

## Act 4 Scene 5

### Scene Summary

- Ophelia asks to speak with Gertrude. Gertrude reluctantly grants her permission.
- Ophelia is clearly insane. She sings about love, loss and sex.
- Laertes, with the support of an angry mob, forces his way into the room.
- He is furious, demanding his father's body and blaming Claudius for Polonius' death.
- Claudius successfully calms Laertes, promising him that Polonius' death will not go unpunished.

*Elsinore. A room in the castle.*

*Enter GERTRUDE, HORATIO and a Gentleman*

**GERTRUDE**

I will not speak with her.<sup>1</sup>

**GENTLEMAN**

She is importunate,<sup>2</sup> indeed distract.<sup>3</sup>  
Her mood<sup>4</sup> will needs be pitied.

**GERTRUDE**

What would she have?

**GENTLEMAN**

She speaks much of her father, says she hears  
There's tricks<sup>5</sup> i' th' world, and hems<sup>6</sup> and beats her heart,  
Spurns enviously at straws,<sup>7</sup> speaks things in doubt,<sup>8</sup>  
That carry but half sense. Her speech is nothing,<sup>9</sup>  
Yet the unshaped use of it doth move  
The hearers to collection.<sup>10</sup> They aim at it,  
10 And both the words up fit to their own thoughts  
Which, as her winks and nods and gestures yield<sup>11</sup> them,  
Indeed would make one think there might be thought,  
Though nothing sure, yet much unhappily.<sup>12</sup>

**HORATIO**

'Twere good she were spoken with, for she may strew  
Dangerous conjectures in ill-breeding minds.<sup>13</sup>

**GERTRUDE**

Let her come in.

<sup>1</sup> **her:** Ophelia

<sup>2</sup> **importunate:** persistent

<sup>3</sup> **distract:** mad

<sup>4</sup> **mood:** state of mind

<sup>5</sup> **tricks:** plots / schemes

<sup>6</sup> **hems:** makes a throat-clearing sound 'ahem'

<sup>7</sup> **Spurns...straws:** is easily offended by insignificant things

<sup>8</sup> **in doubt:** with an unclear meaning

<sup>9</sup> **nothing:** nonsense

<sup>10</sup> **Yet the unshaped...collection:** although the random nature of her words inspires her listeners to find meaning in them

<sup>11</sup> **yield:** deliver

<sup>12</sup> **unhappily:** maliciously

<sup>13</sup> **ill-breeding minds:** minds that think evil thoughts

[Exit GENTLEMAN]

[Aside] To my sick soul, as sin's true nature is,  
Each toy<sup>14</sup> seems prologue to some great amiss,<sup>15</sup>  
So full of artless jealousy is guilt  
20 It spills itself in fearing to be spilt.<sup>16</sup>

[Re-enter GENTLEMAN with OPHELIA]

**OPHELIA**

Where is the beauteous Majesty of Denmark?

**GERTRUDE**

How now, Ophelia!

**OPHELIA**

[Sings]<sup>17</sup>

*How should I your true love know  
From another one?  
By his cockle hat and staff,<sup>18</sup>  
And his sandal shoon.<sup>19</sup>*

**GERTRUDE**

Alas, sweet lady, what imports<sup>20</sup> this song?

**OPHELIA**

Say you?<sup>21</sup> Nay, pray you, mark.<sup>22</sup>

[Sings]

30 *He is dead and gone, lady,  
He is dead and gone.  
At his head a grass-green turf,  
At his heels a stone.*

Oh, ho!

**GERTRUDE**

Nay, but, Ophelia –

**OPHELIA**

Pray you, mark.

[Sings]

*White his shroud as the mountain snow –*

[Enter CLAUDIUS]

<sup>14</sup>**toy**: trivial thing

<sup>15</sup>**amiss**: disaster

<sup>16</sup>**So full of artless...spilt**: guilt creates such uncontrollable paranoia that fear of disaster creates more misery than the disasters themselves

<sup>17</sup>**Sings**: This song is a popular ballad which describes a woman whose lover has died

<sup>18</sup>**cockle hat and staff**: a pilgrim traditionally wore a hat decorated with cockleshells and carried a staff. In Shakespeare's time a pilgrim often represented a lover

<sup>19</sup>**shoon**: shoes

<sup>20</sup>**imports**: is the meaning of

<sup>21</sup>**Say you?**: What did you say?

