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Hamlet viewing guide answers

1. Meet Bernardo, Francisco, Marcellus, Horatio, and King Hamlet. Observers from Elsinore Horatio is Hamlet's friend. King Hamlet is the former king who died. 2.What did Bernardo have seen in the previous hour? They think they saw the ghost of King Hamlet two nights ago. Because he knew King Hamlet personally and he is more respectful 4. What does the young Fortinbras want to do? Restore the lands lost in king Hamlet's war led against Norway. 5. Who wants the soldiers/guards to tell about the ghost? Prince Hamlet 6. Ophelia's brother, Larts 7. Where does Claudius send Cornelius and Voltair? To Norway to make sure the king there knows what Fortinbras is up to. 8. What does King Hamlet say? He needs to do with mourning for his father, that constant mourning makes him look weak. 10. What news does Horatio Hamlet bring? that his father's ghost had been seen on the walls of castle 11. What does Hamlet decide to do after he hears the news of Horatio? He'll watch the guards and try to see Ghost 12. What is Lyerts's advice for Ophelia? Hamlet is not the man who mentions her because his life is not his life he will not be able to marry someone like her, but he must marry the royal family. 13. Who gives advice to Laertes including that self-purification be correct? Polonius 14. At the end of the third scene, Ophelia agrees to obey. What are you going to do? I don't see Hamlet 9. Hamlet is upset for two reasons. What is it? The death of his father and his mother's rapid marriage to his uncle (her brother-in-law) 15. What does the ghost say to Hamlet? He was killed by Claudius getting revenge on him, but not on Gertrude. 16. Hamlet divides Horatio into two things. What is it? Don't tell anyone about the ghost and whatever Hamlet's behavior is, he says nothing about him, but I know, you are the noble young, the snake who has not bitten the father's life now wearing his crown. The ghost who does Polonius and Lerts wary about a relationship with Prince Hamlet? Ophelia King's brother-in-law, Claudius, married her brother-in-law within two months of his death. Gertrude is an introduction to play and performance activities. Hamlet on filmElsinore and ghostHamlet and DeasGertrudeOther characters, suorities, revenge, revenge, reasons for Hamlet's desire for revenge, the most dramatic monologue, The Hamlet Monologue 1, Scene 2, Lines 129-159Act 2, Scene 2, Lines 522-580Act 3, Scene 1, Lines 56-88Act 3, Scene 2, 362-373Act 4, Scene 4, Lines 32-66 General Questions on this page are a web page dedicated to students taking GCSE (UK exam) courses in English and English It may also be of public interest to students of Shakespeare's plays. If you have the text to play as an electronic document (electronic text), you can use a text editor (such as a notebook) or a word processor (such as Word, WordPro, or WordPerfect) to search for items of interest, and help in other ways. This study guide is designed to help you respond to this play, which you should have seen in the performance on stage or on the film. Perhaps the easiest remedy is Franco Zephyrelli's release of the feature film in 1991, with Mel Gibson in the lead role. This form uses the edited and abbreviated text, with some scenes and details deleted. The film was filmed on site, especially in Denmark at the real Elsinore Castle, and does not try to show the play as it will be on stage. The cast includes many well-known star actors. You can compare this version with Laurence Olivier's 1948 film or Kenneth Branagh's 1996 version, which doesn't make any cuts in the script. To get a copy of the play as a text file, go to gutenberg.If you want to buy Hamlet, such as a VHS tape or DVD, click on the relevant link below. Buying at UKPurchase in USABack's topAbout playHamlet is a play; it wasn't written to read in schools, but to be seen and heard in live performances. It is possible, and can be enjoyable, to be operated by Shakespeare's plays, but you should not expect to enjoy or understand everything. Why not? Because Shakespeare uses a form of English that often differs from the way we speak. Even in his days, he used a much broader vocabulary (a set of words) than almost anyone in his audience. He refers to ideas, people or things that the public is familiar with in their days because these things were part of their education or current events. But modern audiences will not always know about them in detail. Also, plays require great skill in actors: it is easy to lead them incompetent. Shakespeare makes great demands from his actors, because he knows how good they are at what they do. Back to topAlthough there are many beautiful and interesting speeches, Shakespeare was quite interested in narrative, and this is telling a story in words and deeds. Recent editions of plays, for use in schools, have extensive notes to explain the