



UNIVERSITAS
KRISTEN
MARANATHA

ISSN 2252-6749

ZENIT

Volume 2 / Nomor 1 / April 2013
Jurnal Ilmiah Universitas Kristen Maranatha



TRANSFORMASI ILMU
DALAM BUDAYA GLOBAL

Jurnal
Zenit

Volume 2

Nomor 1

Halaman
1-77

Bandung
April
2013

ISSN 2252-6749

ISSN: 2252-6749

ZENIT

Volume 2 / Nomor 1 / April 2013

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Transformation of Literary Genre

Peter Angkasa

Fakultas Sastra, Universitas Kristen Maranatha, Bandung

Abstract

Penelitian pustaka ini membahas transformasi dalam menulis karya sastra yaitu dari suatu genre tertentu ke dalam genre yang lain. Sebuah drama dalam bentuk sajak bisa diubah bentuknya menjadi drama berbentuk prosa yang lazim disebut sebagai 'paraphrase' dalam Bahasa Inggris. Ini sangat banyak dilakukan terutama terhadap karya-karya Shakespeare yang pada umumnya dianggap terlalu sulit untuk dibaca oleh orang-orang awam. Sebuah drama atau sebuah novel bisa juga ditransformasikan menjadi sebuah sajak yang pendek yang merupakan intisari atau ringkasan ceritanya saja atau sebuah sajak yang benar-benar baru yang hanya menggunakan tema dari kedua genre tersebut sebagai tema sajaknya. Pada dasarnya, seorang penulis yang handal dapat mengubah suatu genre tertentu menjadi genre lainnya dengan cukup mudah. Bahkan sebuah judul, seorang protagonis, seorang antagonis, sebuah ungkapan, sebuah bait, atau sebuah pepatah bisa juga dikembangkan menjadi sebuah sajak, sebuah dongeng, sebuah cerita pendek, sebuah novel, sebuah drama, dan sebagainya. Transformasi yang demikian tentu saja membawa konsekuensi atau dampak tertentu; sebuah karya sastra yang sangat bermutu bisa saja menjadi sebuah tulisan yang tidak ada nilai sastranya tetapi mungkin saja sebuah tulisan yang 'biasa biasa saja' dikembangkan menjadi sebuah karya sastra yang lebih bernilai. Perubahan yang didambakan tentu saja suatu perubahan yang bernilai positif. Meskipun demikian, perubahan apapun yang dilakukan tentu tidak boleh ada unsur plagiarismenya.

Keywords: *transformasi, genre, nilai sastra, dampak dari perubahan, peningkatan mutu, pengurangan kualitas, plagiarism*

This is a library research on genre transformation in literature. According to 'Longman Dictionary of Contemporary English', *genre* is 'particular type of art, writing, music, etc, which has certain characteristics that all examples of this type share' while *transformation* is 'a complete change in someone or something'. Thus *genre transformation* in this case means 'a complete change in a particular type of literature'. Transformation of genre in literature varies. It may be:

1. Transformation of a prosaic tale into a narrative poem
2. Transformation of a prosaic tale into an absolutely new poem in which only the theme of the prosaic tale is used as an inspiration to develop the new poem
3. Transformation of a poetic drama into a novel
4. Transformation of a poetic drama into a poem
5. Transformation of a novel into a poem
6. Transformation of a short-story into a novel
7. Transformation of a novellet into a novel
8. Transformation of a drama into a film-script
9. Transformation of a novel into a film-script
10. Transformation of a poem into a novel
11. Transformation of a poem into a play
12. Transformation of a poetic drama into a prosaic play

In addition to the twelve different types of genre transformation above, transformation of genre may involve other elements of literature such as the setting, character, and theme of the story. Here are twelve other possible ways of making such transformation:

1. Transformation of setting of time: from 'old' into the so-called 'modern'
2. Transformation of setting of time: from 'modern' into 'ancient'
3. Transformation of a malicious protagonist into a virtuous one
4. Transformation of an altruistic character into an egotistic one
5. Transformation of a tragedy into a comedy or a farce
6. Transformation of a comedy into a tragedy
7. Transformation of setting of place: from a small village into a big cosmopolitan city
8. Transformation of setting of place: from a propitious place into an unpropitious one
9. Transformation of theme: from contemptibility of a certain value into its glorification
10. Transformation of theme: from a pessimistic viewpoint into an optimistic one
11. Transformation of theme: from an optimistic point of view into a pessimistic one
12. Summary of a play or a novel or a tale.

