

The alcohol that got the servants drunk has made me bold. The same liquor that quenched their thirst has fired me up.

Plot Summary Acts 1 and 2

Act 1, Prologue The play begins in Verona, a city that has had its peace shattered by the feud between two prominent families, the house of Montague and the house of Capulet.

Act 1, Scene 1 On a street in Verona, two servants from the house of Capulet, Sampson and Gregory, deliberately initiate a fight with two servants from the Montague house, Abram and Balthasar. Benvolio, a close friend to Romeo and nephew of Lord Montague, arrives and tries to stop the fight: But as he attempts to keep the peace, Tybalt, nephew to Lord Capulet, comes upon the scene and demands to duel with the passive young Benvolio. Reluctantly, Benvolio draws his sword and they fight. The fiery citizens of Verona become involved and a vicious brawl ensues. Capulet and Montague arrive, and immediately join in the clash, while their wives look on in fear. Prince Escalus happens upon the scene and he is shocked and outraged at such behaviour from his subjects. His guards break up the fight and he chastises all those involved, exclaiming "You men, you beasts! He declares that any further public disorder will result in the execution of the participants. Their attention turns to their son Romeo, who has been depressed of late. Benvolio asks Lord Montague if he knows what is troubling his son, but he has no answer. Benvolio sees Romeo coming and requests that Montague and his Lady step aside so he can talk to Romeo alone and uncover the reason for his melancholy. After asking many questions Benvolio finally learns that Romeo is sad because he is in love with a woman, Rosaline, who has taken a vow of chastity and refuses to return his affection. Benvolio suggests to Romeo that he should forget Rosaline and look for romance elsewhere. Romeo insists that no woman could ever compare to Rosaline, for she is a ravishing beauty. He insists that to forget Rosaline would be impossible, "Thou canst not teach me to forget" 1. Capulet tells Paris that Juliet has "not seen the change of fourteen years" 1. However, if Paris can woo her and win her heart, Capulet will grant him consent to wed Juliet. Capulet is preparing for a grand party at his house that evening, and he gives a servant a guest list and instructs him to go forth into the streets to invite them all. The servant meets Romeo and Benvolio on the road and he begs Romeo to help him, for he is illiterate and cannot complete the task given to him by his master. Romeo obligingly reads aloud the names on the invitation list, and to his delight, comes upon the name Rosaline. Benvolio challenges Romeo to sneak into the party with hopes that Romeo will see many other women to distract his attention away from Rosaline. Romeo agrees that going to the party is a splendid idea, for he longs to catch a glimpse of his darling Rosaline. For then she could stand high-alone; nay, by the rood, She could have run and waddled all about; For even the day before, she broke her brow Lady Capulet tells Juliet that it is time she start thinking of becoming a bride and a mother, for there are girls in Verona even younger than Juliet who have children of their own. She adds that a suitable mate has already been found for Juliet: Juliet has little choice but to respectfully agree to consider Paris as a husband. Their conversation ends abruptly when a servant calls Lady Capulet, announcing that supper is ready and the guests have arrived for the party.

Act 1, Scene 4 The festivities are about to commence at the house of Capulet and, concealed amidst the Masquers, Romeo and Benvolio arrive with their close friend, Mercutio. He reveals that he has had an ominous dream, but will not be any more specific. She races over peoples noses as they slumber, riding in a chariot steered by a gray-coated gnat and made from an empty hazelnut. Romeo is not as amused as Mercutio himself is by his inventive tale, and Romeo implores him to be silent. Lord Capulet comes out to greet his guests, asking them to dance and make merry. He admits that his "dancing days" have long since past, but he loves to watch others enjoy themselves. Romeo, seeking Rosaline through the crowd, sees Juliet instead. He is awe-struck by her grace and beauty, and he completely forgets Rosaline. Tybalt is prepared to slay Romeo in front of the guests, but Lord Capulet stops him, knowing that any fighting will ruin the festivities. It appears that Lord Capulet is not as hostile towards his perceived enemy as is his violent and head-strong kinsman, Tybalt, as we can see in the following passage: I would not for the wealth of all this town Here in my house do him disparagement Romeo decides he should leave as well, but first he stops to speak at least a word to Juliet. Dressed as a pilgrim to the Holy Land, Romeo addresses Juliet in character, pretending that he has just come upon a most holy shrine. They exchange

