



SÄNDNINGSDATUM: 2012-12-09
PRODUCENT: Tove Jonstoj

ENGELSKAI
PROGRAMMANUS

ROGRAMNR: 1025450tv3

Script and Word list

**How should I
your true love know**
[Hamlet]
Amy Loughton as Ophelia

The makeup box:

The lamps are lit. Amy enters and sits down. Amy's face in the mirror.
Close-up. Flowers on the make-up desk.

AMY (voice over)

I think we often live our lives feeling that whatever we are going through is a very lonely, traumatic experience, but Shakespeare has put down on paper every possible tragedy and motif, level of pain and anger and happiness and joy and perfection and jealousy and rage and... It's there – it's all been done before. And it's a reminder that it will all be done again.

White room

AMY (in picture)

Theatre to me is the most immediate form of communication. So, whereas I think you can create that empathy through any form of acting, if it's film or television or stage, theatre happens there in front of you. It's an indefinable, beautiful, magical moment and I think between the silent respect of an audience and the moment which you can't even specify of what is happening on stage and that thing that goes on in between the two of those, that is the thing I think that drives me most to be an actress. I don't know what it is and I can't define it, but their listening and their telling and as those two things come together, that's what theatre is. I can't explain it any better.

Amy's house

Amy coming out from her house – the door goes bang. Amy walking down the street, a sense of rhythm.

Amy passing trees, everything is flourishing, the street, traffic passing, shops,

reminder - påminnelse

immediate – omedelbar
whereas - medan

indefinable - odefinierbar

flourishing – blomstrande



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buses passing.

AMY (voice over)

Ophelia is in love with Hamlet. And he has promised to marry her. Lots of people have been telling her to be careful. That it's dangerous for a young woman to be in love. She has to protect her reputation as a virgin.

Flower shop

Amy stops at flower shop, watches the flowers, chooses, buys the flowers.
Sharp sound of scissors (closeup)

AMY (voice over)

And then, all of a sudden, Hamlet changes his mind. He said he would marry her and that he loved her and then he changes his mind.

Amy walking in a park, flowers in her hand.

AMY (voice over)

She's devastated. He tells her that she should save herself and take herself to a nunnery. And she's completely lost. Her father has died. Hamlet doesn't... says he doesn't love her anymore and she has no one.

devastated - *förkrossad*

nunnery - *nunnekloster*

Amy in a white room

Amy (in picture)

I wanted to play Ophelia because at the same time as being one of Shakespeare's most famous young, female characters, she could be any woman who is unhappy and in love and going mad. I think it's one of the strongest and saddest moments in the history of theatre.

Preparation on stage

The actors Kristina Blackwell, Miles Mithcell and Amy Loughton on the stage. Rehearsal and preparation: relaxed atmosphere, preparing, laughter, jokes, closed eyes reading to oneself, repeating certain lines

AMY (voice over)

The scene takes place in a castle. There is a king, king Claudius and a queen, queen Gertrude.



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Amy in the makeup room, preparing herself, putting flowers in her hair.

AMY (voice over)

Ophelia is somewhere in the castle, walking, singing, going mad. She sings a song about a boy and a girl. The girl sings: "Before you got me into bed/You promised to marry me", and the lover replies: "I would have married you, I swear, had you not gone to bed with me." It's like a trap. Ofelia is beginning to lose her mind.



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Act 4, scene 5, [Hamlet]

*/ Sound: A sad wet rain begins/
Kristina sitting on a chair.*

OPHELIA

Where is the beauteous majesty of Denmark?

*Gertrude sits down. She hears Ophelia's voice through the rain. She rises, listens.
/Sound: Echoing sounds from the castle, heavy doors, steps in hallways, steps on stone/*

OPHELIA

Where is the beauteous majesty of Denmark?

QUEEN GERTRUDE

How now, Ophelia!

OPHELIA

[Sings]

*How should I thy true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.*

QUEEN GERTRUDE

Alas, sweet lady, what imports this song?

OPHELIA

Say you? nay, pray you, mark.

[Sings]

*He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.*

QUEEN GERTRUDE

Nay, but, Ophelia,--

OPHELIA

Pray you, mark.

[Sings]

White his shroud as the mountain snow,--

Enter KING CLAUDIUS

thy (your)

cockle - hjärtmussla
shoon (shoe'd with, wearing)

imports (does it mean)

nay – nej
mark (notice)

turf -torv

shroud - svepning



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QUEEN GERTRUDE

Alas, look here, my lord.

OPHELIA [Sings]

Larded with sweet flowers

CLAUDIUS

How do you, pretty lady?

OPHELIA

Well, God 'ild you!

They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

CLAUDIUS

Conceit upon her father.

OPHELIA

Pray you, we'll have no words of that, but when they ask you what it means, say you this:

(sings)

Tomorrow is Saint Valentine's day,

All in the morning betide,

And I a maid at your window,

To be thy Valentine.

Then up he rose, and donned his clothes,

And dupp'd the chamber door.

Let in a maid that out a maid

Ne'er departed more.

CLAUDIUS

Pretty Ophelia!

OPHELIA

Indeed, without an oath I'll make an end on it:

(sings)

By Gis (Jesus) and by Saint Charity,

Alack, and fie, for shame!

Young men will do it, if they come to 't.

By Cock, they are to blame.

Quoth she, "Before you tumbled me,

You promised me to wed."

He answers,

"So I would ha' done, by yonder sun,

An thou hadst not come to my bed."

CLAUDIUS

How long hath she been thus?

larded (*decorated*)

God 'ild you (God yield you) – *Gud löna dig*

conceit (*fantasy*)

betide – *tidigt*

donned (*put on*)
dupp'd (*opened*)

oath - *ed*

Alack (*alas*) - *ack*
fie – *fy*

tumbled – *tumlade*

yonder (*over there*)
hadst (*had*)

hath (*has*)
thus (*like this*)



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OPHELIA

I hope all will be well. We must be patient, but I cannot choose but weep, to think they should lay him in th' cold ground. My brother shall know of it, and so I thank you for your good counsel. Come, my coach! Good night, ladies. Good night, sweet ladies. Good night, good night.

counsel
(*advice, conversation*)