

Describe the marriage of paulina and gerardo

[Family](#), [Marriage](#)



Gerard asserts his eminence in his relationship with Pauline; he believes his persuasive words will always have its desired effect on Pauline's actions. 'Of course I'm going to listen to you. Haven't I always listened to you? And he is surprised when she doesn't listen. 'You believe too much in your own powers of persuasion'. He is very manipulative, such as in the beginning of the play in which he is unsatisfied with the response he received, he continues to convince Pauline until he gets the answer he wanted, also going behind her back.

He acted as though he genuinely cared about her opinion in the matter of his position on the committee when in reality, he had already accepted. Yes. Told him I'd do it. Yes. Before asking you. '. He also appears to be a liar and doesn't seem to understand women as well as he likes. Pauline is a suspicious wife, knowing that Gerardo did it once, he could very well do it again and with that, she insinuates his infidelity numerous times before outright managing to get him to confess to it.

Though despite that, they are still married and do love each other, her going as far as protecting Gerardo while she was being tortured but not saying anything about him. They make sacrifices for each other as well. How does the play. Inherit use details of the setting and atmosphere to illustrate the mood of the play? They are in a small beach house with a balcony and are able to hear the ocean. It also sounds secluded which isolates the scene. They use moonlight to light some specific part of the scene which omits everything else and has us focusing on one particular part which might bring a mood.

The atmosphere shifts constantly with Pauline sort of falling in and out of sanity creating a particularly dramatic mood to the play, pulling you to keep reading to figure out what she does next. When Reboot's atmosphere shows a sort of irritants and confusion it has you wondering whether he really is innocent. The last scene too, with the mirror having it reflect back at you leaves you to really take a good look at yourself and have you think hard about the events of the play having you fill out the gaps in which the author left ambiguous.

Assess Paling's actions. Why does she react precisely in the way that she does? Paling's actions were premeditated and brave bordering on the edge Of crazy. She has been deeply traumatized by her past which leads to her paranoia and personal vendetta that she has laced upon Roberto. Pauline acts precisely in the way that she does because for fifteen years she has been haunted by her rape and torture which leaves her in an unstable state of mind which had finally cotton the best of her when the man she claims to be one of her captors show up on her doorstep.

What would be Justice Pauline? Feel that for Pauline to find her justice would be for the people who have traumatized her to admit what they have done and be punished for it. Her idea to first retaliate in the same fashion (to rape him with a broomstick and torture him) would not make her forgive him. It would satisfy her for the time being but not fully. For her to have justice would be to have the torturers confess in a hand written confession. Her new idea to have the letter written seems to satisfy her in a way that she would feel justice.

The written letter is also a good idea to convince herself that she is correct in the way that Roberto is actually the Doctor who assisted in her torture. I also believe by her taking the law into her own hands, she has been able to gather the kind of answers only she could be searching for. What problems does an author face in dramatist's torture? How does Doorman achieve this? When traumatizing torture, the problem quite possibly the rate at which you reveal it.

Doorman achieved the perfect amount of torture by hinting bits and pieces to get you thinking and then finally reeling us in with the entire story and his ability to constantly shift the balance of sympathy between the oppressed and the oppressor. What role do sexuality and sexual/gender roles play in the drama? There are a multitude of examples that suggest sexist views from the male characters. Both Gerard and Miranda speak of women as confusing pieces that are completely inhuman and act as though it is a shared knowledge between them.

Gerard appears to have a dominant role over Pauline, acting manipulative toward her and believing he has a higher power over her. Many times he is heard stating that Pauline would make the meal expecting that she will do it because he knows she will. 'Not another word. Pauline will be delighted. You'll see the breakfast she'll make for us. ' In this example he also assumes that Pauline will automatically be delighted with a random guest despite how she acts when an unfamiliar car turns up at her house. 'Of the two things you never share, my friend, one is your toothbrush. What is the significance of the setting for this play? Ariel Doorman carefully explains in his stage

directions that *Death and the Maiden* is set in "a country that is probably Chile but could be any country that has given itself a democratic government just after a long period of dictatorship" which helps us to understand what exactly the significance is of Greaser's position on the commission appointed to investigate the crimes committed under the regime. It plays one of the most important aspects to the characters' conflict between justice and the love for his wife who decides to take the law into her own hands.

It emphasizes what kind of negative control a dictatorship has and the effects of it. Why does Pauline lock the door? Is it to keep Gerardo safe or to keep him away? Act 1, Scene 3 It's the middle of the night and Pauline is written doing something suspicious. She is seen going into her living room and pulling out her gun and her stockings. She then goes to Reboot's room, listening, and then goes in. A confused muffled cry is heard then silence. Pauline goes back to her own room and locks the door.

She then goes back into Reboot's room and pulls out what suspiciously looks like a body before winging it to a chair. We learn that the body is indeed Reboot's. She collects all of Reboot's belongings and goes to leave the house, but not before taking off her underwear and gagging Roberto. She leaves the house in Reboot's car and leaving Gerardo locked in his room and Roberto tied to a chair. Act 1, Scene 4 It's early in the morning and Roberto is tied to a chair and gagged only just waking up to find Pauline sitting in front of him with a gun. He is confused.

Seeing that he is awake, Pauline greets him kindly, as though he weren't tied to a chair and gagged, she proceeds to converse with him almost normally.

She begins her monologue moving from one topic to another. A friend Roberto might be related to, her early career as a student to become a doctor and asking him his preference for sandwiches. We begin to see she could possibly have some mental problems. He unlocks her bedroom door. She also turns on Death and the Maiden from the cassette she stole from Reboot's car gushing about how much she loved it and now how it haunts her.

Gerard wakes up shocked, and goes to untie Roberto Miranda, but Pauline, convinced Miranda is one of her captors tells Gerard so. He seems UN entirely convinced and tells her she is sick which she denies. He tries to convince Pauline to let R. Miranda go but she is entirely convinced. And due to her assuredness, she tells Gerard her plan to put him on trial, like he would do if he was on the commission. Act 2, scene 1 Gerard has left to fetch his car, Roberto is still tied and Pauline has her back to him, and begins to relay of the horrors she suffered in the doctor's " care. "

She had estranged herself from her parents, so when she was released, she had very few choices of where to go. Roberto makes a movement as if he wants to speak, but she makes him wait, thinking he's hungry, and imitates the doctor's voice for a moment. She then explains why he wouldn't have known about Gerard and made the connection to her. She had not mentioned Gerard in all the time that she was being tortured, but his house is where she went as soon as she was released. Gerard then returns to the house, and Pauline enquires how it went and whether the flat was fixed. He doesn't answer.