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snug in the poor to matter poor the performance. The lords and ladies take their seats, and Quince enters to present a prologue, which he speaks in the meaning of his words in question, so that he says, "Our true intent is, / We are not here that you should here repent you," though he means to communicate that "Our true intent is all for your delight, / We are not here that you should here repent you" (V.i.114-115). The other players then enter, including two characters performing the roles of Wall and Moonshine. They act out a clumsy version of the story, during which the noblemen and women joke among themselves about the actors' strange speeches and misapprehensions. Bottom, in particular, makes many perplexing statements while playing Pyramus, such as "I see a voice . . . I can hear my Thisbe's face" (V.i.190-191). Pyramus and Thisbe meet at, and speak across, the actor playing Wall, who holds up his fingers to indicate a chink. Snug, as the lion, enters and pours forth a speech explaining to the ladies that he is not really a lion. He roars, scaring Thisbe away, and clumsily rends her mantle. Finding the bloody 34 • A Midsummer Night's Dream mantle, Pyramus duly commits suicide. Thisbe does likewise when she finds her Pyramus dead. After the conclusion of the play, during which Bottom pretends to kill himself, with a cry of "die, die, die, die, die," Bottom asks if the audience would like an epilogue or a bergamask dance; Theseus replies that they will see the dance (V.i.295). Bottom and Flute perform the dance, and the whole group exits for bed. Act V, scene ii-epilogue Think but this, and all is mended: That you have but slumbered here, While these visions did appear. Puck enters and says that, now that night has fallen, the fairies will come to the castle and that he has been "sent with broom before / To sweep the dust behind the door" (V.ii.19-20). Oberon and Titania enter and bless the palace and its occupants with a fairy song, so that the lovers will always be true to one another, their children will be beautiful, and no harm will ever visit Theseus and Hippolyta. Oberon and Titania take their leave, and Puck makes a final address to the audience. He says that if the play has offended, the audience should remember it simply as a dream. He wishes the audience members good night and asks them to give him their hands in applause if they are kind friends. Analysis The structure of A Midsummer Night's Dream is somewhat compacted in that the first four acts contain all of the play's main action, with the height of conflict occurring in Act III and a happy turn of events resembling a conclusion in Act IV. Act V serves as a kind of joyful comic epilogue to the rest of the play, focusing on the craftsmen's hilariously bungling efforts to present their play and on the noble Athenians' good-natured jesting during the craftsmen's performance. The heady tragedy of Pyramus and Thisbe becomes comical in the hands of the craftsmen. The bearded Flute's portrayal of the maiden Thisbe as well as the melodramatic ("Thou wall, O wall, O sweet and lovely wall") and nonsensical ("Sweet moon, I thank thee for thy sunny beams") language of the play strips the performance of any seriousness or profound meaning (V.i.174, V.i.261). The story of Pyramus and Thisbe, which comes from an ancient Act V, scenes i-epilogue • 35 Babylonian legend often reworked in European mythology, would have been familiar to educated members of Shakespeare's audiences. The story likely influenced Romeo and Juliet, although Shakespeare also pulled elements from other versions of the Romeo and Juliet tale. In both stories, two young lovers from feuding families communicate under cover of darkness; both male lovers erroneously think their beloveds dead and commit suicide, and both females do likewise when they find their lovers dead. Insofar as the fifth act of A Midsummer Night's Dream has thematic significance (the main purpose of the play-within-a-play is to provide comic enjoyment), it is that the Pyramus and Thisbe story revisits the themes of romantic hardship and confusion that run through the main action of the play. Pyramus and Thisbe are kept apart by parental will, just as Lysander and Hermia were; their tragic end results from misinterpretation—Pyramus takes Thisbe's bloody mantle as proof that she is dead, which recalls, to some extent, Puck's mistaking of Lysander for Demetrius (as well as Titania's misconception of Bottom as a beautiful lover). In this way, the play-within-a-play lightheartedly satirizes the anguish that earlier plagued the Athenian lovers. Given the title