meaning of individual terms or unfamiliar ideas. If you use these for your reading and acting, you may start to enjoy plays. You should also try to see video or feature films, or listen to radio production, but good performance in the theater must be the best of all of these. This guide is intended to support the study of the play by the exam class. A range of activities will be described, through which students must choose, or the choice that is negotiated with the teacher. Back to topOral and performance activitiesfor performance requires the whole play is great, very The cast takes weeks, but a short loop can be performed by a small group or a pair; You can read the episode, learn the lines and then guide yourself into the performance. A simpler approach is to divide readers and actors. Each part is read by one person, while another performs actions in mime. There are many eye-catching and beautiful speeches that you can learn, perform or read. Your teacher will help you make an appropriate choice.UK that exam boards may allow you to submit some of your work for evaluation, as a spoken activity - instead of submitting a written article, you can submit a spoken article, or record a radio or TV type broadcast on an audio or video tape. Back to topStory - Shakespeare's Day says there were no novels, movies or TV dramas. If you want to tell a story, either write a long poem (very few highly educated people will read it) or make it into a play. Until the 16th century most plays were in England rather than raw behaved versions of Biblical stories. These events were carried out by traders who may be very good at their craft, but who were not professional actors. When Shakespeare began acting (first) and (later) directing and writing, English theatre was a new medium as it is television today, and as it is modern. In London, theatres were built where people could see plays. Sometimes companies travel, as is the case today, to take plays to other cities, or to the homes of rich nobles for special screenings. All of Shakespeare's plays tell stories, and tell them in amusing ways, with conflict, humor, love, violence, a mixture of language and very good conspiracy. Most of these stories had to be told in one performance, so the story will be installed in a two to four-hour novel. Only with stories of history did Shakespeare divide the drama into parts (though both of these made a perfectly good play in its right). Back to topA good approach to Hamlet is to take a part (not all) of the narrative and say it in other ways. To practice your writing you can do any of the following: The character may keep a diary or notes in which he records today's events, with comments on his point of view of this. This way you can tell a single character part of the story with a proper comment. This would work for Ophelia, Gertrude, or Rosenkrantz and Guildenstern. A more sympathetic view of Horatio.You can also come in an attempt to update or shorten the play to produce a text that tells the story in simplified form. Back to the top of what's happening in Hamlet? This play is among the longest and most complex of all Shakespeare's works. You will notice that some of the details of the narrative as summarized here do not appear in the interpretation of Zephyrelli, or other cinematic versions. This allows the director to make the plot clearer, and to keep to a manageable length. Old Hamlet, king of Denmark has died, and his brother, Claudius who married Hamlet's widow, Gertrude, has died. The heir to the throne is Prince Hamlet, who was summoned from the university in Weitenberg (Germany) for his father's funeral. Hamlet is said by his friend Horatio of a ghost, resembling his father, who walks on the towers of the royal castle, in Elsinore. Hamlet meets the ghost: It is that his father, who tells him he was killed - Claudius told people that Old Hamlet died of a snake bite, but in fact Claudius poured poison into his ear as he slept in his orchard. Return to topHamlet intends revenge, but the fear of discovery, until it invents madness. He behaved strangely towards Ophelia, who had previously courted. Her father, Polonius, an old foolish adviser, believes she is the reason for Hamlet's madness. Claudius, already wary of Hamlet, employs old-school fellows Prince, Rosenkrantz and Guildenstern, to spy on him. A troupe of travelling players comes to Elsinore, and, on Hamlet's instructions, performing a version of an old play, Killing Gonzaga, adapted so that the victim is killed as described by the ghost: Claudius's reaction confirms his guilt. He simultaneously plans to have Hamlet sent to England, and to his death, then kneel in prayer, but Hamlet sees him pray, but he rejects the chance (he alone) of revenge, as he wishes to ensure claudius' conviction. He confronts his mother with her treachery to his father, he is hiding behind arras (curtain or wall hanging) in