

ang070 S/Ü "Introduction to the Critical and Scholarly Discussion of Literature" Sample Solution, Assignment 2: "Analysing Drama"

This assignment is a mandatory part of your portfolio and needs to be handed in on time. It is ungraded but you can receive feedback upon request. Additionally, a sample solution will be published on the Institutswiki.

Upload your assignment on Stud.IP in one single file. Every assignment must include a cover sheet and the statement on plagiarism. You may write up to three pages (tasks 1-6). Any text beyond the first three pages will be ignored. Then add the bibliography (see task 7) on a separate page and format it according to the specifications of our style sheet.

Please analyse the following passage by addressing the tasks below:

Shakespeare, William. *Hamlet*. Eds. Ann Thompson and Neil Taylor. The Arden Edition, third series. London: Bloomsbury, 2016. 3.4.51-65 (HAMLET: Look here upon this picture ... Ha, have you eyes?) & 3.4.74-3.4.102 ("What devil was't ... GERTRUDE: Alas, he's mad!")

Formal and Media-Specific Analysis: Dramatic Communication, Characterisation, Rhetoric, etc.

(1) Dramatic Communication, Topic, and Information Management:

Sections and summaries:

- (1) 3.4.51-65 & 74-86, Hamlet's **monological monologue** with possible subdivisions:
 - (a) 3.4.51-61: Hamlet presents the images of the dead King of Denmark and his brother Claudius, the present King of Denmark; Hamlet idealizes his father at length
 - (b) 3.4.61 ("Look you now ...")-65 & 74-86: Hamlet confronts Gertrude with Claudius's contrasting character, accuses Gertrude of deserting the ideal virtue that his father embodied and of being blind to Claudius's dishonourable character; in the end, Hamlet indicts Gertrude for what he considers her shameless and sinful behaviour
- (2) 3.4.86-99: a **dialogue** unfolds between Hamlet and Gertrude: Gertrude beseeches Hamlet to stop his accusations; she admits that she has sinned and later interrupts Hamlet, pointing out how hurtful his words are; Hamlet ignores Gertrude's answers and continues his indictment of her; in the end, he calls out Claudius as murderer and wrongful King; Gertrude interrupts Hamlet a third time and Hamlet ignores her again
- (3) 3.4.100-3.4.102: the Ghost appears; Hamlet appeals to heavenly protection and addresses the Ghost; Gertrude, who cannot see the Ghost, is convinced that Hamlet is mad => **monological dialogue**

Dramatic communication:

- **social positions:** Hamlet is the Prince of Denmark, the son of Queen Gertrude; as the male heir to the throne he occupies a significant position at the court of Denmark but is subordinate to the King and Queen in the sense that he has no ruling position
- **dominating aspects of Hamlet:**
 - Hamlet has the longer speech parts: monologue (3.4.51-86); his speech parts from 3.4.89-3.4.99 can be read as adding up to another monologue since they are dominated by the main idea of the contrast between the honourable late King Hamlet and the morally corrupt King Claudius and Queen Gertrude
 - uses imperatives: "Look here ... / See what" (3.4.51-53); "Look you now ..." (3.4.61)
 - uses rhetorical, accusatory questions: "Have you eyes? / Could you on this fair mountain leave to feed / And batten on this moor? Ha, have you eyes?" (3.4.63-65); "What devil was't / That thus hath cozened you at hoodman-blind?" (3.4.74-75);
 - ignores Gertrude's pleas and interruptions
- **Gertrude's response:**
 - her speech parts are much shorter decrease in length
 - interrupts Hamlet twice even though he ignores her

- draws her own conclusion about Hamlet in the end: “Alas, he’s mad!” (3.4.102)
- discussion of **dialogical and/or monological tendencies**
 - strong monological tendencies throughout Hamlet’s monologue and in the dialogue
 - Gertrude’s response and interruptions show her resistance to his domination
 - once the Ghost appears (3.4.100-102), each of the two is occupied with their own concerns and/or the communication collapses => **monological dialogue**

Information management:

- **discrepant awareness:** the audience and Hamlet know that the Ghost haunts Hamlet until his murder will have been revenged; the audience also knows that Hamlet is not mad as Gertrude assumes; furthermore, the audience knows that Claudius sees Hamlet’s presence at court as a threat and wants him to leave for England, whereas Gertrude seems more focused on finding out what ails Hamlet

- **dramatic irony:** when Gertrude interrupts Hamlet with the words “O speak to me no more! / These words like daggers enter in my ears” (3.4.92-93), unbeknownst to her, Hamlet fulfils, perhaps even surpasses, one of the requests of the Ghost: “[...] leave [your mother] to heaven / And to those thorns that in her bosom lodge / To prick and sting her” (1.5.85-88).