<sup>22</sup>**mark**: pay attention

## GERTRUDE

Alas, look here, my lord.

## OPHELIA

[Sings]

*Larded<sup>23</sup> with sweet flowers*

*Which bewept to the grave did go*

40 *With true-love showers.<sup>24</sup>*

## CLAUDIUS

How do you, pretty lady?

## OPHELIA

Well, God dild you!<sup>25</sup> They say the owl was a baker's daughter.<sup>26</sup> Lord, we know what we are, but know not what we may be. God be at your table!

## CLAUDIUS

Conceit upon her father.<sup>27</sup>

## OPHELIA

Pray you, let's have no words of this, but when they ask you what it means, say you this:

[Sings]

*Tomorrow is Saint Valentine's Day<sup>28</sup>*

*All in the morning betime,<sup>29</sup>*

50 *And I a maid at your window*

*To be your Valentine.*

*Then up he rose, and donned his clothes*

*And dupp'd<sup>30</sup> the chamber-door,*

*Let in the maid, that out a maid*

*Never departed more.<sup>31</sup>*

## CLAUDIUS

Pretty Ophelia!

## OPHELIA

Indeed, la, without an oath,<sup>32</sup> I'll make an end on't:<sup>33</sup>

[Sings]

*By Gis<sup>34</sup> and by Saint Charity,<sup>35</sup>*

*Alack, and fie for shame!*

60 *Young men will do't, if they come to't:*

*By Cock,<sup>36</sup> they are to blame.*

<sup>23</sup>**Larded:** Strewn

<sup>24</sup>**showers:** tears

<sup>25</sup>**God dild you:** God reward you i.e.

Thank you

<sup>26</sup>**They say the owl...daughter:** This is a reference to a folk-tale in which a baker's daughter refused to give bread to a begging Jesus. He then turned her into an owl

<sup>27</sup>**Conceit upon her father:** These fantasies are inspired by the death of her father

<sup>28</sup>**Saint Valentine's Day:** Traditionally it was said that the first person of the opposite sex one met on this day would become one's lover

<sup>29</sup>**betime:** early

<sup>30</sup>**dupp'd:** opened

<sup>31</sup>**Let in the maid...departed more:** i.e. the girl entered the door a virgin but when she was left she was no longer a virgin

<sup>32</sup>**without an oath:** without blaspheming

<sup>33</sup>**I'll make an end on't:** I'll finish it

<sup>34</sup>**Gis:** Jesus

<sup>35</sup>**Saint Charity:** the saintly quality of charity

<sup>36</sup>**Cock:** 1. God. This corruption allows Ophelia to avoid blaspheming 2. penis. This possible double meaning adds more obscenity to Ophelia's song

Quoth she, 'Before you tumbled<sup>37</sup> me,  
You promised me to wed'

He answers:

'So would I ha' done, by yonder sun,  
An<sup>38</sup> thou hadst not come to my bed.'

**CLAUDIUS**

How long hath she been thus?

**OPHELIA**

I hope all will be well. We must be patient. But I cannot  
choose but weep, to think they should lay him<sup>39</sup> i' th' cold  
70 ground. My brother shall know of it. And so I thank you  
for your good counsel. Come, my coach! Goodnight,  
ladies, goodnight. Sweet ladies, goodnight, goodnight.  
[Exit]

**CLAUDIUS**

Follow her close.<sup>40</sup> Give her good watch, I pray you.

[Exit HORATIO and GENTLEMAN]

O, this is the poison of deep grief. It springs  
All from her father's death. And now behold –  
O Gertrude, Gertrude,  
When sorrows come, they come not single spies<sup>41</sup>  
But in battalions. First, her father slain;  
Next, your son gone, and he most violent author<sup>42</sup>  
80 Of his own just remove; the people muddied,<sup>43</sup>  
Thick and unwholesome in their thoughts and whispers  
For good Polonius' death, and we have done but greenly<sup>44</sup>  
In hugger-mugger<sup>45</sup> to inter him. Poor Ophelia,  
Divided from herself and her fair judgement,  
Without the which we are pictures, or mere beasts;<sup>46</sup>  
Last, and as much containing<sup>47</sup> as all these,  
Her brother is in secret come from France,  
Feeds on his wonder,<sup>48</sup> keeps himself in clouds,<sup>49</sup>  
And wants not buzzers<sup>50</sup> to infect his ear  
90 With pestilent speeches of his father's death;  
Wherein necessity, of matter beggared,<sup>51</sup>  
Will nothing stick<sup>52</sup> our person to arraign<sup>53</sup>  
In ear and ear. O my dear Gertrude, this,

