



SÄNDNINGSDATUM: 2012-12-02
PRODUCENT: Tove Jonstoj

ENGELSKAI
PROGRAMMANUS

ROGRAMNR: 1025450tv2

© Shakespeare Close-ups

Script and Word list

To be or not to be

[Hamlet]

Chris Lew Kum Hoi as Hamlet

The makeup box:

The lamps are lit. Chris enters and sits down by the mirror. Closeup. Chris putting on pale powder.

CHRIS (voice over)

For me I think as long as I give the character justice, then the audience can take from the performance what they want. Shakespeare gives you such meaty words, great storylines, amazing... you can even have amazing fights and he just gives you everything. If you look at some of the best movies, Shakespeare has done it before them and they all take from Shakespeare originally.

Preparation, Chris on stage

CHRIS (voice over)

Hamlet is a young prince and his father has just been killed, but he finds out from a ghost that his father has been killed by his uncle. And his uncle has married his mother which is, for him, he finds it disgusting because that's incest. He almost goes into a sort of insanity, he wants to kill his uncle but he also thinks he should kill himself and he also thinks – should he just suffer and live this terrible life? And he goes through a gigantic journey, lots of fights and he's crazy in love as well.

Chris outdoors

CHRIS

I think everyone thinks about death in their life. Although I think, in the case of Hamlet, he thinks about death in a much darker sense. He wants to get rid

pale - blek

justice - rättvisa

insanity – vansinne

sense – (här): bemärkelse



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of his own life because of the horrible circumstances and I think has a situation where they go "Is it really worth living right now?"

circumstances –
omständigheter

Chris entering a black car

CHRIS (voice over)

"To be or not to be, that is the question" - these are some of the world's most famous words.

Hamlet is debating with himself. To kill, to die or to live a horrible life – what is the right thing to do?

Should he revenge his father? Should he kill his uncle? Could it ever be right to kill? Or: Should he just suffer and keep quiet, keep going? His question is personal, obviously, but in the same time it is one of the most important and difficult questions for all of us. Could it ever be right to kill somebody?

revenge - hämnas

Chris opens he gates to the cemetery

CHRIS (voice over)

Could ending one's own life ever be the right thing to do? What happens after death? What if that is even worse than life?

At the Highgate cemetery

Chris planting seeds, watering

CHRIS (at first voice over, then in picture)

My take on this speech is that he's in a very, very difficult place. He's making some huge decisions in his life, he's thinking of killing himself, he's thinking of killing his uncle or he's thinking of just going through with the whole ordeal, so for me, just being able to honour that and know that the stakes are really high in this thing. Really, really high.

ordeal – prövning



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Act 3, scene 1, [Hamlet]

Light and music: spooky, old horrible castle, cold

To be, or not to be – that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? – To die – to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, – to sleep; –
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, – puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With such regard their currents turn awry,
And lose the name of action. - Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remember'd.

sling – *slunga*
outrageous – *vansinnigt*
fortune – *öde*
arms - *vapen*

heir – *arvtagare*
consummation – *fullbordan*
devoutly to be wish'd –
en nåd att stilla bedja om
perchance – *måhända*
rub – *svårighet*

this mortal coil –
denna världens oro och ävlan
calamity – *elände*
scorns – *hån*
contumely – *skymf*

pangs – *styng, smärta*
insolence - *förmåtenhet*
spurn - *förakt*

quietus - *nådstöt*
bodkin – *dolk*
fardels – *börda*
grunt – *grymta*
but – (*här*): *förutom*
dread – *fruktan*
bourn – *gräns*
puzzles – *förbryllar*
will (*desire*)

thus – *sålunda*
conscience –
(*här*): *medvetenhet*
native (*natural*)
hue (*colour*)
o'er - *över*
cast – *skiftning*
pith – *kräftfullhet*
awry (*off course*)
orisons - *bön*



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In the makeup box:

Wiping off the makeup. Chris' face in the mirror. In the mirror we see Chris leaving

The bodkin/dagger/ in the corner of the make-up box