Genre transformation in literature, therefore, may involve either a complete or a partial transformation. Under certain circumstances, a literary work may even undergo more than one kind of transformation. For practical reasons, I will only discuss and exemplify some types of literary transformation, particularly that concern transformation of a prosaic tale into a narrative poem, transformation of a pessimistic point of view into an optimistic one, and a summary of a play.

TRANSFORMATION OF A PROSAIC TALE INTO A NARRATIVE POEM

Most people are familiar with 'Pinnocchio', a universally known fairy tale for small children. It has a good moral lesson that teaches children to be scrupulous. This prosaic tale has been translated into many languages in the world. It is so appealing that many versions based on the tale have been created. The following poem is an example of a poem about Pinnocchio in English. The writer has made a great attempt to provide end rhymes but she does not seem to be successful. It is true that poetic licence enables a poet to stray from any linguistic constraints, her addiction to add 'io' to certain final words in each line gives an impression of exaggeration. Were rhymes the sole poetic device in poetry and were anyone justified to do a similar thing, then there would be thousands of people becoming poets instantly.

Pinocchio By Shel Silverstein

*That little wooden bloke-**io**,
His nose, it grew an inch or two
With every lie he spoke-**io**.*

*Pinocchio, Pinocchio,
Though life was just a joke-**io**,
'Til the morning that he met that cat
And the fox in a long red cloak-**io**.*

I have highlighted the 'inflexion' or the 'suffix' of the four 'io' in the first two stanzas with bold type in order to show how easy it is to make words rhyme with one another. More 'io' inflexion or suffix in the poem can be seen in the APPENDIX.

An end rhyme is so called due to its final position in the line in poetry. Talking about the end rhymes, I believe that the poet below outdoes the poet above. Apart from the last two lines of the first stanza and the two lines in the last stanza that do not rhyme, the other lines in the following poem have perfect end rhymes.

Pinocchio [Brianna Rosier](http://hellopoetry.com/poem/pinocchio-3/)
<http://hellopoetry.com/poem/pinocchio-3/>

*Underneath the night sky stood,
A little boy made out of wood.
Wishing on a lone, bright star,
Reaching for dreams so very far.*

*Wanting for bones and skin,
Or perhaps an understanding friend.*

*A puppet's life is full of sorrow,
Loneliness comes with every tomorrow.
If he could just be a real little boy,
The other kids would share their toys.
But he seems to keep making wrong choices,
Listening to all the wrong voices.*

*Ignoring the cricket's wise advice,
Forgetting choices come with a price.
Doing the right thing would get his wish,
And to be taught he'll be eaten by a fish.
For then it would be understood,
He is much more than a boy made of wood.*

*Being a real boy is not about bones or skin,
It's about learning you can always start again.*

Granting that a moral lesson is an essential part of a story or a poem for children, I have attempted to create my own 'Pinnocchio'. Whether I have excelled at the creation or not, it is up to the reader to appraise my poetic piece. However, I would like to mention several unique features of this 'Pinnocchio'.

1. When one looks at the title carefully, one will realize an uncommon typography of it. Apart from the two 'o's that are written with small letters, all the other letters in the title are written with upper case letters. This kind of typography is actually an imitation of one of the unique traits of the special spacial poems of E.E. Cummings.
2. Poetic diction is used particularly in the first line of the first stanza. According to The New Lexicon Webster's Dictionary of the English Language, *'diction is the selection and control of words to express ideas (command of vocabulary, grammatical correctness, effective word order etc.)* In the first line, the word 'wot' appears twice. This homonym has the same spelling and pronunciation, but the meanings and functions differ. The first 'wot' is an informal spelling of the special question 'what' whereas the second 'wot' is an archaic form of 'know'. The words 'doth' and 'thou' ('do' and 'you') are also obsolete. Hence the line implies 'What do you know'.
3. Although the first stanza, the second stanza, and the first two lines of the third stanza, are not provided with rhyming words, the ultimate stanza contains full rhymes.
4. Although the first three stanzas contain merely a poetic summary of the tale, the last stanza bears a moral lesson. Moral lesson is a significant feature in literary works. Moral lesson and theme are not quite the same. Theme is the hub and the nub or the essence whereas moral lesson is the moral advice that the author wants to convey to the reader. In How to analyse fiction, it is stated: *'By the moral of the story we usually mean a piece of rather practical moral advice that can be derived from the story. The moral must be rather simple, for it must be pretty readily applicable to the readers' own conduct.* (Kenny: 89) Granting that the readers have grasped the definition sufficiently, I guess that they will not have much difficulty to get the moral of the story of my 'PINNoCCHIo' that I wrote three years ago.