Hamlet's approach, to eavesdrop. As Hamlet violently threatens his mother, Polonius screams, stabbed, fatally, through arras by the prince, who now sees and hears again the ghost, who is invisible and inaudible by his mother. Returning to the very pinnacle to protect Hamlet from the consequences of the killing of Polonius, Claudius sends away the prince, who Horatio says much later than what happens on the journey (to England): the inability to sleep, he steals in the cabin of his companions and takes away the message carried by Claudius to the English king. This finds to be an order for its own death immediately; It alters it in such a way that it orders the death of the carriers (Rosenkerentz and Guildenstern) and restores it. The next day, the pirate ship attacks the ship: in an attempt to repel the attack, Hamlet boards the ship, which then moves away. While negotiating his release with the pirates, his old friends sail on their deaths. Ophelia has a brother, Laertes, who returns to France, having returned home to crown Claudius and the wedding, at the beginning of the play. Learn his father's death is now back, to find that Ophelia has gone mad, his grief is finished when he hears, a little later, of Gertrude, that his beloved sister has Claudius convinces him that Hamlet is responsible for all his troubles, and agrees to a plot to kill him. The two men meet at Ophelia's funeral, where they fight. Claudius arranges the duel, having bet on Hamlet's superior skill. But he gives Lerts a sword with a poisoned tip and as a precaution, Claudius also poisoned the wine provided to update Hamlet during the competition. Back to topWhen Hamlet evades his enemy's sword over and over again, while scoring various hits, Claudius forces the case, and puts a pearl in the cup, which Hamlet can secure by drinking its contents. Gertrude takes the cup and drinks from him before Claudius can stop it. At last Laertes wounds Hamlet, in a brawl, at the end of which they change swords, Laertes was also injured. As Gertrude falls death, Larts confesses his betrayal to Hamlet, who kills Claudius, makes his peace with the Death Laertes, and says goodbye to Horatio, before he dies, too. There are two strange consequences of Hamlet's death. Old Hamlet was a rival, Fortinbras of Norway, who killed him in battle, and the

Norwegian throne passes to fortinbras' brother. The son and nephew, respectively, of these two are young Fortinbras. Norwegian troops have been mobilized and obtained permission to pass over Danish territory to fight the Polish army. Fortenbras now returns to offer his condolences, just as the dying Hamlet has prophesied and agreed to take over the Danish throne. This sub-plot has been completely deleted from the Zeffirelli version. Another sequel is the arrival of the English ambassador with the news that Rosenkrantz and Guildenstern are dead. Among those who are on stage, Horatio only shares the audience's understanding of the importance of this information. Back to topHamlet on filmZeffirelli's is one of several notable versions of Hamlet. Perhaps the most famous film of Sir Laurence Olivier in 1948, in which he plays the prince. Kenneth Branagh directed a feature film version in 1996, and a full-time radio production for BBC Radio 4, in the early 1990s. In order to discuss it as a film, you must look at a number of different things. First, how clear is the story? (Are there things in the summary above that you haven't noticed?) What parts of you seem to work better? How did the director choose to play certain episodes? Back to topElsinore and ghostShakespeare sets out elsinore's work and goes out of his way to create a sense of atmosphere, especially when a ghost appears at the beginning of the play. Is anything gained by the ability to show this very amazing old castle, surrounded by the sea, as Zeffirelli does? (Shakespeare wouldn't have seen it and probably had no idea what it really looks like! Is this something that works well on The last scene of the play is one in action that is very important: what do you think of the way this is handled? Back to topHamlet and Claudius this play is dominated by Hamlet, and to a lesser degree by his arch enemy, Claudius: we see each scheming against the other, who is more or less aware of what is going on. How is this displayed in the movie version? What do you think of the way actors play these parts? (Most critics reviewed Mel Gibson's performance very positively, if with some surprise.) Back to topGertrude between the two comes Gertrude, whose sympathy is transmitted during the gameplay from Claudius to Hamlet: How do you appear in the versions you've seen? Back to topOther charactersConsider how other characters (Ophelia, Laertes, Polonius, Rosencrantz and Guinestern) position themselves, or are manipulated, with regard to this power struggle. Theatrical techniquesyou may want to consider technical