

A was distracted from
helena by hermia in



**ASSIGN
BUSTER**

A Midsummer Night's Dream character, Demetrius is very difficult to identify except by his relation to the one he loves, or, more particularly, to the one who loves him. Helena's ridiculous chasing after him and his irritation with her are the primary marks of his character. While in this uncharmed state, he even begins to threaten Helena with bodily harm, coming off as not quite the gracious courtly lover he truly means to be. It's simple to discover his unchivalrous character by how easily his eye was distracted from Helena by Hermia in the beginning. He could be a gentle, loving man if he truly desired, but he takes satisfaction being put in his place by others. In the end, still under the spell of fairy magic and therefore not seeing with true eyes, he seems a bit imbecilic laughing at the acted "lovers" in the play. He doesn't realize it, but he is in a play of his own. Likewise, as with the other characters, what happens to him is far more interesting than the sort of character he is.

I. Demetrius' unwelcome deceit and shrewdness and what is discovered A. Since Demetrius only has two lines throughout the entire first act, it shows that he can't stand up for himself, likewise, this lack of speech displays his lack of self-confidence and image: Relent, sweet Hermia, and, Lysander, yield Thy crazed title to my certain right. (Demetrius, 1. 1. 93-94) Demetrius believes that since he has Egeus' approval, that Hermia should relinquish to him and states that Lysander is going against his privilege. B. Demetrius takes advantage of his stature by claiming Hermia as a right, which truly portrays his instability, but, at the same time shows that in true he loves Hermia.

It is absolutely obvious that he is well supported by Egeus: Scornful Lysander, true, he hath my love; And what is mine enemy's love shall render him. And she is mine, and all my right of her I do estate unto Demetrius. (Egeus, 1. 1. 97-100) He depends on Egeus to display his affection and Egeus concludes by actually enforcing Demetrius' love upon her. C.

Initially in love with Hermia, he uses rudeness to ward off Helena's "spaniel" affection, being very ruthless towards the feelings of Helena: I'll run from thee and hide me in the brakes And leave thee to the mercy of wild beasts. (Demetrius, 2. 1. 234-235) He cares nothing even for her life and just absolutely crushing her dear emotions. D. It always seems that he is usually taking advantage of the situations he is in, like when he tries to pursue Hermia due to Lysander's absence, but uses harsh words: I had rather give his Lysander carcass to my hounds . . .

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An if I could, what should I get therefor? (Demetrius, 3. 2. 66, 80) A privilege never to see me more. And from thy hated presence part I so.

See me no more, whether he be dead or no. (Hermia, 3. 2.

81-83) Demetrius displays his awful characteristics with such demoralizing words and complete disrespect for Lysander. He will desire any hopes of attaining her affection. She scorns him after hearing these words, never wanting him to see her again. E.

Since Demetrius had indeed made some convincing threats of violence against his unwanted love, Hermia automatically suspects him for murdering

Lysander: It cannot be but thou hast murdered him. So should a murderer look, so dead, so grim. (Hermia, 3. 2. 58-59) F. Helena is so true to Demetrius, but he denounces her to a point of no return, threatening to rape her: You do impeach your modesty too much To leave the city and commit yourself Into the hands of one that loves you not, To trust the opportunity of night And the ill counsel of a desert place With the rich worth of your virginity.

(Demetrius, 2. 1. 221-226) This is such a tremendous insult and Helena accepts by "Your Demetrius virtue is my privilege." II. The Analogous, Yet Similar: Lysander and Demetrius A. Demetrius and Lysander are somewhat alike, lacking in individuality, virtually indistinguishable.

B. Demetrius only seems to love the external beauty of the women and doesn't recognize the inner-beauty with true feelings. As opposed to from Lysander's luring manner, which is based on internal emotions and tries his best to express with passionate words: How now, my love? Why is your cheek so pale? How chance the roses there do fade so fast? . . .

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The course