A Midsummer Night's Dream, it is no surprise that one of the main themes of the play is dreams, particularly as they relate to darkness and love. When morning comes, ending the magical night in the forest, the lovers begin to suspect that their experience in the woods was merely a dream. Theseus suggests as much to Hippolyta, who finds it strange that all the young lovers would have had the same dream. In the famous final speech of the play, Puck turns this idea outward, recommending that if audience members did not enjoy the play, they should assume that they have simply been dreaming throughout. This suggestion captures perfectly the delicate, insubstantial nature of A Midsummer Night's Dream: just as the fairies mended their mischief by sorting out the romantic confusion of the young lovers, Puck accounts for the whimsical nature of the play by explaining it as a manifestation of the subconscious. IMPORTANT QUOTATIONS EXPLAINED 1. Ay me, for aught that I could ever read, Could ever hear by tale or history. The course of true love never did run smooth . . . Lysander speaks these lines to soothe Hermia when she despairs about the difficulties facing their love, specifically, that Egeus, her father, has forbidden them to marry and that Theseus has threatened her with death if she disobeys her father (I.i.132-134). Lysander tells Hermia that as long as there has been true love, there have been seemingly insurmountable difficulties to challenge it. He goes on to list a number of these difficulties, many of which later appear in the play: differences in birth or age ("misgrafted in respect of years") and difficulties caused by friends or "war, death, or sickness," which make love seem "swift as any dream" (I.i.137, I.i.142-144). But, as Hermia comments, lovers must persevere, treating their difficulties as a price that must be paid for romantic bliss. As such, the above lines inaugurate the play's exploration of the theme of love's difficulties and presage what lies ahead for Lysander and Hermia: they will face great difficulties but will persevere and ultimately arrive at a happy ending. 2. Through Athens I am thought as fair as she. But what of that? Demetrius thinks not so. He will not know what all but he do know. And as he errs, doting on Hermia's eyes, So I, admiring of his qualities. Things base and vile, holding no quantity, Love can transpoise to form and dignity. Love looks not with the eyes, but with the mind, And therefore is winged Cupid painted blind. Helena uses these lines as she comments on the irrational nature of love. They are extremely important to the play's overall presentation of love as erratic, inexplicable, and exceptionally powerful (I.i.227-235). Distressed by the fact that her beloved Demetrius loves Hermia and not her, Helena says 38 • A Midsummer Night's Dream that though she is as beautiful as Hermia, Demetrius cannot see her beauty. Helena adds that she dotes on Demetrius (though not all of his qualities are admirable) in the same way that he dotes on Hermia. She believes that love has the power to transform "base and vile" qualities into "form and dignity"—that is, even ugliness and bad behavior can seem attractive to someone in love. This is the case, she argues, because "love looks not with the eyes, but with the mind"—love depends not on an objective assessment of appearance but rather on an individual perception of the beloved. These lines prefigure aspects of the play's examination of love, such as Titania's passion for the ass-headed Bottom, which epitomizes the transformation of the "base and vile" into "form and dignity." 3. Lord, what fools these mortals be! Puck makes this declaration in his amazement at the ludicrous behavior of the young Athenians (III.ii.115). This line is one of the most famous in A Midsummer Night's Dream for its pithy humor, but it is also thematically important: first, because it captures the exaggerated silliness of the lovers' behavior; second, because it marks the contrast between the human lovers, completely absorbed in their emotions, and the magical fairies, impish and never too serious. 