pleasantries and Juliet, equally smitten with the handsome Romeo, grants him a kiss. When everyone has left, Juliet probes the Nurse for information about the stranger with whom she has fallen madly in love. The Nurse tells her that his name is Romeo and he is a Montague. Like Romeo, Juliet is grieved to hear such news and she cries "My only love sprung from my only hate! And he adds that Juliet will not be able to meet Romeo as she pleases, but will be forced to see her darling only in secret. Despite the obstacles the lovers must overcome, the Chorus reassures us that their "passion lends them power", and that they will find a way to be together. Act 2, Scene 1 Romeo leaves the house of Capulet and wanders into a lane behind their family orchard. Longing to be with Juliet, he sorrowfully asks "Can I go forward when my heart is here? Mercutio and Benvolio, who have been looking for Romeo, see him disappear behind the wall and they laugh at his silly behaviour, still thinking that he is chasing after Rosaline. They decide not to follow him on his quest for love and they both go home to bed. Looking up, Romeo catches sight of a figure emerging from an overhead window. He rejoices when he realizes who has come out upon the balcony: O it is my love" 2. Juliet, believing that she is alone, professes her love for Romeo and her profound sorrow that he is a Montague. Romeo reveals himself and, with words as moving as any in literature, the lovers speak to each other, exchanging their vows of absolute and undying devotion. The glorious meeting is interrupted by a cry coming from inside the house. Before they part, the lovers hatch a cunning plan. Romeo will find a way for them to be married and, when he does, he will give the details to the messenger Juliet sends to him. The scene comes to a close as they say their tender farewells for the evening: Parting is such sweet sorrow That I shall say good-night till it be morrow. Sleep dwell upon thine eyes, peace in thy breast Would I were sleep and peace, so sweet to rest! He ponders the dual nature of these "baleful weeds and precious juiced flowers" that have the power to kill and the power to heal. Cheerful and excited, Romeo greets the Friar and tells him of his new love and plans for marriage. He exclaims "Holy Saint Francis, what a change is here! But Romeo persuades the Friar that this time he has found true love and that he is ready to enter immediately into the serious bond of holy matrimony. Friar Laurence agrees to help Romeo, hoping that their union will finally end the feud between the houses of Montague and Capulet. Act 2, Scene 4 Mercutio and Benvolio are again wandering about the streets of Verona, wondering what happened to the love-struck Romeo. Their conversation turns to Tybalt, who Mercutio calls "the courageous captain of compliments" 2. Tybalt has left a note for Romeo at the house of Montague, challenging him to a duel. Mercutio is afraid that the fierce Tybalt will surely kill Romeo, who is too preoccupied to fight his best. Benvolio sees Romeo approach, seemingly in a light-hearted mood. Mercutio, overjoyed to see Romeo back to his happy and carefree self, teases him about his recent foolish behaviour. The two banter as good friends should and Mercutio quips, "Why, is this not better now than groaning for love? Now art thou sociable, now art thou Romeo, now art thou what thou art, by art as well as by nature; for tis drivelling love is like a great natural But Benvolio and Romeo are tired of his ramblings and cut him off in mid-sentence. Romeo asks the Nurse to give Juliet the information about his plan of marriage, and she agrees. The wedding, he tells the Nurse, will be performed that afternoon by Friar Laurence. The Nurse runs off with the message as the curtain closes. Juliet is frantically awaiting the news about Romeo. The Nurse comes in, preoccupied with her own troubles. Slowly, the Nurse begins to speak of Romeo. Juliet appears and Friar Laurence comments on her delicacy. How to cite this article: Romeo and Juliet Plot Summary.

Chapter 2 : Shakespeare's Hamlet Act 2 Scene 1 - Ophelia tells Polonius she fears Hamlet

Summary. Mary Warren returns to the Proctor house. Proctor is furious that she has been in Salem all day, but Mary Warren tells him she will be gone every day because she is an official of the court.