(2) Characterisation:

1. Hamlet

- **grieving:** *figural implicit verbal behaviour*; Hamlet’s idealizing of his father shows his grief: “See what a grace was ...” (3.4.53); “This was your husband” (3.4.61)
- **enraged, morally disgusted, revengeful:** *figural implicit verbal behaviour*; Hamlet contrasts the virtue of his dead father with the “mildewed” (3.4.62) character of Claudius; the former King as “this fair mountain” (3.4.64) with Claudius’s “moor” (3.4.65); he shows his moral disgust also toward Gertrude when he questions her blindness regarding this contrast: “Have you eyes? / Could you on this fair mountain leave to feed / And batten on this moor? Ha, have you eyes?” (3.4.63-65) and “What devil was’t / That thus hath cozened you at hoodman-blind?” (3.4.75); he then lists her misdirected senses: “Eyes without feeling, feeling without sight, [...]” (3.4.76-79); he judges what he considers his mother’s undue sexuality: “Rebellious hell, / If thou canst mutine in a matron’s bones, / [...] / Since frost itself as actively doth burn” (3.4.80-86)
- **accusatory** of Claudius and Gertrude’s quick and, because of his father’s murder, wrongful marriage: *figural implicit verbal behaviour*; Hamlet’s use of imperatives and rhetorical questions (see above) and: “Nay, but to live / In the rank sweat of an enseamed bed / Stewed [...] / Over the nasty sty –“ (3.4.89-92)
- **aggressive, rude, domineering:** *figural implicit verbal behaviour*; he ignores Gertrude’s appeals and her interruption; he enumerates her and Claudius’s sins with differing images of sex, dirt (“Over the nasty sty,” 3.4.92), and crime (“A murderer and a villain, / [...] / A cutpurse ... / That from a shelf the precious diadem stole / And put it in his pocket,” 3.4.94-99)
- **hurtful, verbally abusive, hostile to the point of being misogynist: (1)** *figural implicit verbal behaviour*; the manner in which he condemns Gertrude as “a matron” in whose “bones” “[r]ebellious hell,” i.e. sensuality, resides despite the “frost,” i.e. her age, characterizes Hamlet as hostile to the point of being misogynist; his enumeration of adjectives such as “rank,” “enseamed,” “nasty” emphasize his verbally abusive behaviour toward Gertrude; **(2)** *figural explicit commentary by Gertrude in a dialogue in presentia*: “O speak to me no more! / These words like daggers enter in my ears” (3.4.92-93).
- **deceptive, dishonest:** *figural implicit verbal behaviour*; Hamlet’s aggression is in keeping with his acting the madman
- **in need of heavenly protection:** *figural explicit self-commentary in dialogue*; “Save me and hover o’er me with your wings, / You heavenly guards!” (3.4.100)

- **distracted** by the Ghost's appearance: *figural implicit verbal behaviour*; he stops his accusations and asks the Ghost: "What would your gracious figure?" (3.4.101)
- **dear, beloved, kind**: *figural explicit commentary by Gertrude in a dialogue in praesentia*; "sweet Hamlet" (3.4.94)
- **makes Gertrude feel guilty**: *figural explicit commentary by Gertrude in a dialogue in praesentia*; "Thou turn'st my very eyes into my soul" (3.4.87)

2. Gertrude

- **blind to virtue, morally corrupt**: *figural explicit commentary by Hamlet in a dialogue in praesentia*; "Have you eyes? [...] Ha, have you eyes? / [...] What devil was't / That thus has cozened you at hoodman-blind? / Eyes without feeling, [...] Or but a sickly part of one true sense / Could not so mope" (3.4.63-87);
 - **shameless, lustful, filled with inappropriate sexual desire**: "O shame, where is thy blush?" and "Rebellious hell [...]" (3.4.79-86); strictly speaking *figural explicit commentary* does not quite fit because Hamlet addresses "shame" and "rebellious hell," but clearly Hamlet judges her behaviour; hence *figural explicit commentary by Hamlet in a dialogue in praesentia* works; also: "to live / In the rank sweat of [...] Over the nasty sty –" (3.4.89-92)
 - **an old woman**: *figural explicit commentary by Hamlet in a dialogue in praesentia*; "in a matron's bones" vs. "youth" (3.4.82) and "frost itself" (3.4.85)
 - **beseeking, imploring**: *figural implicit verbal behaviour*; "O Hamlet, speak no more" (3.4.86); "O speak to me no more! [...] No more, sweet Hamlet." (3.4.92-94)
 - **confessing to be sinful, guilty of sin**: *figural explicit self-commentary in a dialogue*: "[in my soul] I see such black and grieved spots / As will leave there their tinct" (3.4.88-89);
 - **hurt** by Hamlet's accusations: *figural explicit self-commentary in a dialogue*: "These words like daggers enter in my ears" (3.4.93)
 - **gentle, without aggression**: *figural implicit verbal behaviour*; by appealing to Hamlet's gentle, filial side: "sweet Hamlet" (3.4.94)
 - **active, showing agency** in that she talks back to Hamlet and interrupts him twice: *figural implicit verbal behaviour*; "O Hamlet, speak no more," etc.
 - **concerned, grieved**: *figural implicit verbal behaviour*; "Alas, he's mad!" (3.4.101)
3. *Authorial implicit* characterization of **Hamlet and Gertrude by contrast**, specifically Hamlet's **aggressive, hurtful** features as opposed to Gertrude's **imploring, gentle** manner toward her "sweet" (3.4.94) Hamlet