PINNoCCHIo

Wot doth thou wot
About both Gepeto
And his Pinnocchio?

A skilled artisan, Gepeto,
Creates a wooden toy
Which he later names Pinnochio

A blue fairy turns Pinnochio
Into a living noisy naughty boy
And makes him vow
That his nose will show
The guilty conscience he owns
Whenever he is dishonest, everybody will know;
However hard he tries to conceal his guilt, his nose will grow
That's how Anderson's tale goes

Talking about normal human beings
Who enjoy telling lies or lying
Whenever they commit abnormal things
Such as committing corruption, slandering,
Deceiving, receiving bribes, and bribing,
They must remember one thing:
Albeit their noses do not tell anyone anything,
God knows what they are doing

Another fairy tale that is also read widely is 'Snow White'. This children's story which also contains a moral lesson has been transformed into long narrative poems. The following excerpt is a good example of a transformation from a fairy tale in prose into a narrative poem. Although the contents is loyal to that of the original story, it has a regular couplet, namely aabbaacdd, etc.

SNOW WHITE

Anne Sexton

<http://www.poemhunter.com/poem/snow-white-and-the-seven-dwarfs/>

A MAGIC TALKING LOOKING-GLASS.

*Ask it something day or night,
It always got the answer right.
For instance, if you were to say,
'Oh Mirror, what's for lunch today?'
The thing would answer in a trice,
'Today it's scrambled egg and rice.'
Now every day, week in week out,
The spoiled and stupid Queen would shout,
'Oh Mirror Mirror on the wall,
'Who is the fairest of them all?'
The Mirror answered every time,
'Oh Madam, you're the Queen sublime.
'You are the only one to charm us,
'Queen, you are the cat's pyjamas.'
For ten whole years the silly Queen
Repeated this absurd routine.
Then suddenly, one awful day,
She heard the Magic Mirror say,
'Snow-White is prettier than you'
From now on, Queen, you're Number Two.'*

The literary value of a poetic work, however, does not entirely depend on rhyme. Some poems are scantily rhymed but may have other adorable poetic devices. Although this poem has a good moral lesson, namely that virtue thrives while evil is eventually defeated, the modern trend tends to be in favour of a more plausible and rational theme, as is represented in the subsequent poetic piece which I

have specially written for this article. I wonder whether the reader can make out the plausibility of my 'MIRROR MIRROR IN THE MALL':

MIRROR MIRROR IN THE MALL

Since mirror mirror in the mall
Are now more appealing to all
Nobody would believe the magic mirror on the wall
Who would ever believe that a doll
Could call, talk, scold, and stroll?
Neither the young nor the old
would believe it anymore.
'Mirror mirror on the wall'
Is a big no-no
Since it can tell us nothing. Nothing at all.

TRANSFORMATION OF A PESSIMISTIC VIEW INTO AN OPTIMISTIC ONE

A very well-known soliloquy in Shakespeare's 'As You Like It' is appropriate to reveal one's pessimistic view of life. The scene is frequently referred to as 'Seven Stages of Life'. Whether pessimism here reflects Shakespeare's pessimistic view of life or not, the 'Seven Stages of Life' is inserted in the play as a necessary part of the plot. Here are the first two stanzas of Jacques' speech:

All the world's a stage
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school.(II.vii.138-146)

The pessimistic atmosphere can be seen in the stanzas above. Human beings are compared to actors and actresses who live in the world only for a short time. As babies they do nothing but making soft high crying sounds and vomiting. As schoolboys, they unhappily complain about going to school. In all the rest of the stanzas, the Bard depicts that each stage of human life contains only negative or obnoxious things. (Read the complete poem in the APPENDIX!) The 'pinnacle' of human suffering and futility of life is revealed in the last stanza when he says:

Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything. (II.vii. 162 - 165)

At this stage of human existence in the world, man is reduced to the worst condition. He seems to be reduced to 'childishness' and utter mindlessness with a miserable physical condition: a feeble person who is deprived of any teeth to eat nicely, any eyes to see clearly, any sense to taste conveniently. He is indeed bereft of everything including life.