There are packing crates in the living room and these mark the fact that the family is moving. Beneatha and George enter and they have been out for the evening. She wants to talk and he tells her he wants her to drop the Garbo routine; he says he wants a nice, simple, sophisticated girl and not a poet. She says goodnight to him when he says he reads books to learn facts, and reveals that he thinks reading has nothing to do with thoughts. When he has left, Beneatha tells Mama he is a fool, and Mama says she had better not waste her time on him then. She exits and Ruth enters and there is a knock at the door. Ruth admits their neighbor, Mrs Johnson who has brought her newspaper with her. After hinting for and getting a cup of coffee, Mrs Johnson then talks about how this time next month she can see them being mentioned in the paper too: Mama and Ruth look at each other in amazement and Mama says they are not moving to get bombed. Beneatha then comes through to visit the bathroom and is curt with Mrs Johnson. In turn, Mrs Johnson voices criticisms of people with education and says Walter should be satisfied being a chauffeur. Mrs Johnson rises, somewhat offended, and says she agrees with Booker T. Mama tells her that sounds like him and calls him a fool. Mrs Johnson leaves and Beneatha returns and is reprimanded by Mama for being rude. Beneatha says there are two things we as a people have to overcome: The telephone rings and Ruth answers. Ruth tells Walter and he is indifferent when she explains he will be replaced if he does not return tomorrow as he has not been in for three days. Mama and Ruth ask what he has been doing and he informs them that he went and looked at the steel mills one day, and then went to the Green Hat. Another day he went to Wisconsin, and then came back to the Green Hat. Today he walked all over the Southside, and then returned to the Green Hat. He turns the radio on and says he likes going to the bar for the music and the drinking. Mama tells him she has been wrong and she has helped do this to him. He says she has not been wrong about anything. She places her papers in front of him. She tells him he is the head of the house now. He stares at the money and asks if she trusts him. Travis enters and asks if he is drunk. Walters says sweetly that he is not and is never going to be again. He says he wants to talk to him and asks what he wants to be when he grows up. Walter says that in seven years, when Travis is 17, he will have a whole lot of offices and be an executive. Travis will tell him where he wants to study, and he will be able to choose from the great colleges in the world. Just prior to this, he was evidently at his lowest point and has been absent from work for three days. They are also depicted as weapons in counteracting racism as Walter begins to see that his son needs his guidance to aim higher in his aspirations.

Chapter 3 : A Raisin in the Sun Act 2, Scene 1 Summary & Analysis from LitCharts | The creators of Spark

Summary - Act Two, Scene One. It is later the same day. Ruth is ironing and Beneatha comes out of her bedroom wearing the Nigerian clothes. She turns off the radio saying, 'enough of this assimilationist junk!' and Ruth's eyes follow her as she puts a record on.

With her costume and music choice, Beneatha embraces her African heritage. Uncharacteristically, Walter embraces his African heritage, but only in a fleeting moment of fantasy. Active Themes Embarrassed, Ruth orders Walter off of the table. George and Beneatha situate themselves on opposing sides of the argument surrounding African-American assimilation. Beneatha uses her natural hair as a visible marker of her protest against assimilation, while George uses his social status in order to reap the benefits of membership in the mainstream of society. According to Beneatha, George denies his heritage and thus sacrifices his pride. George uses his social standing to elevate himself above what he sees as the stigma of his racial identity and acts like a stuck-up jerk in doing so. I am a giant " surrounded by ants! With his insult to Ruth about African-American women, Walter attempts to blame his own failings and insecurities on the women who surround him. Active Themes Ruth resignedly puts away the iron and clothes and prepares to go to bed. Nonetheless, in a rare moment of intimacy"created when Ruth makes it clear that her offers of food are not ways to avoid his dreams but the only way she can support him"the couple seems to make limited progress towards solving the problems in their marriage, although they still lack agreement on several important issues. At first, Mama ignores Walter and speaks only to Ruth, asking her where Travis is. The insurance money again functions as a wedge that drives the family members farther apart. But for Mama the money created a possibility for Travis"who, as is implied here, in the neighborhood where they now live is getting into trouble, getting punished, and suddenly she can give him a different possibility. He needs the dream to be his own"he needs to be the one providing. She also prides herself on the fact that the family will own its home, however humble it may be. For Mama, ownership of the house symbolizes personal freedom as well. Her pregnancy is no longer a burden, but instead signifies hope and expectation. Active Themes Related Quotes with Explanations After a long pause, Mama carefully tries to justify her decision to buy a house to Walter. However, Walter cannot find hope in the promise of a new home, seeing only the death of his own dream. If his family is going to end up in a comfortable home, he wants to be the one to earn that home. With his closing line, Walter uses his deferred dream as a barb, intentionally trying to hurt Mama. Retrieved November 8,