(3) Rhetoric

Both Hamlet and Gertrude use rhythmicized speech, i.e. blank verse, which is interrupted by Gertrude's exclamations "No more!" and "Alas, he's mad!"

- (1) (a) 3.4.51-61: **genus demonstrativum**; ample use of metaphors and similes which idealize the late King Hamlet as radiant god and godlike: "Hyperion's curls, the front of Jove himself, / An eye like Mars [...], / A station like the herald Mercury / [...] A combination and a form indeed / Where every god did seem to set his seal [...]" (3.4.54-60); Hamlet uses **ethos** and **pathos** to underline the honour and heroism of the late King Hamlet => a **combination of genus medium and genus grande**
- (b) 3.4.61 ("Look you now ...")-65 & 74-86: **genus iudicale** with similes ("like a mildewed ear blasting [...]" 3.4.62-63) and metaphors ("Could you on this fair mountain leave to feed / And batten on this moor?" 3.4.64-65) to contrast Hamlet and Claudius; the metaphor "What devil [...] hath cozened you at hoodman-blind?" (3.4.64-75) and synechdoches ("Eyes without feeling, feeling without sight, / Ears without [...] / Could not so mope" 3.4.74-79), which illuminate Gertrude's lack of respect and sincerity regarding her late husband's death; the metaphors "Rebellious hell, / If thou canst mutine in a matron's bones, / To flaming youth let virtue be as wax [...] / Since frost itself as actively doth burn / And reason pardons will" (3.4.80-86) amplify Gertrude's sensuality as violent and sinful; her age (see "matron" and "frost") makes her desire all the more

reprehensible to Hamlet; although grammatically, “thy” and “thou” refer to “shame” and “rebellious hell” (3.4.79-81), the metaphors elucidate her behaviour; hence, the shift from “you” to “thou” signals the increasing rage in Hamlet’s moral judgment; these are unconventional figures of speech; Hamlet aims to move (hurt) Gertrude => **genus grande**
 (2) 3.4.86-99: **Gertrude’s answers** constitute her defence (**genus iudicale**); she, too, aims to move Hamlet; her metaphors “Thou turn’st my very eyes into my soul / [...] As will leave there their tinct” (3.4.87-89) and “These words like daggers enter in my ears” (3.4.93) underline her own guilt by making visible the “stains” of her sins and the hurtful nature of Hamlet’s accusations, a hurt that can also derive from her own guilty conscience => **genus grande**; her exclamations “No more!” and “Alas, he’s mad!”, although simple, are in keeping with her defence and her use of pathos;

Hamlet’s continued genus iudicale employs ample tropes and embellishments but less unconventional figures of speech; the aim is still to move (hurt) Gertrude with his graphic language of dirt, sex, and crime; the metaphor “a king of shreds and patches” (3.4.99) is unconventional and imagines Claudius as buffoonish, grotesque => **genus grande**

(3) 3.4.100-3.4-102: Hamlet’s uses **pathos** for heavenly protection => **genus grande**; the question to the Ghost, “What would your gracious figure?” (3.4.101), is **genus medium**

Functional Analysis: Toward a Problem-Oriented Sample Analysis

Build your functional analysis on the data generated through your formal analysis and suggest a possible problem orientation:

(4) Identify a research problem on the basis of your formal analysis and produce a close reading of the passage that is sensitive to relevant contexts and references suitable secondary material.

Comparison: Correspondence and/or Contrast

(5) Suggest one other passage from the play that corresponds and/or contrasts with the given passage in an aspect relevant to the research problem you have specified.

(6) Briefly discuss how both passages relate to this problem. Address potential differences in representation and their possible functions.

Lecture: Session II

(7) Use relevant databases to compile a bibliography of six scholarly sources including journal articles, book chapters and monographs on "revenge" in Shakespeare’s *Hamlet*.

Format the sources according to our style sheet and attach the bibliography to your three-page assignment.