Servingmen [ABRAM and BALTHASAR].

Samp. My naked weapon is out. Quarrel, I will back thee.

Greg. How, turn thy back and run?

Samp. Fear me not. 35

Greg. No, marry! I fear thee!

Samp. Let us take the law of our sides: let them begin.

Greg. I will frown as I pass by, and let them take it as they list.

Samp. Nay, as they dare. I will bite my thumb at them, 40
which is disgrace to them if they bear it.

Abram. Do you bite your thumb at us, sir?

Samp. I do bite my thumb, sir.

Abram. Do you bite your thumb at us, sir?

Samp. Is the law of our side if I say ay? 45

Greg. No.

Samp. No sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

Greg. Do you quarrel, sir?

Abram. Quarrel, sir? No, sir. 50

Samp. But if you do, sir, I am for you. I serve as good a man as you.

Abram. No better.

Samp. Well, sir.

Servingmen male servants

(32) **naked weapon** quibbling on the obscene sense mentioned above **out drawn Quarrel** Pick (Seek) a **quarrel back support**

(34) **How** "How is that!; What!"³⁸ **turn thy back and run** "Gregory takes (or pretends to take) **I will back thee** to mean 'I will turn my back.'"³⁹

(35) **Fear me not.** "Have no fears about me."⁴⁰

(36) **marry** "indeed (originally, the name of the Virgin Mary used as an oath)"⁴¹ Gregory deliberately misinterpreted Sampson's preceding remark and said 'Why do I have to be afraid of you?'

(37) **take the law of** "have the law on"⁴² **let them begin let them begin the quarrel**

36) H.M. Buton, *SHAKESPEARE AND HIS PLAYS* (Tokyo: Kinseido, 1979), p.10.

37) In Sanki Ichikawa and Takuji Mine's book (see BIBLIOGRAPHY), above-mentioned **pretty piece of flesh** is annotated, intentionally or not, just as a **fine man**. Another example from the same book: a **tender thing** (I.iv.24) meaning 'woman' quibbling on 'tenderest part' is just explained as 'a sweetheart'. See p.146 and p.168 of the book.

38) Ichikawa, *Ibid.*, p.146.

39) Gibbons, *op. cit.*, p.84.

40) Evans, *op., cit.*, p.1059.

41) *Loc. cit.*

42) *Loc. cit.*

(38) frown express unfriendliness by a look

(38-39) as they list as they please

(40) Nay No (“Used to introduce a more precise or forcible term of statement than that which precedes”⁴³ as they dare (let them take it) as they dare, meaning ‘let’s see whether they have courage enough to quarrel with us’ bite my thumb “This was an insulting gesture, made by inserting the thumbnail into the mouth and jerking it from the upper teeth, making a click.”⁴⁴

(41) which and it disgrace dishonour; shame bear put up with

(43) do for emphatic use

(45) of our side on our side

(49) Do you quarrel, sir? Are you going to pick (=seek) a quarrel with us?

(51) I am for you I will accept the challenge

(51-52) I serve as good a man as you My master is as good as your master

(53) No better “i.e. you serve no better man than I do”⁴⁵

(54) Well, sir Sampson is hesitating to say ‘better’.

Enter BENVOLIO.

Greg. Say ‘better’, here comes one of my master’s kinsmen. 55

Samp. Yes, better, sir.

Abram. You lie.

Samp. Draw if you be men. Gregory, remember thy washing blow. *They fight.* 60

Ben. Part, fools, put up your swords, you know not what you do.

Enter TYBALT.

Tyb. What, art thou drawn among these heartless hinds? Turn thee, Benvolio, look upon thy death.

Ben. I do but keep the peace, put up thy sword, Or manage it to part these men with me. 65

Tyb. What, drawn, and talk of peace? I hate the word, As I hate hell, all Montagues, and thee: Have at thee, coward. *They fight.*

Enter three or four Citizens with clubs or partisans.

Citizens. Clubs, bills and partisans! Strike! Beat them down! Down with the Capulets! Down with the Montagues! 70

(55-56) one of my master’s kinsmen This is Tybalt, who enters after Benvolio.