4. I have had a most rare vision. I have had a dream past the wit of man to say what dream it was. Man is but an ass if he go about t'expound this dream. Methought I was—there is no man can tell what. Methought I was, and methought I had—but man is but a patched fool if he will offer to say what methought I had. The eye of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was. I will get Peter Quince to write a ballad of this dream. It shall be called 'Bottom's Dream,' because it hath no bottom. Bottom makes this bombastic speech after he wakes up from his adventure with Titania; his human head restored, he believes that his experience as an ass-headed monster beloved by the beautiful fairy queen was merely a bizarre dream (IV.i.199-209). He remarks dramatically that his dream is beyond human comprehension; and then, contradicting himself, he says that he important Quotations Explained • 39 will ask Quince to write a ballad about this dream. These lines are important partially because they offer humorous commentary on the theme of dreams throughout the play but also because they crystallize much of what is so lovable and amusing about Bottom. His overabundant self-confidence bubbles out in his grandiose idea that although no one could possibly understand his dream, it is worthy of being immortalized in a poem. His tendency to make melodramatic rhetorical mistakes manifests itself plentifully, particularly in his comically mixed-up association of body parts and senses: he suggests that eyes can hear, ears see, hands taste, tongues think, and hearts speak. 5. If we shadowos have offended, Think but this, and all is mended: That you have but slumbered here, While these visions did appear, And this weak and idle theme, No more yielding but a dream, Gentles, do not reprehend. If you pardon, we will mend. Puck speaks these lines in an address to the audience near the end of A Midsummer Night's Dream, extending the theme of dreams beyond the world of the play and putting the reality of the audience's experience into question (V.epilogue.1-8). As many of the characters (Bottom and Theseus among them) believe that the magical events of the play's action were merely a dream, Puck tells the crowd that if the play has offended them, they too should remember it simply as a dream—"That you have but slumbered here, / While these visions did appear." The speech offers a commentary on the dreamlike atmosphere of A Midsummer Night's Dream and casts the play as a magical dream in which the audience shares. KEY FACTS FULL TITLE A Midsummer Night's Dream AUTHOR William Shakespeare TYPE OF WORK Play GENRES Comedy; fantasy; romance; farce LANGUAGE English TIME AND PLACE WRITTEN London, 1594 or 1595 DATE OF FIRST PUBLICATION 1600 PUBLISHER Thomas Fisher NARRATOR None CLIMAX In the strictest sense, there is no real climax, as the conflicts of the play are all resolved swiftly by magical means in Act IV; the moment of greatest tension is probably the quarrel between the lovers in Act III, scene ii. PROTAGONIST Because there are three main groups of characters, there is no single protagonist in the play; however, Puck is generally considered the most important character. ANTAGONIST None; the play's tensions are mostly the result of circumstances, accidents, and mistakes 42 • A Midsummer Night's Dream SETTINGS (TIME) Combines elements of Renaissance England SETTINGS (PLACE) Athens and the forest outside its walls POINT OF VIEW Varies from scene to scene FALLING ACTION Act V, scene i, which centers on the craftsmen's play TENSE Present FORESHADOWING Comments made in Act I, scene i about the difficulties that lovers face TONES Romantic; comedic; fantastic; satirical; dreamlike; joyful; farcical SYMBOLS Theseus and Hippolyta represent order, stability, and wakefulness; Theseus's hounds represent the coming of morning; Oberon's love potion represents the power and instability of love THEMES The difficulties of love; magic; the nature of dreams; the relationships between fantasy and reality and between environment and experience MOTIFS Love out of balance; contrast (juxtaposed opposites, such as beautiful and ugly, short and tall, clumsy and graceful, ethereal and earthy) STUDY QUESTIONS AND ESSAY TOPICS STUDY QUESTIONS 1. Discuss the role of the play-within-a-play in Act V of A Midsummer Night's Dream. Does the Pyramus and Thisbe story have any relevance to the main story, or is it simply a comical interlude? What effect does the craftsmen's production of their play have on the tone of A Midsummer Night's Dream as a whole? The story of Pyramus and Thisbe offers a very subtle return to a couple of the main elements of A Midsummer Night's Dream: lovers caught up in misunderstanding and sorrow enhanced by the darkness of night. Like the main story of the outer play, the inner play consists of a tragic premise made comical by the actors. The craftsmen's unintentionally goofy portrayal of the woe of Pyramus and Thisbe makes the melodramatic romantic entanglements of the young Athenian lovers seem even more comical. However, it is important to recognize as well that the inherent structure of a play-within-a-play allows Shakespeare to show off his talent by inserting a gem