In 'How to Make a positive First Impression', there is a useful suggestion about the positive advantage of being positive or optimistic. Manning states '*Be positive. Nobody likes to be in a room with someone who is negative, depressing, and boring. Be upbeat and optimistic and the person you just met will look forward to the next meeting.*' Besides, being positive or optimistic is useful for our mental and physical health, as is stated in the subsequent citation:

'The emerging field of positive psychology studies the positive impact that optimism has on mental health. Other research shows that optimism may be good for my physical health too—optimists are sick less and live longer than pessimists. Apparently, a positive outlook on life strengthens the immune system (and the body's defenses against illness), cardiovascular system (optimists have fewer heart attacks), and the body's ability to handle stress' (Leanne Beattie, Health & Fitness Writer).

I do agree to the advice, and in order to 'counterpain' the painful lyric of Jacques' speech in 'As You Like It', I have specially created the subsequent piece of tuneful comical melody:

SEVEN HEAVENLY HAVENS

1. THE INFANT:

As it's launched from heaven
It warbles to hail the bright worldly haven
And to herald that it's sound and healthy
After hibernating soundly in its sanctuary in a secure nine-month journey

2. THE TODDLER:

Tho now it may be a little bit coy,
What a candy time it can candidly have with its toys
Whether it be a belle or a boy or a would-be bellboy,
Its heart is filled with harmless joy

3. THE SCHOOL BOY:

And then the shining smiling school boy
Full of vivacity and cheerful voice
Realizing that he'll be the would-be family envoy,
He never regards learning as an annoying toil

4. THE LOVERS:

Love, love, and love
Full of laugh, laugh, and laugh
Excited everywhere: up the hill, on the beach, and even in the shabbiest slum of the city
Dating blissfully and planning enthusiastically for a divine nuptial ceremony

5. THE PARENTS:

Since sacred ecstatic rites have resulted in the desirably aesthetic babies
There's not a direful desire to unchastely commit adultery
There's no need to embrace embarrassing procreating promiscuity
Let alone be indulged in Shabu-shabu, Putaw, and XTCs

6. THE MONEYPAUSE? (THE MENOPAUSE? THE ANDROPAUSE?)

Albeit they may be less potent and less able to earn money or purchase more shares
There be no such words as 'pain' or 'despair'
When they see their children live happily with their own families
And witness their grandchildren blissfully united in connubial harmony

7. THE PENULTIMATE HAVEN:

When they be divinely summoned
When their dust be scattered in the penultimate heavenly haven
They feel definitely pleased to be welcome back to heaven:
The ultimate but eternal haven

As a matter of fact, it is not a really difficult feat for a writer to transform a pessimistic viewpoint into an optimistic one or vice versa. It is also feasible to transform one genre into another while retaining the pessimistic atmosphere. I have created two other poetic pieces to 'summarize' pessimism in Shakespeare's plays. They obviously underscore that life in the world is 'blessless' and 'blissless'.

'ALL THE WORLD'S A STAGE!'

O, *'the world's a stage'*
In which the deer and the stags
The doves and the rats
The rich and the wretched
The pious and the pirates
Have nothing else to brag
Except the dregs and the rags

Apart from *'sere yellow leaves'*
There be no green leaves
With such a sheer brief lease
The stage will everyone soon leave
For none may eternally live
Be thou the priests or the thieves

OH, HAMLET

Anyone on the stage
Must suffer when awake
Must lie dead soon or late

'All the world 's a stage'
Which bringth no blissful bless
But dreadful deaths

Everyone's really at stake
Be they the great or the subordinate
Must succumb to the fatal fate

Some have no time to pray
Some have time – the Lord – to praise
But all are certain to be just preys

There's no other way
Either to be buried beneath the hay
Or to be scattered in the bay

Summarizing a play or a novel into a brief poetic piece (like 'A Verse Version of the Synopsis of Macbeth') may not have a great literary value, however, the successive poetic piece (inspired by Shakespeare's King Lear) that I have sumptuously embroidered with more poetic devices surely successfully assures a great disparity of literary value.

A VERSE VERSION OF THE SYNOPSIS OF MACBETH

There lives a brave general named Macbeth
But it is a pity - a great ambition he hath
Insinuated by his fiendish spouse - Lady Macbeth
He later yields to the wicked plan she hath

After dispatching King Duncan to his grave
Finds he neither bliss, bless, peace, nor rest
Since the usurper believes in the apparition and witches' prophecy,
Doth he regard Banquo, a noble general, as his next enemy.

Having terminated noble Banquo's life
The despot attempts to seek for Mc Duff's life
Being unable to find the tough Duff alive

The *Dracula* sucks the blood of Duff's young *dove* and wife

Almost in the winter of the tragic scene
The somnambulism or the noctambulism scene
Apparently reveals the sin of the fiend-like queen
Who confesses that all the waters of the Atlantic
and the Pacific are incapable of washing her sin

Aware of being deceived by the equivocal prophecy
Macbeth insists on continuing to fight very bravely
Albeit life is an extremely short and '*brief candle*'
It's '*a walking-shadow*' Macbeth fails to wisely handle.