(59) Draw Draw your sword if you be men if you want to prove yourselves to be not cowards Draw if you be men quibbles, of course, on the sexual reference since only men can draw

(60) washing swashing, i.e., slashing with great force “May be a dig at Gregory, who is a menial. Laundresses beat or ‘battled’ the clothes in washing”⁴⁶

(61) Part Separate put up your swords sheathe your swords

(61-62) what you do what you are doing “Benvolio is characterized as a peace-maker. His name (‘well-wishing’) suggests his role.”⁴⁷

(63) What “As an exclamation of surprise or astonishment (sometimes mixed with indigna-

43) *SOD, op. cit.*

44) *Spencer, op. cit.*, p.172.

45) *Ichikawa, op. cit.*, p.147.

46) *John Dover Wilson, op. cit.*, p.125.

47) *Spencer, op. cit.*, p.172.

tion)⁴⁸ art thou drawn have you drawn your sword **heartless hinds** A quibble: (i) cowardly servants (**heartless spiritless hind** a rustic, a peasant) (ii) female deer without a male hart to protect them (**heartless punning on hartless: hart** is a male deer after its fifth year. **hind** a female deer in and after its third year) “Tybalt accuses Benvolio of ignobility in drawing on servants rather than a worthy opponent of gentle rank.”⁴⁹

(64) **thee** thyself **Turn thee** Turn this way **look upon** face, meet

(65) **I do but keep the peace** I am just trying to settle the quarrel

(66) **manage it** use your sword **part these men** separate these men **with me** together with me

(67) **drawn, and talk of peace?** you have drawn your sword, and yet do you talk of peace? the word the word ‘peace’

(69) **Have at thee** “Here I come at you (formula for announcing attack)”⁵⁰

club “a heavy staff for use as a weapon, thin at one end for the hand, and thicker at the other”⁵¹ “the regular weapon of the London journeyman and apprentices.”⁵² **partisans** broad-headed spears

(70) **bills** “long-handled weapons with small blades flat on one side and ending in points, often hooked.”⁵³ **Clubs!** “familiar London cry, calling apprentices armed with clubs to riot or to suppress riot”⁵⁴

(71) **Down with** Away with; overthrow

Enter old CAPULET in his gown, and LADY CAPULET.

Cap. What noise is this? Give me my long sword, ho!

Lady Cap. A crutch, a crutch! Why call you for a sword?

Enter old MONTAGUE and LADY MONTAGUE.

Cap. My sword I say! Old Montague is come, 75

And flourishes his blade in spite of me.

Mont. Thou villain Capulet! Hold me not! Let me go!

Lady Mont. Thou shalt not stir one foot to seek a foe.

gown “night-gown (the modern ‘dressing-gown’). This indicates that the time is early morning and Capulet is not yet properly dressed for going outside his house.”⁵⁵

(73) **long sword** “an old-fashioned weapon, useless against the rapier because so much heavier, even were Capulet still strong enough to wield it. His wife mockingly reminds him of his advanced age.”⁵⁶ **ho** expression for calling attention

(74) **A crutch, a crutch!** What you need is a crutch, not a long sword. **Why call you for a sword? Why do you call for a sword?** (call for demand, need)

(75) **I say** “introducing a word, phrase, or statement repeated from the preceding sentence (now somewhat rare)”⁵⁷ **is come** has come

(76) **flourish** wave (weapon) about in spite of me to scorn me

(77) **villain scoundrel** **Hold me not!** Don’t hold me!

(78) **shalt** Archaic form of second person singular present tense of **shall**. Used with **thou**. **Shall** or **shalt**, incidentally, expresses (with a negative), in the second and third persons, the

48) *SOD, op. cit.*

49) Gibbons, *op. cit.*, p.85.

50) Evans, *op. cit.*, p.1059.

51) *SOD, op. cit.*

52) John Dover Wilson, *op. cit.*, p.226.

53) Wright, *op. cit.*, p.4.

54) Evans, *op. cit.*, p.1059.

55) Spencer, *op. cit.*, p.173.

56) Gibbons, *op. cit.*, p.86.