of pure comedy. The conflicts have been resolved and a happy ending procured for all; the performance, thus, has no impact on the plot. Rather, the craftsmen's hilarious bungling of the heavy tragedy allows the audience, and the melodramatic Athenian lovers, to laugh and take delight in the spectacle of the play. 2. How does the play's broad frame of reference heighten its use of contrast as an atmospheric device? More generally, how does Shakespeare use contrasting tones and characters in the play? That Shakespeare takes his characters from vastly different sources (e.g., the bumbling, rough craftsmen and the delicate, fanciful fairies) contributes to the imaginative scope and pervasive absurdity of A Midsummer Night's Dream. Shakespeare combines the contrasting elements of the play in startling and grotesque ways, as in the royal Titania's love for the ass-headed Bottom. He thus creates the sense that the normal rules and 44 • A Midsummer Night's Dream operations of reality have been suspended: if the magical Titania can fall in love with the ludicrous Bottom, anything can happen. The play's extraordinarily varied frame of reference, which includes elements of Greek mythology (Theseus and Hippolyta), aspects of the contemporary London theatrical tradition (males playing females in the craftsmen's play), characters of Babylonian origin (Pyramus and Thisbe) and from English fairy lore (Puck), and classical literary analogues (Titania and Oberon), adds to the surreal quality of the play by juxtaposing elements that clash stylistically. 3. How is A Midsummer Night's Dream structured? Is there anything unusual in its treatment of the five-act dramatic form? A Midsummer Night's Dream fits into four acts all of the material that would normally occupy a five-act play; the main story, climax, and even a period of falling action are capped by a happy turn of events that would seem to mark the play's end. It is somewhat strange, then, that Shakespeare includes a fifth act. Since he has already resolved the tensions of the main plot, he treats Act V as a joyful comic epilogue. Except for a short closing scene, the act is committed wholly to the craftsmen's performance of Pyramus and Thisbe. In wrapping up the conflict before the last act, Shakespeare affords himself the opportunity to give the audience one act of pure, uncomplicated comedy. He offers a play-within-a-play whose comical rendition caps the cheerful mood of the Athenians watching the play. Study Questions and Essay Topics • 45 SUGGESTED ESSAY TOPICS 1. Though Bottom often steals the show in performance, Puck is usually considered the most important character in A Midsummer Night's Dream. Comparing Puck to Bottom, why might Puck be considered the protagonist? In what way does Puck's spirit dominate the mood of the play? In what ways does the comedy surrounding Puck differ from that surrounding Bottom? 2. Compare and contrast the Athenian lovers with the craftsmen. In what ways are the dispositions of the two groups different from each other? Are they the same in any way? 3. What role do Theseus and Hippolyta play in A Midsummer Night's Dream? What is the significance of the fact that they are absent from the play's main action? 4. It has been argued that the characters of the Athenian lovers are not particularly differentiated from one another—that Hermia is quite like Helena (even down to her name) and that Demetrius resembles Lysander. Do you think that this is the case, or do you think that the lovers emerge as individuals? If you believe that these characters are quite similar to one another, what do you think Shakespeare's intent was in making them so? REVIEW AND RESOURCES QUIZ 1. Who is chosen to play the lion in the craftsmen's play? A. Bottom B. Quince C. Peaseblossom D. Snug 2. Which of the young Athenians is first affected by the love potion? A. Lysander B. Helena C. Hermia D. Demetrius 3. Which man does Hermia's father want her to marry? A. Lysander B. Demetrius C. Theseus D. Philostrate 4. Where do Lysander and Hermia plan to be married? A. Theseus's palace B. Lysander's aunt's house C. The temple of Diana D. A forest glade 5. What part of her appearance does Hermia believe Helena has exploited to win Lysander's love? A. Her hair B. Her face C. Her height D. Her legs 48 • A Midsummer Night's Dream 6. What does Oberon want that Titania refuses to give him? A. Her attendant, an Indian prince B. Her magic wand C. Her maid-in-waiting D. Her love 7. Why does Pyramus, in the craftsmen's play, kill himself? A. Thisbe does not love him B. Thisbe has been killed by a lion C. Thisbe has been killed by her father D. Pyramus believes Thisbe has