OH, LEAR

No feasts but peas
No blissful bliss
No burly peace
Just filthy piss

Brought to crises
Torn to pieces
Like savage beasts
Like filthy faeces

No kisses or releases
No treats nor treaties
No cheers but jeers
Spears, fears and tears

Old Lear and Lears
Hath no peers
Hath no more lease
But blanched lees

PLAGIARISM

Since 'Transformation' in this article denotes a complete change in literary genre, any counterfeit product or any bogus element of a literary product should be stringently shunned. Parody of a writing style is blithely welcome. Summarizing, translating, and paraphrasing that may also be regarded to be related to transformation in literary genre are also acceptable provided that the source is not deliberately kept clandestine. In spite of that, insofar as translation and paraphrase of poetic works are concerned, 'such transformations are prone to lose the subtle nuance of the original literary value.' (Peter Angkasa in *Papers Presented at International Translation Symposium*.)

Having said that, whatever the transformation is, whether it enhances or degrades the original work, it will enrich the number of literary works available. However, we have to emphasize once again that brainless plagiarism, however expertly or furtively it is concealed, will eventually undoubtedly be discovered. Even if it were not detected, it would perpetually plague the conscience of the plagiarist, and should therefore be conscientiously evaded and strictly prohibited.

CONCLUDING REMARK

What has been discussed can be summed up as follows:

1. Transformation of one literary genre into another is a plausible thing.
2. Transformation of one genre into another inevitably has a certain impact on the result.
3. Although the literary value of the original work and the transformed form or the new version are imponderable, to a certain extent, we can give rational and theoretical explanation to anyone who importunately demands such an appraisal of value.

4. Summarizing, paraphrasing, or translating an elaborate poetic work may overwhelmingly expunge its sense, sparkle and exquisiteness. (Refer to ‘Gone Be the Sense and the Beauty’ in Papers Presented at International Translation Symposium!)
5. Whether it has a positive advantage or a less advantageous impact, any transformation should be encouraged since it is not a sin to innovate. It enriches the already rich number of literature available at present.
6. Transformation of literary genre should never involve fraudulent replicas of other authors’ works. When we need to quote, just quote, quote, and quote. Professional provision of a provision of proficiently cited quotations will professorially prove to improve the proof that our opulent opus can be irrefutably approved.

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- <http://hellopoetry.com/poem/pinocchio-3/> [Brianna Rosier](#)

APPENDIX

I. Pinocchio By Shel Silverstein Pp. 46-47

*That little wooden bloke-io,
His nose, it grew an inch or two
With every lie he spoke-io.*

*Pinocchio, Pinocchio,
Thought life was just a joke-io,
‘Til the morning that he met that cat
And the fox in a long red cloak-io.*

*They cried, “Come on, Pinocchio,
We’ll entertain the folk-io,
On puppet strings you’ll dance and sing
From Timbuktu to Tokyo.”*

*Pinocchio, Pinocchio,
Got sold to a trav’lin’ show-kio,
Got put in a cage by a man in a rage
With a stick to give him a poke-io.*

*So Pinocchio, Pinocchio,
Out of that cage he brokie-io
To the land where boys just play with toys
And cuss and fight and smoke-io.*

*Pinocchio, Pinocchio,
He finally awoke-io
With donkey ears and little-boy tears,
And his poor wooden heart was broke-io.*

*So back home ran Pinocchio,
As fast as he could go-kio,
But his daddy, he had gone to sea,
So off to sea went Pinocchio.*

*Pinocchio, Pinocchio,
He got quite a soak-io
When he lost his sail and got ate by a whale,
And it looked like he was gonna croak-io.*

*But Pinocchio, Pinocchio,
A fire he did stoke-io
Inside that whale, who sneezed up a gale
And blew him out in the smoke-io.*

*Pinocchio, Pinocchio,
Next mornin' he awoke-io,
And he had no strings or puppetry things,
And his donkey ears had disappeared,
And his nose-- surprise-- was the normal size,
And his body felt fine, not made of pine,
And he cried, "Oh joy, I'm real boy,
And everything's okey-dokey-o."*

II. Jacques:

All the world's a stage
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages.
At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school.
And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.
And then the justice;
In round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;

And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound.
Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything. (II.vii. 138 - 165)