details such as costume, props or lighting. In the version of Zephyrelli, although the outfit is very basic, black or white clothes are often used symbolically to refer to good or evil: this is most evident in the last scene of the play. In order to contrast hamlet's virtue with the corruption of Claudius Zeffirelli uses traces of color: the camera moves from drunken revelers in the hall below, in brightly colored clothes (red or orange) and lights up from flaming torches, to the cold gray stones of the castle, and the dreary clothes of Hamlet and his friends. Back to the topA personal reply in conclusion, you are asked to say how much you love the theatrical versions you have seen, and why. What did you like more? Is film a good way to enjoy Shakespeare today? In what ways? Give any other honest personal opinion you wish to express. Back to topHamlet in RevengeWay in the play is to study the subject of revenge. This would mean focusing on Hamlet's battle with Claudius and the tragedies about revenge were fairly popular in Shakespeare's time, although it was only central to Shakespeare's other plays, his first tragedy, Titus Andronicus. There is a contemporary equivalent in some Western films, particularly the Westerners Sergio Leone and Clint Spaghetti Eastwood.In to write on the subject, you must consider the reasons for Hamlet's desire for revenge, and the way he seeks it. Some of the things that affect hamlet's revenge path will be: his attitude to Claudius; His encounters with the ghost; Gonzaga was killed; His relationship with his mother; Polonius & Sons; Rosencrantz and Guinestern.We helped to understand his actions and motivation by his monologue (speeches he made when he was alone on stage) and some things horatio says. The following is some explanation for each of these. You can get fuller information by studying text or playing in performance, or both. It is my pleasure Acceptable to refer to the differences between the play as written and how it is performed in the stage or versions of the film. Back to the top Hamlet's desire for revenge, Hamlet's father died, and his mother, Claudius, brother of the late king, and uncle of Prince Hamlet.What has claudius given as the official cause of hamlet's death? How does the prince feel about what happened, especially his mother's remarriage? Why does Hamlet say: Weakness, your name is a woman? Back to the top of revenge tragedies, it is usual for confidential information to be revealed by a ghost. What do you think of introducing the ghost into this play? Why is Hamlet interrogating the guards about the ghost dress and its appearance? When Hamlet follows the ghost, what story do you tell him, and what do you tell him to do? How much did Hamlet tell Horatio about this, and why? Hamlet seems to be convinced that the ghost is honest. Back to topThe arrival, in Elsinore, from a group of travelling players (actors), Hamlet manages to verify (verify) what the ghost told him. How does he do that, by adapting the killing of Gonzaga (a well-known story)? As the play is played, what does Hamlet watch? How are his suspicions confirmed? Returning to the top of the criminal of Hamlet's maximum revenge at once, Hamlet has a chance to avenge, finding Claudius (praying) alone and vulnerable. Why doesn't he take this opportunity? As he is not ready to kill Claudius yet, Hamlet goes to his mother, urging her to maintain off sexual relations with Claudius.How this leads to the death of Polonius intervention? How does Polonius's death help Claudius in his attempts to kill Hamlet? Returning to topHamlet is also in some danger, as Claudius sees that Hamlet knows of his crime. Of course, Claudius can't say anything without acknowledging his evil work. Claudius hires Hamlet's old friends to spy on him. Returning to the pinnacle of Polonius's death means that Claudius can persuade Hamlet, apparently for his own good, to leave Denmark temporarily. How does this help Claudius develop a plot to kill the prince? Hamlet tells Horatio, partly in a letter, mainly in conversation, how he survives this plot through a combination of his own luck and savvy. explain the way he does it. Back to topOphelia is an innocent victim of the schemes of others. Hamlet loves her, but he's very upset about his father's death to think of her as a mistress. Why is her father and Gertrude (for various reasons) anxious for Hamlet to fall in love with her? Why does Hamlet pretend to be driven crazy by love for her? Why is his mad protester unconvincing to the public? When her father and Hamlet were killed, to who Cares, goes away, Ophelia really goes mad, and later sinks herself. How does this help Claudius? Returning to topLaertes, the son of Polonius, returns to Denmark to attend his father's funeral, only to attend that his sister. Explain what happens when Claudius faces claudius.Do Claudius defend Hamlet, or encourage Laertes to