57) *SOD, op. cit.*

speaker's determination to prevent some action, event, or state of things in the future. stir one foot move even one foot seek go to attack

So far we have been studying, line by line, how we can explain the original text of *ROMEO AND JULIET* in a way intelligible even to high school students. When we actually teach the play in a classroom, we should employ translation and explanation in Japanese as well. That will help our students understand much more easily.

We have come to the end of the assigned pages for this study. However, our hero Romeo and heroine Juliet have not yet appeared here in this present analysis of the original text, so this study is to be continued in the next issue of *BULLETIN*.

BIBLIOGRAPHY

(I) SCHOOL AND COLLEGE TEXTBOOKS FOR TEACHING SHAKESPEARE

— Only the easily available textbooks published in Japan, and especially dealing with *ROMEO AND JULIET*, are listed here.

(A) ADAPTATION

Cinna. *THE LOVERS OF VERONA — BASED ON "ROMEO AND JULIET"*. Kaitakusha's Easy Plays from Shakespeare Series; Tokyo: Kaitakusha, 1971. x + 73 pp. Adapted so that students can play on stage, or in classroom.

Gjertson, Richard. *ROMEO AND JULIET AND OTHER STORIES FROM SHAKESPEARE*. Choice Reading Series; Tokyo: Nichieisha, 1981. 53 pp.

Goodman, Richard. *ROMEO AND JULIET AND OTHER STORIES FROM SHAKESPEARE*. Home Reading Library; Tokyo: Kaitakusha, 1979. 55 pp.

Gupta, D.C. *SHAKESPEARE'S BEST STORIES*. Rapid Reading Series; Kyoto: Chuo Tosho, 1980. 77 pp.

— The three books immediately above are adapted in simple English and are for beginners.

Harrison, G.B. *ROMEO AND JULIET; JULIUS CAESAR (NEW TALES FROM SHAKESPEARE)*. Kenkyusha Pocket English Series; Tokyo: Kenkyusha, 1981. 101 pp. Many expressions from the original are retained, but much easier to read than Lamb's.

Kates, N. *THE STORIES OF SHAKESPEARE'S PLAYS*. Vol. II. Osaka: Osaka Kyoiku Tosho, 1980. 92 pp. Originally published as *STORIES OF SHAKESPEARE'S PLAYS I*. Oxford Progressive English Readers; Hong Kong: Oxford University Press.

Kirkup, James. *ROMEO AND JULIET*. James Kirkup's Tales from Shakespeare Series; Tokyo: Asahi Press, 1978. 87 pp. Many quotations from the original text and quite explanatory. The added use of more excerpts from the original and video tapes with Japanese subtitles will make this book a good reading in class.

Komiya, Teruo (ed.). *ROMEO AND JULIET; HAMLET*. Novel Theater Series; Tokyo: Gogaku Shunjusha, 1980. xlvi + 85 pp., plus one C-60 cassette tape. Radio-dramatized version. Most of the dialogues are from the original, so in case VTR cannot be used, this may be a good teaching material. In this version of *ROMEO AND JULIET*, however, the problem is that 'Juliet' does not sound like a young woman at all.

Lamb, Charles and Mary Lamb. *TALES FROM SHAKESPEARE*. Tokyo: Seibido, 1957. 110 pp. Somewhat halfway between the original and modern adaptations in difficulty in reading. Lamb's *ROMEO AND JULIET* is also in *TALES FROM SHAKESPEARE VOL. I* (Tokyo: Kenkyusha, 1979. 120 pp.)

Milward, Peter. *SHAKESPEARE'S TALES RETOLD: FOUR TRAGEDIES*. Tokyo: Azuma Shobo, 1974. 150 pp. Summarized scene by scene; easy to refer to the original text.

Miles, Bernard. *ROMEO AND JULIET*. Edited by Gavin Bantock and Shumpei Tanaka. Tokyo: Kinseido, 1980. 82 pp. Consisted of Miles' adaptation and original excerpts from important scenes, plus modern translations of them. Well-composed, but Miles' adaptation

is sometimes too much rationalized. See pp. 16-21 of the book.