Chapter 4 : SCENE II. OLIVIA's house.

It is six months later. Troy walks out of the house and Rose stops him. He protests that she has not wanted to talk to him for months and now she does. She wants to know if he will be coming home after work tomorrow. He tells her that he is probably going to cash his check, go to the Taylors', and.

Jamal Adams, the emotionally combustible second-year safety, stood motionless, facing his locker with a towel around his waist and one around his neck, gripping the walls and looking like he wanted to ransack the entire room in a rage. Guard Brian Winters, wearing a faraway stare of utter despair and disgust, sat on the bench in front of his locker in a state of undress, half in his uniform and half out, long after teammates around him had showered and changed into street clothes. Linebacker Darron Lee had a scowl on his face and was shaking his head as he swiftly left the locker room. Their third consecutive loss came to a Dolphins team that entered the day having lost four of its past five games. Their offense scored six points against a Dolphins defense that had allowed an average of 20 points per game. They lost to a Miami team that produced a total of seven first downs in the game with a backup quarterback, Brock Osweiler, throwing for all of 10 yards. Tom Brady, Drew Brees and Aaron Rodgers sometimes produce seven first downs in a single offensive possession. So bad they are anything but a lock at home next Sunday to beat a Bills team that lost to the Bears on Sunday in Buffalo. The more the Jets stagger down this path of hopelessness, the more apparent it seems head coach Todd Bowles will be replaced after this season, four years in with no playoff appearances. This team has not gotten any better and is not getting any better under his watch. A week ago in Chicago, the Jets were without their two starting receivers Quincy Enunwa and Robby Anderson and fresh off having lost their most productive running back Bilal Powell for the season and had little realistic chance of beating the Bears. On Sunday, against a Dolphins defense that cannot hold a candle to the one the Jets faced in Chicago, they had Enunwa and Anderson back on the field and also had running back Elijah McGuire. And their offense was just as inept in Miami as it was in Chicago. Bowles, too, curiously waited until it was too late to replace center Spencer Long on Sunday as his shotgun snaps to Darnold were more errant than a wild baseball pitcher who had lost the plate. There was a clear undercurrent inside the losing locker room after the game of some potential friction between the defensive players, who had just stifled the Dolphins offense, and the offensive players who were, well, offensive. Left tackle Kelvin Beachum made it a point to start his postgame interview this way: First and foremost, I think our defense played extremely well today. To give up six points our defense balled out. Kudos to our defense. This game is on us. To a man, every offensive player sounded like a guilty spouse who had been cheating on his significant other and was hoping to save the marriage.

Chapter 5 : A Raisin in the Sun: Novel Summary: Act 2, Scene 1 | Novelguide

*At my humble house tonight, you can expect to see dazzling stars that walk on the ground and light the sky from below.
Read the Summary of Act 1, scene 2 Act 1, Scene 1, Page*