<sup>37</sup>**tumbled:** had sex with

<sup>38</sup>**An:** if

<sup>39</sup>**him:** i.e. Polonius

<sup>40</sup>**close:** closely

<sup>41</sup>**single spies:** individual soldiers  
(sent in advance of the main army)

<sup>42</sup>**author:** cause

<sup>43</sup>**muddied:** 1. stirred up 2. confused

<sup>44</sup>**greenly:** foolishly as if inexperienced

<sup>45</sup>**hugger-mugger:** secretly and  
hurriedly

<sup>46</sup>**pictures, beasts:** Both 'pictures'  
and 'beasts' lack reason. Claudius  
is explaining that without reason  
(‘judgement’) we are not fully human

<sup>47</sup>**as much containing:** having as  
much potential for trouble

<sup>48</sup>**Feeds on his wonder:** broods on  
his doubts (about his father's death)

<sup>49</sup>**keeps himself in clouds:** remains  
suspicious

<sup>50</sup>**buzzers:** gossip-mongers

<sup>51</sup>**of matter beggared:** lacking  
evidence

<sup>52</sup>**Will nothing stick:** will stick at  
nothing

<sup>53</sup>**our person to arraign:** to accuse  
me

Like to a murdering-piece,<sup>54</sup> in many places  
Gives me superfluous death.<sup>55</sup>

*[A noise within]*

**GERTRUDE**

Alack, what noise is this?

**CLAUDIUS**

Attend!

*[Enter a Messenger]*

Where are my Switzers?<sup>56</sup> Let them guard the door.  
What is the matter?

**MESSENGER**

Save yourself, my lord.

The ocean, overpeering of his list,<sup>57</sup>

100 Eats not the flats<sup>58</sup> with more impetuous haste

Than young Laertes in a riotous head<sup>59</sup>

O'erbears your officers. The rabble call him lord

And, as the world were now but to begin,

Antiquity forgot, custom not known,

The ratifiers and props<sup>60</sup> of every word,

They cry, 'Choose we: Laertes shall be King!'

Caps,<sup>61</sup> hands and tongues, applaud it to the clouds –

'Laertes shall be King! Laertes King!'

**GERTRUDE**

How cheerfully on the false trail<sup>62</sup> they cry!

110 O, this is counter,<sup>63</sup> you false Danish dogs!

*[Noise within]*

**CLAUDIUS**

The doors are broke.<sup>64</sup>

*[Enter LAERTES with his Followers]*

**LAERTES**

Where is this king? Sirs, stand you all without.

<sup>54</sup>**murdering-piece:** a type of cannon that fired many shots, killing more widely

<sup>55</sup>**superfluous death:** kills me many times over

<sup>56</sup>**Switzers:** Swiss bodyguards

<sup>57</sup>**overpeering of his list:** looking over the shoreline

<sup>58</sup>**Eats not the flats:** doesn't overrun the low-lying ground

<sup>59</sup>**riotous head:** rebellion

<sup>60</sup>**The ratifiers and props:** supporters

<sup>61</sup>**Caps:** i.e. hats thrown into the air in celebration

<sup>62</sup>**false trail:** i.e. like hounds on the wrong scent trail (because Claudius is not responsible for Polonius' death)

<sup>63</sup>**counter:** contrary (to the truth)

<sup>64</sup>**broke:** broken in

## FOLLOWERS

No, let's come in.

## LAERTES

I pray you, give me leave.<sup>65</sup>

## FOLLOWERS

We will, we will.

*[They retire without the door]*

## LAERTES

I thank you. Keep<sup>66</sup> the door. O thou vile King,  
Give me my father!

## GERTRUDE

Calmly, good Laertes.

## LAERTES

That drop of blood that's calm proclaims me bastard,

Cries 'Cuckold!'<sup>67</sup> to my father, brands the harlot<sup>68</sup>

Even here, between the chaste unsmirched brow<sup>69</sup>

120 Of my true mother.

## CLAUDIUS

What is the cause, Laertes,

That thy rebellion looks so giant-like?<sup>70</sup>

Let him go, Gertrude; do not fear our person.

