

fate oder fortuna

Beitrag von „Meike.“ vom 1. Mai 2011 09:54

Zitat von spooky

ich sitze gerade über Romeo und Julia und werde aus allen artikeln nicht so schlau, ob es jetzt fate oder fortune ist.

Das liegt daran, dass es so einfach auch nicht zu beantworten ist. Ohne mit den Schülern da elisabethanische Weltbild besprochen zu haben, ist das kaum zu diskutieren. Zu Shakespeares Zeiten war freier Wille im Prinzip kein Thema. Es gab eine fest gefügte Weltordnung - the great chain of being - und aus dieser sozial, hierarchisch oder durch Verletzung der Konventionen auszubrechen wurde sofort gestraft, von der Gesellschaft, von Gott. Allein daran, wie sympathisch die Ausbrecher dargestellt wurden, kann man vielleicht erahnen, wie sehr ein Autor vielleicht (!) gegen diese FEstgefügteheit rebelliert hat. Sie ungestraft davon kommen zu lassen, war überhaupt keine Option, der Au'sgang des Stückes war von Anfang an klar. Von daher wurde der Begriff des freien Willens, wie wir ihn verstehen (falls wir dran glauben: heute ist ja alles Biochemie und soziale Prägung statt Gott) schlicht nicht diskutiert.

Wenn man ihn heute auf das Stück anwendet, muss man das mit historischer Bewusstheit und unter Trennung der historischen und der inhaltlichen Perspektive tun, sonst gibt es komplkettes Gedankenchaos. Das finden meine 13er schon schwer. 9er? Keine Ahnung.

Ich hab Shakespeare easy ´readers auch schon in der Mittelstufe gemacht - habe aber bestimmte Themen sehr reduziert. Das wirst du bei diesem auch machen müssen - oder du lässt es raus.

Zitat

As critic Bertrand Evans points out: "Romeo and Juliet is a tragedy of unawareness" more so than any of Shakespeare's other plays. "Fate, or Heaven, as the Prince calls it, or the "greater power," as the Friar calls it, working out its purpose without the use of either a human villain or a supernatural agent sent to intervene in mortal affairs, operates through the common human condition of not knowing. Participants in the action, some of them in parts that are minor and seem insignificant, contribute one by one the indispensable stitches which make the pattern, and contribute them not knowing; that is to say, they act when they do not know the truth of the situation in which they act, this truth being known, however, to us who are spectators." (*The Brevity of Friar Laurence*, 850) The idea that Fortune dictates the course of mankind

dates back to ancient times. Those writers of the medieval world incorporated the goddess Fortune into Christianity and made her God's servant, responsible for adding challenges to our lives so that we would see the importance of giving up our tumultuous earthly lives to God. The most influential treatise on the theme of Fate was *The Consolation of Philosophy*, written by the scholar Boethius (A.D. 475-525). Written while he awaited execution, it is a dialogue between himself and his guide 'Philosophy', who explores with him the true nature of happiness and fate, and leads him to hope and enlightenment. Here is an excerpt from Book IV:

Boethius' work, specifically his concept of "Fortune's wheel", made an enormous impact on the work of Chaucer and Dante and, less directly, Shakespeare. Fate's impact on *Romeo and Juliet* is made clear from the outset of the play. The Chorus tells us that the lovers are "star-cross'd", and thus hindered by the influence of malignant planets (note that Renaissance astrologers used the planets to predict plagues and other such calamities, in addition to predicting the outcome and quality of individual's lives) . Throughout the play Fate's role is reaffirmed as the lovers sense its interference. Romeo, just before he attends Capulet's ball, has a premonition:

Romeo later cries that he is "fortune's fool" (3.1.141), and Juliet exclaims that she has an "ill-divining soul" (3.5.52). Moreover, their predictions extend into their dreams, as Romeo says "I dreamt my lady came and found me dead" (5.1.6). So in keeping with tradition set down by the likes of Seneca and Boethius, Fate controls Shakespeare's doomed lovers. And "[t]he intent of this emphasis is clear. The tale will end with the death of two ravishingly attractive young folk; and the dramatist must exonerate himself from all complicity in their murder, lest he be found guilty of pandering to a liking for a human shambles. He disowns responsibility and throws it on Destiny, Fate." (Charlton, *Shakespearean Tragedy*, 52). This reliance on the motif of Fate in the play is the most representative of Shakespeare's dramatic deficiency. It is not the lovers' flaws that lead them to ruin; the tragedy does not spring from their own weaknesses. As a result, there is little growth of character and no profound analysis of the complexity of human nature. Thus, despite the lyrical beauty of the play and the endearing qualities of Romeo and his Juliet, (which have secured its place as one of the great dramas), it fails to rise to the level of Shakespeare's other tragedies that explore the inner failings of humankind. Watts, Cedric. *Twayne's New Critical Introductions to Shakespeare: Romeo and Juliet*. Boston: Twayne Publishers, 1991.