seek revenge on the Prince? Why is Hamlet willing to accept the Larts challenge to the duel? Why, having been so careful with regard to Claudius, is Hamlet so confident of Laertes? Back to the top in the last act of the play, it seems that things are going in the way of Claudius.How tried to make sure that Hamlet would be killed in the duel match? In case this fails (if Laertes does not score any hits) Claudius has a backup plan: What is this? When it looks like Lyerts can't hit Hamlet, what's Claudius doing? How does he try to tempt Hamlet to drink wine, even though he doesn't feel the need to do so? What is the result of his request, and why can't he intervene? Back to topBecause Laertes, angry with Hamlet, hits him during a pause in the game (very non-sport) there is a brawl, where both men drop their swords. When they pick them up, the weapons are replaced, so Larts is also fatally wounded. How does Lerts' awareness that he's dying change his attitude to Hamlet? Can you explain his refusal, before the fight, to reconcile with Hamlet, and now ask for forgiveness? How does Hamlet respond to his request? Why is it more appropriate, in the tragedy of revenge, to kill Claudius now, rather than when Hamlet has his previous chance? Back to topAs Hamlet dies, he makes another request from Horatio.What asks about him, and why, in your opinion he does not ask for this? The play does not quite end with the death of the Prince. Why would Shakespeare want to finish the play with the arrival of Fortenbras (heir to the throne of Norway, nominated by Hamlet to succeed him in Denmark) and the news that Rosenkrantz and Geldrenstern are dead? Back to topHamlet monologue and lyrics to HoratioThis is a brief overview - below you will find a detailed account of all hamlet monologues. Where most revenge use monologues (individual speeches; think aloud) to tell the audience of their plans, Hamlet uses these opportunities to give reasons for uncertainty and delay, or to comment on the meaning or meaning of life in general, and his life, in particular. He wishes he was dead at some point, and seems to be thinking about committing suicide at another point. In conversation, once, in a letter, Horatio said some things, but not others. At the end of the play, Horatio is asked to tell his story to the world, but unless he has (off-stage) he has filled the gaps, Horatio will not be able to tell the full story, as we know it. For example, would he be able to guess, from Gonzaga's death, the truth about the death of old Hamlet? By studying, closely, monologue Hamlet's conversation with Horatio, may be able to explain his own thoughts better about himself and his motives. Some of this, of course, may distract you from the simplest idea of revenge. If you do, you should quote short passages of dialogue with an explanation and comment, as you see fit. Back to topA study of Hamlet's monologue this section contains detailed comments on Hamlet's monologue. Act 1 Scene 2, Lines 129-159Context of the first monologue in Act 1, Scene 1 we learn a lot from the political background; From Hamlet only that Horatio will alert him to the appearance of the ghost. In Act 1, Scene 2 Claudius initially dominates dialogue: he deals eloquently, with proper ceremony and dignity, with state affairs. We have no reason to hate him, although we note, as justified, gertrude's remarriage, and the apparent tension between him and Hamlet, who seeks to remove him by courting Hamlet's favor. Keeping to note the distinction between the external common display of grief and inner reality, Hamlet said nothing of substance. Thus, Hamlet first reveals certain things to the audience, making it clear that even his friends will not, necessarily, be familiar with these. He also noted that Hamlet denounces Claudius before telling the ghost of his father the prince of crime. Hamlet's comments point to Claudius's public disgrace. Hamlet may suspect a foul play though he doesn't talk about it here - his comment on Ghost (Act 1, Scene 5, Lines 40-41: 0 My Prophetic Soul! My Uncle) shows this. Revelation of murder carries a general aversion to Hamlet: the action, though extreme, is suitable for the actor, Claudius.Back to topThe content of Hamlet's monologue ideas is presented in a natural sequence - it allows him disgust to flow freely and one thing leads to another but the outline of his contemplation is as follows: a desire to die as an escape from a corruptworld; A comparison between Hamlet and Claudius, which led to the condemnation of Gertrude's conduct. Back to topQuestions to discuss why not Hamlet seeks death? Why can't he kill himself? Comment on the comparison between the two kings, like that of Hyperion to satyr? Does Hamlet say eloquently that his father was much better than Claudius? What position has been revealed to Gertrude and her behavior? Is it not and cannot come to good a description, prophecy