There's such divinity doth hedge a king<sup>71</sup>

That treason can but peep to what it would,<sup>72</sup>

Acts little of his will.<sup>73</sup> Tell me, Laertes,

Why thou art thus incensed. Let him go, Gertrude.

Speak, man.

## LAERTES

Where is my father?

## CLAUDIUS

Dead.

## GERTRUDE

But not by him.

## CLAUDIUS

Let him demand his fill.

<sup>65</sup>**give me leave:** leave me alone  
(with the King)

<sup>66</sup>**Keep:** Guard

<sup>67</sup>**Cuckold:** a man whose wife has  
been unfaithful. Laertes is saying  
that a true son would avenge his  
father

<sup>68</sup>**brands the harlot:** puts the  
brand of a prostitute. Prostitutes  
were sometimes branded on their  
foreheads

<sup>69</sup>**chaste unsmirched brow:** loyal,  
unblemished forehead

<sup>70</sup>**giant-like:** large

<sup>71</sup>**There's such divinity...king:**  
The divine right of kings protects  
(‘hedge’) me

<sup>72</sup>**peep to what it would:** peep at  
what it wants to overthrow

<sup>73</sup>**Acts little of his will:** cannot  
achieve what it wants

## LAERTES

How came he dead? I'll not be juggled with.<sup>74</sup>

130 To hell allegiance! Vows to the blackest devil!

Conscience and grace, to the profoundest pit!<sup>75</sup>

I dare damnation. To this point I stand,<sup>76</sup>

That both the worlds I give to negligence.<sup>77</sup>

Let come what comes, only I'll be revenged

Most thoroughly for my father.

## CLAUDIUS

Who shall stay<sup>78</sup> you?

## LAERTES

My will, not all the world's.<sup>79</sup>

And for my means<sup>80</sup> I'll husband<sup>81</sup> them so well

They shall go far with little.

## CLAUDIUS

Good Laertes,

If you desire to know the certainty

140 Of your dear father's death, is't writ in your revenge

That swoopstake you will draw both friend and foe,

Winner and loser?<sup>82</sup>

## LAERTES

None but his enemies.

## CLAUDIUS

Will you know them then?

## LAERTES

To his good friends thus wide I'll ope my arms

And like the kind life-rendering pelican<sup>83</sup>

Repast<sup>84</sup> them with my blood.

## CLAUDIUS

Why, now you speak

Like a good child and a true gentleman.

That I am guiltless of your father's death,

And am most sensible<sup>85</sup> in grief for it,

150 It shall as level<sup>86</sup> to your judgement 'pear<sup>87</sup>

As day does to your eye.

<sup>74</sup>**juggled with:** tricked / manipulated

<sup>75</sup>**profoundest pit:** deepest pit (of hell)

<sup>76</sup>**To this point I stand:** I stand by this principle

<sup>77</sup>**That both the...negligence:** I neglect the consequences of both heaven and hell ('both worlds')

<sup>78</sup>**stay:** stop

<sup>79</sup>**My will...world's:** I will have my way despite what the world wants

<sup>80</sup>**means:** resources

<sup>81</sup>**husband:** manage

<sup>82</sup>**That swoopstake...loser:** like a sweepstakes draw, you will have it all indiscriminately, making friends and enemies alike

<sup>83</sup>**kind life-rendering pelican:** It was thought that pelicans fed their young with their own blood

<sup>84</sup>**Repast:** feed

<sup>85</sup>**sensible:** feelingly

<sup>86</sup>**level:** plain

<sup>87</sup>**pear:** appear

## FOLLOWERS

[Within] Let her come in.

## LAERTES

How now! What noise is that?

[Re-enter OPHELIA]

O heat,<sup>88</sup> dry up my brains! Tears seven times salt  
 Burn out the sense and virtue<sup>89</sup> of mine eye!  
 By heaven, thy madness shall be paid with weight,  
 Till our scale turn the beam.<sup>90</sup> O rose of May!  
 Dear maid, kind sister, sweet Ophelia!  
 O heavens! Is't possible, a young maid's wits  
 160 Should be as mortal as an old man's life?  
 Nature is fine in love, and where 'tis fine,  
 It sends some precious instance of itself  
 After the thing it loves.<sup>91</sup>

## OPHELIA

[Sings]

*They bore him barefaced<sup>92</sup> on the bier;<sup>93</sup>  
 Hey non nonny, nonny, hey nonny,  
 And in his grave rained many a tear –*

Fare you well, my dove!