Proctor is furious that she has been in Salem all day, but Mary Warren tells him she will be gone every day because she is an official of the court. Mary Warren gives Elizabeth a poppet that she made while in court. Mary Warren tells Elizabeth and Proctor that thirty-nine people are in jail, and Goody Osburn will hang because she did not confess to witchcraft. Proctor becomes angry because he believes the court is condemning people without solid evidence. Mary Warren states that Elizabeth was accused, but she defended Elizabeth and the court dismissed the accusation. Elizabeth tells Proctor that Abigail wants to get rid of her. Elizabeth believes that Abigail will accuse her of witchcraft and then have her executed. Elizabeth asks Proctor to speak to Abigail and tell her that no chance exists of Proctor marrying her if something happened to Elizabeth. Elizabeth and Proctor argue again. Analysis Scene 2 reveals the impact of the witch trials and the frenzy they have created in Salem, reinforcing the theme of how easily a mob can be influenced. Suddenly the townspeople revere the youth of the town, namely Abigail and the other girls, as instruments of God. Anyone who has crossed the girls lives in fear of being accused of witchcraft. As the leader of the group, Abigail has finally achieved the power she desires, and now she can use it to obtain Proctor. The other girls have achieved new status as well. Prior to the witch trials, Mary Warren lived as a servant in the Proctor home. She was paid for her services, but she was also under the authority of Proctor and was required to follow the rules of the house. If Mary Warren did not fulfill her work obligations, Proctor could discipline her just like one of the Proctor children. This type of arrangement was acceptable and normal within Puritan society. After the witch trials begin, the social hierarchy of Salem becomes unstable. Individuals who previously did not have power obtain it and refuse to submit to others who traditionally have authority over them. Mary Warren provides a clear demonstration of this when she refuses to take orders from Elizabeth and stands up to Proctor when he threatens to whip her for insubordination. In Scene 2 Mary Warren begins to cry. Serving on the court all day has exhausted and upset her. At this point, Mary Warren attempts to convince herself and the Proctors that solid evidence exists against all of the accused. She secretly questions this, but feels she can only go along with Abigail and the others. She now belongs to a group, and does not want to be an outcast. This is central to the play because, up until this point, only the audience knows what is really happening. Before Scene 2, Proctor and Elizabeth knew that Abigail had lied about the witchcraft incident, and both suspected that Abigail wanted to get rid of Elizabeth. Scene 2 confirms their fears. Time is now the most important element in the play. With each arrest for witchcraft, Abigail gains credibility. She is quickly becoming irrefutable in the eyes of the court. Proctor only has two chances to save Elizabeth. Either he must speak to Abigail and convince her that her plan will not work, or he must speak to Hale before Abigail accuses Elizabeth. Proctor must act as quickly as possible because both Proctor and Elizabeth know that Abigail will continue to accuse Elizabeth until the court arrests her. Glossary hard proof undeniable, reliable, or actual proof; here, the phrase refers to solid evidence.

Chapter 6 : Twelfth Night Act 3, scene 2 Summary & Analysis from LitCharts | The creators of SparkNotes

Count Paris, a kinsman of the Prince, tells Capulet that he wants to marry his daughter, Juliet. Capulet's a little reluctant to agree because his daughter is so young, but he tells Paris that if he can woo Juliet successfully, then he'll grant him permission to marry her.