Nesbit, Edith. *SHAKESPEARE FOR YOUNG STUDENTS*. Edited by Kuniyoshi Munakata. Tokyo: Hokuseido, 1981. 158 pp. Nesbit's very simplified adaptation, plus some excerpts from the original.

B) INTRODUCING SHAKESPEARE AND HIS WORKS

Bantock, Gavin. *NOBLER IN THE MIND — HOW TO LIVE WITH SHAKESPEARE*. Tokyo: Kinseido, 1981. 82 pp.

Burton, H.M. *SHAKESPEARE AND HIS PLAYS*. Tokyo: Kinseido, 1979. viii + 119 pp.

Harrison, G.B. *SHAKESPEARE*. Tokyo: Kirihara Shoten, 1976. 111 pp.

— In order to enjoy reading the above three books, students must read at least a few of Shakespeare's plays beforehand.

C) ORIGINAL TEXT ANNOTATED IN JAPANESE

Ichikawa, Sanki and Takuji Mine (ed.). *ROMEO AND JULIET*. Tokyo: Kenkyusha, 1980. xxx + 290 pp.

The most detailed annotation in Japanese.

Kinjo, Seiki and Hisashi Ishida (ed.). *SCENES FROM SHAKESPEARE*. Vol. I. Tokyo: Eihosha, 1979. 126 pp. From *ROMEO AND JULIET* the Balcony Scene is excerpted and annotated.

Nippon Hoso Kyokai (ed.). *ROMEO AND JULIET*. NHK Shakespeare Theater; Tokyo: NHK Service Center, 1980. 116 pp. NHK version of the BBC TV Shakespeare textbook listed below. Notes are not detailed enough for common viewer-listeners.

Otsuka Takanobu (ed.). *ROMEO AND JULIET*. Kenkyusha Pocket English Series; Tokyo: Kenkusha, 1979. xiii + 201 pp.

Sawamura, Torajiro (ed.). *ROMEO AND JULIET*. Yakuchu Shakespeare Senshu; Tokyo: Kenkusha, 1977. vi + 278 pp. Annotated and translated into Japanese.

(II) ORIGINAL TEXT ANNOTATED IN ENGLISH

British Broadcasting Corporation (ed.). *ROMEO AND JULIET*. The BBC TV Shakespeare Series; London: The British Broadcasting Corporation, 1978, 112 pp.

Evans, G. Blakemore (ed.). *THE RIVERSIDE SHAKESPEARE*. Boston: Houghton Mifflin Company, 1974. xvi + 1902 pp.

Gibbons, Brian (ed.). *ROMEO AND JULIET*. The Arden Shakespeare; London: Methuen, 1980. xii + 280 pp.

Spencer, T.J.B. (ed.). *ROMEO AND JULIET*. New Penguin Shakespeare; Middlesex: Penguin Books Ltd., 1967. 295 pp.

Wilson, John Dover. *ROMEO AND JULIET*. The New Shakespeare Series; Cambridge: Cambridge University Press, 1967. liii + 249 pp.

Wright, Louis B. and Virginia A. LaMar. *ROMEO AND JULIET*. The Folger Library General Reader's Shakespeare; New York: Washington Square Press, 1959. xli + 114 pp.

(III) MISCELLANEOUS

Evans, Bergen (ed.). *DICTIONARY OF QUOTATIONS*. New York: Delacorte Press, 1968. lxxxix + 2029 pp.

Harrison, G.B. *INTRODUCING SHAKESPEARE*. 3rd edition; Penguin Books; Middlesex: Penguin Books Ltd., 1966. 232 pp.

Onions, C.T. *A SHAKESPEARE GLOSSARY*. Oxford University Press: Kinokuniya Bookstore Co., Ltd., 1971. xx + 264 pp.

Onions, C.T. (ed.). *THE SHORTER OXFORD DICTIONARY*. 2 vols., 3rd edition; Oxford: Clarendon Press, 1973. xxv + 2672 pp.

Sykes, J.B. (ed.). *THE CONCISE OXFORD DICTIONARY*. 6th edition; Oxford: Oxford University Press, 1976. xxiii + 1368 pp.