## LAERTES

Hadst thou thy wits, and didst persuade revenge,  
 It could not move thus.<sup>94</sup>

## OPHELIA

170 You must sing 'A-down a-down', an you call him a-  
 down-a. O, how the wheel<sup>95</sup> becomes it! It is the false  
 steward that stole his master's daughter.

## LAERTES

This nothing's more than matter.<sup>96</sup>

## OPHELIA

There's rosemary: that's for remembrance. Pray  
 you, love, remember. And there is pansies: that's for  
 thoughts.<sup>97</sup>

<sup>88</sup> **heat:** anger

<sup>89</sup> **virtue:** power

<sup>90</sup> **thy madness...beam:** i.e. I shall take revenge for you being made mad and with an act that outdoes the original crime

<sup>91</sup> **Nature...it loves:** Human nature is pure when inspired by love. It often sends something precious (i.e. Ophelia's sanity) of itself after its loved one (i.e. Polonius)

<sup>92</sup> **barefaced:** i.e. the coffin was open or there was no coffin

<sup>93</sup> **bier:** a frame on which a corpse is laid out

<sup>94</sup> **move thus:** urge me so

<sup>95</sup> **wheel:** 1. refrain 2. wheel of Fortune

<sup>96</sup> **This nothing...matter:** This apparent nonsense is more meaningful than ordinary speech

<sup>97</sup> **There's rosemary...thoughts:** Each of the flowers have a symbolic meaning and therefore are given to specific characters. However, the text does not specify who gets which flower. Rosemary = remembrance, pansies = thought, probably given to Laertes

## LAERTES

A document<sup>98</sup> in madness: thoughts and remembrance fitted.

## OPHELIA

There's fennel for you, and columbines. There's rue for  
180 you; and here's some for me. We may call it herb of grace  
o' Sundays. You must wear your rue with a difference.  
There's a daisy. I would give you some violets,<sup>99</sup> but they  
withered all when my father died. They say he made a  
good end –

[Sings]

*For bonny sweet Robin is all my joy.*<sup>100</sup>

## LAERTES

Thought<sup>101</sup> and affliction, passion,<sup>102</sup> hell itself,  
She turns to favour and to prettiness.

## OPHELIA

[Sings]

*And will he not come again?*

*And will he not come again?*

190 *No, no, he is dead,*

*Go to thy deathbed.*

*He never will come again.*

*His beard was as white as snow,*

*All flaxen was his poll.*<sup>103</sup>

*He is gone, he is gone,*

*And we cast away moan.*<sup>104</sup>

*God ha'<sup>105</sup> mercy on his soul!*

And of all Christian souls. God buy you.

[Exit]

## LAERTES

Do you see this, O God?

## CLAUDIUS

200 Laertes, I must commune<sup>106</sup> with your grief

Or you deny me right. Go but apart,

Make choice of whom your wisest friends you will.

And they shall hear and judge 'twixt you and me.

If by direct or by collateral<sup>107</sup> hand

<sup>98</sup>document: lesson

<sup>99</sup>There's fennel...violets: See note 97 above. Fennel = flattery, probably given to a courtier or Claudius. Columbines = infidelity, probably given to Gertrude. Rue/Herb of Grace = repentance, probably given to Claudius or Gertrude. Daisy = unrequited love, Ophelia probably keeps these for herself. Violets = fidelity

<sup>100</sup>For bonny...joy: A line from a popular song

<sup>101</sup>Thought: Sadness

<sup>102</sup>passion: suffering

<sup>103</sup>All flaxen was his poll: all white was his hair

<sup>104</sup>we cast away moan: 1. we waste our time mourning 2. we who are left alone now mourn

<sup>105</sup>ha': have

<sup>106</sup>commune: share / join

<sup>107</sup>collateral: indirect

They find us touched,<sup>108</sup> we will our kingdom give –  
 Our crown, our life, and all that we can ours –  
 To you in satisfaction. But, if not,  
 Be you content to lend your patience to us,  
 And we shall jointly labour with your soul  
 210 To give it due content.