Ruth is ironing and Beneatha comes out of her bedroom wearing the Nigerian clothes. Ruth is dumbfounded and asks what she is doing. Beneatha tells her it is a Nigerian folkdance and is a dance of welcome to welcome the men back to the village. Walter comes in and has obviously been drinking. Beneatha becomes caught up in this side of him and encourages his behavior. He sees himself as a great leader of his people and tells his black brothers to listen. The mood shifts from pure comedy to something larger and the lighting shifts subtly to suggest this. The bell rings and Ruth admits George Murchison and turns off the music. Ruth has had enough and tells Walter to get down. He grabs his mouth and makes a quick exit for the bathroom. George tells Beneatha to change her clothes and says they are going to the theater and are not going to be in it. She pulls off her headdress to reveal her hair is now closely cropped and unstraightened. Beneatha says it is up to him and implies that if he does mind, that would mean he is ashamed of his heritage. George says she is being eccentric and Beneatha argues it is natural. As Ruth pushes Beneatha towards her bedroom, Beneatha calls him ignorant as these people were the first to smelt iron and the Ashanti were the first to perform surgical operations. Ruth and George sit as she changes and Walter enters. He then says he and George ought to meet up and talk sometime and George agrees with evident boredom. Walter asks if he is not the same, and if he has seen stars gleaming that he cannot reach out and grab. He then compares himself to a giant surrounded by ants. Beneatha enters dressed for the evening ahead and Walter notices she has had her hair cut. He calls it an African bush and George and Ruth compliment it. George says goodbye as they leave, and refers to Walter as Prometheus but neither Walter nor Ruth know who this is. Walter and Ruth then start arguing and she becomes sarcastic and asks why he does not just go into banking. Her new, natural hairstyle and Nigerian clothing are used to highlight this and her appearance leads to George revealing his ignorance about any of the rich history of the continent of Africa. The dialogue between the two is also a means for emphasising a shift in understanding about cultural identity as Beneatha demonstrates that notions of beauty that have been tied to Western appearances, such as straightened hair, can be challenged. At this point, it is as though he has succumbed to the inherent racism in society. She offers to get him some hot milk or coffee. He says no and asks why she is always trying to give him something to eat. She asks rhetorically what else can she give and turns to go out again. Walter says how it has been rough and she stays still and only turns when he says that there is not as much understood between them as people would think there is. He then asks what it is that gets into people when they should be close and wonders about how something has come down between them. She asks him to try to be with her, even a little, and he tells her that sometimes he does not even know how to try. She reminds how they used to talk when Travis was born. She strokes his head and points out that this is slipping away. Mama enters and Walter jumps up and shouts at her as he asks where she has been. She ignores him and asks Ruth how she is feeling. Walter repeatedly questions her to find out what she has been doing and she finally tells him she has been tending to business downtown. He rises and bends over the table. He then brings his fist down and asks if she has done something crazy with the insurance money. Travis enters and Ruth scolds him for going off. Mama tries to interfere and then holds her arms out to him. She says she wants him to be the first to hear her news. She says how she bought him a house with the money and Walter explodes and turns away in fury. Mama continues to talk to Travis and asks if he is glad about it. Ruth makes Travis go in her bedroom and then praises God for the news. She crosses to Walter and lays her hands on his shoulders. She wants him to be glad for her and himself, but he shakes free and does not look at her. Mama explains that they are to move on the first of the month and describes the new house which has three bedrooms. Her voice has an imploring quality and is imploring to her son and she sounds almost like a girl. Ruth recovers and says goodbye to misery; she also lets her arms slowly come down to her abdomen. She asks if there is a whole lot of sunlight there, and Mama tells her there is. Ruth exits to chastise Travis and Mama

DOWNLOAD PDF SCENE 2 : TELLS HOUSE

talks to Walter. She says how she has seen her family fall apart today and thought they were going backwards instead of forwards. He crosses to the bedroom and turns finally to speak in measured tones. He asks why she wants his approval when she is the head of the family. He tries to hurt her as much as she has hurt him, and accuses her of butchering his dreams. It is of note that in the previous section Walter makes a similar point to George, but is ignored by him. Both the mother and son have the same values at this point, but differ in the way they think their lives may be improved. At the end of this scene, Walter accuses his mother of butchering his dreams and points out that she is the head of the household and so does not require his approval. This may be interpreted as both a point of dramatic conflict and a vehicle for dramatizing the concept of emasculation. Without any say in the family affairs, it is possible to see that Walter is being infantilized which unwittingly is also in keeping with racist ideology. From his perspective, his wife and mother have played a part in his lack of status.

Chapter 7 : Bruce Springsteen Tells NSFW Jokes at Stand Up for Heroes Benefit “ Variety

Scene Questions for Review 1. It is clear that some time has passed since the end of Act 1, likely a month or more. How does the conversation between Reynaldo and Polonius establish a time frame?

Chapter 8 : A Raisin in the Sun: Novel Summary: Act 2, Scene 2 | Novelguide

Choice Feedback A When Walter tells Ruth what he wants to do with the money from ENGLISH at Northwestern University To her sister's house C. Scene 2, what.

Chapter 9 : Romeo and Juliet: Plot Summary Acts 1 and 2

Stage directions tell us that, over the course of the next scene, it starts to get dark outside. Dr. Rank enters. Nora lies and says that Torvald is busy right now.