or wish? Didn't? How does Shakespeare make the speech look like a train of natural thought? (See the use of ejaculation and interruption.) Back to TopAct 2, Scene 2, Lines 522-580The context of the ghost monologue told Hamlet of Murder. He tends to believe so, but must be sure. He thinks of the play, driven by the arrival of roving actors, as a device to confirm Claudius's betrayal - as he later explains to Horacio (Law 3, 2, lines 71-83). Hamlet studied at the Protestant University of Witenberg, which explains his doubts that the apparent ghost may be a false demon, sent to retract it. Protestant theology teaches that the spirits of the dead go straight to heaven or hell - so what seems to be a ghost must be an evil and deceitful spirit. The monologue's monologue is broken into three parts: a wonder at the actor's ability to produce passion for nothing. Condemning himself for cowardly inaction; Is that reasonable? Hamlet rebukes himself for inaction: is self-accusation justified? Is the play (inside the play) a tool to confirm Claudius's guilt or an excuse for further delay or both? Back to TopAct 3, Scene 1, Lines 56-88One can argue that this is not a monologue as Ophelia, Claudius and Polonius are all on stage. But it is clear that, as Hamlet is unaware of this and speaks as if it were for himself (monologue means speaking alone). The context of the monologue context is similar to that of the previous speech: Claudius and Polonius, alarmed by the prince's distraction decides to plant Ophelia in his way and spy on his reaction. The first part of the following is unexpected, where Hamlet takes some time to observe Ophelia, at which point his monologue gives way to the expected conversation (of an unexpected nature). There is irony in the attitude of this episode: Hamlet has just put a gimmick, which involves espionage (and he, too, will have a confidant, Horatio) on Claudius; Now Claudius and Polonius are trying to gain advantage from it by spying: their device leads to less satisfactory results. Return to the top included monologuecontent is close to that of the opening of the first monologue but more fully. Because there is no certainty that death will bring relief from oppression, we fear that the evil exchange known for perhaps greater torment - and thus Hamlet seems to believe that there is, or can be, inevitable. Outside the global context and beauty of the celebrity commentary speech. Back to topQuestions for discussionHow one answers a critic who said this in just the very pompous and long wind way of saying that death is to be avoided because we fear what might come next? Is this a monologue that pushes the play forward in any way (for example, gives us a new look at the prince's thinking)? What problems are created for the actor/director of the very familiarity of these lines? How can you overcome this, if at all? Back to topAct 3, Scene 2, lines 362-373A short speech. For once Hamlet thought he could act but he moved to Gertrude, to confront her, perhaps, correct her. Back to Topcut 4, Scene 4, Lines 32-66The Context The mouse trap succeeded beyond Hamlet's expectations. Claudius considers how, with the help of his compatible followers, he can eliminate the danger to himself: he knows that Hamlet knows - he knows a lot about the safety of both of them. Hamlet rejects the opportunity to kill Claudius in prayer, rebukes his mother, kills Polonius and is sent to England where he will be safe, but not in the sense that is commonly meant by this word. (Safety Claudius seeks his own.) Before setting off (presumably on the way to his ship) Hamlet is watching the Norwegian army cross Danish territory on its way to do a battle with Polish troops. Back to the top of the monologue contentNorwegian and pole is seen to fight for a worthless prize (such as the player's ability to evoke passion for imagination) and Hamlet is seen as a rebuke to his lexiel. The speech is divided into two parts: a formal discourse on man's ability to make decisions and act; a comparison of Fortinbras's ability to work and a sense of honour with Hamlet's lack in these respects. Back to topQuestions for discussionm the argument does hamlet produce to show that a man must make decisions and act on them? How does Hamlet look at Fortinbras? Is he perfectly fair to himself in the comparison he makes here? How is work influenced by questions of honour, in Hamlet's opinion? Why, after so much procrastination by Hamlet, should the public believe that the final pair will lead to the actions of the interview? Back to the general questions on soliloquiesHow Shakespeare exploited the frequent use and cumulative effect of these speeches to influence public sympathy? There's another one long monologue in the game ? Claudius in Act 3, Scene 3, Lines 36772 (and 97 and 98). What does Shakespeare achieve through this device? 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