**LAERTES**

Let this be so.

His means of death, his obscure<sup>109</sup> funeral –  
 No trophy,<sup>110</sup> sword, nor hatchment<sup>111</sup> o'er his bones,  
 No noble rite, nor formal ostentation –<sup>112</sup>  
 Cry to be heard, as 'twere from heaven to earth,  
 That I must call't in question.<sup>113</sup>

**CLAUDIUS**

So you shall,

And where th' offence is let the great axe<sup>114</sup> fall.  
 I pray you go with me.  
 [Exeunt]

<sup>108</sup> **touched:** guilty / implicated (in Polonius' murder)

<sup>109</sup> **obscure:** secret

<sup>110</sup> **trophy:** memorial

<sup>111</sup> **hatchment:** coat of arms

<sup>112</sup> **ostentation:** ceremony

<sup>113</sup> **That I must...question:** that I must question it

<sup>114</sup> **great axe:** executioner's axe

**Key Quotations**

**GERTRUDE** *To my sick soul, as sin's true nature is,  
 Each toy seems prologue to some great amiss,  
 So full of artless jealousy is guilt  
 It spills itself in fearing to be spilt.*

**CLAUDIUS** *There's such divinity doth hedge a king  
 That treason can but peep to what it would,  
 Acts little of his will.*

**LAERTES** *To hell allegiance! Vows to the blackest devil!  
 Conscience and grace, to the profoundest pit!  
 I dare damnation. To this point I stand,  
 That both the worlds I give to negligence.  
 Let come what comes, only I'll be revenged  
 Most thoroughly for my father.*

### Scene Commentary

- **Ophelia's madness is made dramatically clear.** Claudius states that her madness comes 'All from her father's death'. However, the themes of Ophelia's songs suggest that there is more contributing to her insanity. She sings about death but also about lost love. The combination of her father's murder and the ending of her relationship with Hamlet has driven her mad. This is compounded by the fact that it is her former lover, Hamlet, who is responsible for her father's death.
- **Gertrude clearly harbours a degree of guilt. However, she never wavers in her support for Claudius.** In an aside she expresses her own sense of guilt, acknowledging her sinful state. This has led her to fear that some great tragedy may befall her:
 

'To my sick soul, as sin's true nature is,  
Each toy seems prologue to some great amiss,  
So full of artless jealousy is guilt  
It spills itself in fearing to be spilt.'

 Despite this, Gertrude supports Claudius throughout this scene. She looks to protect her husband when Laertes leads an angry mob into the chamber and is quick to tell Laertes that Claudius did not kill Polonius.
- **Claudius continues to exhibit his skill in manipulating those around him.** He successfully manages to placate the fiery Laertes. Claudius allows Laertes room to vent his anger while managing to sidestep any suggestion of blame. He combines a mix of charm ('Good Laertes') and lies ('I am guiltless of your father's death, / And am most sensible in grief for it'). By the end of the scene, Laertes is coming to see Claudius as an ally rather than an enemy. He doesn't realise that Claudius has manoeuvred him into becoming the instrument of Hamlet's downfall.
- **Claudius' hypocrisy is apparent to the audience in this scene.** He assures Gertrude that as King he enjoys a certain degree of divine protection: 'There's such divinity doth hedge a king / That treason can but peep to what it would, / Acts little of his will.' The dramatic irony is that both Claudius and the audience know that no such 'divinity' protected Old King Hamlet when Claudius poisoned him.
- **As a passionate and confrontational avenger, Laertes provides a dramatic contrast to Hamlet.** While Hamlet is constrained by his conscience, Laertes is driven by impulse. He swears to ignore his conscience in his desire for retribution: 'To hell allegiance! Vows to the blackest devil! / Conscience and grace, to the profoundest pit!' While both men desire revenge for the murder of their fathers, Laertes' need to act is in sharp contrast to Hamlet's moral reflections and lack of action.

### Questions

1. Do you agree with Claudius' estimation of Ophelia's madness, that it springs 'All from her father's death'?
2. What does this scene reveal about the character of Gertrude?
3. How does Claudius show himself to be a cunning and skilful manipulator in this scene?
4. Laertes and Hamlet approach revenge in radically different ways. How is this illustrated in this scene?