been killed by a lion because he finds her tattered garment at their meeting place 8. Who brings the complaint against Hermia to Theseus in Act I? A. Egeus B. Bottom C. Hippolyta D. Demetrius 9. Of whom is Hippolyta the queen? A. The Pygmies B. The Centaurs C. The Amazons D. The Babylonians 10. How does Puck prevent Demetrius and Lysander from fighting? A. By freezing them B. By transforming their weapons to weeds C. By squeezing the love potion onto their eyelids D. By mimicking their voices and causing each to get lost in a separate part of the forest 11. Which of the women is afraid of fighting? A. Hippolyta B. Hermia C. Titania D. Helena Review and Resources • 49 12. Whom does Demetrius love at the end of the play? A. Titania B. Hippolyta C. Helena D. Hermia 13. With whom does Titania fall in love in Act III? A. Snug B. Puck C. Bottom D. Mustardseed 14. What prank does Puck play on Bottom? A. He transforms him into a bear B. He steals his clothes C. He changes his voice into that of a wood thrush D. He changes his head into that of an ass 15. Who first thinks of using the love potion on Titania? A. Puck B. Oberon C. Bottom D. Cobweb 16. Who speaks with Titania's quartet of attendants? A. None of the human characters B. All of the human characters C. Only Demetrius and Lysander D. Only Bottom 17. Why is the flower whose juice Oberon seeks special? A. Titania has kissed it B. One of Cupid's arrows struck it C. It was a traditional symbol of love in English folklore D. Fairies sleep in it 50 • A Midsummer Night's Dream 18. Which of the craftsmen is in charge of the rehearsals? A. Quince B. Snout C. Bottom D. Starveling 19. In what year was Shakespeare born? A. 1563 B. 1616 C. 1564 D. 1615 20. Who tells Demetrius that Lysander and Hermia are planning to elope? A. Hermia B. Flute C. Puck D. Helena 21. What food does Bottom crave after Puck's mischief? A. Steak B. Kidney pie C. Squirrel D. Hay 22. What are Theseus and Hippolyta about to do before they discover the sleeping lovers? A. Listen to Theseus's hounds baying B. Watch Theseus's falcons hunting C. Watch Theseus's deer roaming D. See Theseus's golden lion 23. How many weddings take place before the play-within-a-play? A. 4 B. 2 C. 3 D. 1 Review and Resources • 51 24. Who blesses Theseus and Hippolyta with a magical charm at the end of the play? A. Puck B. Oberon C. Titania D. Oberon and Titania 25. Who suggests that the audience consider whether the entire play has been a dream? A. Snout B. Puck C. Titania D. Peaseblossom Answer Key: 1: D; 2: A; 3: B; 4: B; 5: C; 6: A; 7: D; 8: A; 9: C; 10: D; 11: D; 12: C; 13: C; 14: D; 15: B; 16: D; 17: B; 18: A; 19: C; 20: D; 21: D; 22: A; 23: C; 24: D; 25: B 52 • A Midsummer Night's Dream SUGGESTIONS FOR FURTHER READING Barber, Cesar Lombardi. Shakespeare's Festive Comedy: A Study of Dramatic Form and Its Relation to Social Custom. Princeton, NJ: Princeton University Press, 1972. Bonazza, Blaise O. Shakespeare's Early Comedies: A Structural Analysis. The Hague: Mouton, 1966. Briggs, Katharine M. The Anatomy of Puck. London: Westport, CT: Greenwood Press, 1959. Keller, Dorothea (editor). A Midsummer Night's Dream: Critical Essays. New York: Garland, 2001. Nevo, Ruth. Comic Transformations in Shakespeare. New York: Routledge, Chapman & Hall, 1981. Rhoades, Duane. Shakespeare's Defense of Poetry. "A Midsummer Night's Dream" and "The Tempest." Westport, CT: Greenwood Press, 1986. Young, David. 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Scott Fitzgerald The Grapes of Wrath, John Steinbeck Great Expectations, Charles Dickens Heart of Darkness, Joseph Conrad Huckleberry Finn, Mark Twain The Iliad, Homer Invisible Man, Ralph Ellison Jane Eyre, Charlotte Brontë The Joy Luck Club, Amy Tan The Jungle, Upton Sinclair Of Mice and Men, John Steinbeck Moby Dick, Herman Melville To Kill a Mockingbird, Harper Lee The Odyssey, Homer The Oedipus Trilogy: Antigone, Oedipus Rex, and Oedipus at Colonus, Sophocles The Old Man and the Sea, Ernest Hemingway Pride and Prejudice, Jane Austen The Red Badge of Courage, Stephen Crane Death of a Salesman, Arthur Miller The Scarlet Letter, Nathaniel Hawthorne A Separate Peace, John Knowles Things Fall Apart, Chinua Achebe A Tale of Two Cities, Charles Dickens Uncle Tom's Cabin, Harriet Beecher Stowe Wuthering Heights, Emily Brontë Dante's Inferno, Dante Alighieri Hamlet, William Shakespeare Julius Caesar, William Shakespeare King Lear, William Shakespeare Macbeth, William Shakespeare A Midsummer Night's Dream, William Shakespeare Othello, William Shakespeare Romeo and Juliet, William Shakespeare The Tempest, William Shakespeare

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