

## ang070/ang071 S/Ü "Introduction to the Critical and Scholarly Discussion of Literature"

### Assignment 2: "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. *Antony and Cleopatra*. Eds. John Wilders. The Arden Shakespeare, third series. London: Bloomsbury, 1995. 4.14.24 [*Enter Mardian*]-55 [*Enter Eros*]. Print.

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

**(1) Dramatic Communication, Topic, and Information Management: Structure the passage by subdividing it into sections and give a concise summary of each section. Analyse the dramatic communication and its development closely. Consider possible discrepant awareness and dramatic irony**

#### Possible Subdivisions

- Section 1: 4.14.22-44 – dialogue between Antony, Mardian, and Eros (who remains silent): after his defeat, Antony learns from Mardian about Cleopatra's death; his anger against her for deserting him turns into grief; after Mardian leaves (without learning the full scope of Antony's response), Antony orders Eros to take off his armour; Antony, divested of his sword, stands both emasculated and robbed of his identity as a soldier.
- Section 2: 4.14.45-55 – Antony's soliloquy: considers his own death and imagines himself reunited with Cleopatra in the afterworld as honorable and famous lovers

Alternative:

- Section 1: 4.14.22-38 – dialogue between Antony, Mardian, and Eros (who remains silent): after his military defeat, Antony learns from Mardian about Cleopatra's death; his anger against her for deserting him and his troops in battle stops.
- Section 2: 4.14.39-44: after Mardian leaves (without learning the full scope of Antony's response), Antony orders Eros to take off his armour; as Eros does so, Antony expresses his grief and pain; divested of his sword, Antony stands both emasculated and robbed of his identity as a soldier
- Section 3: 4.14.45-55 – Antony's soliloquy: considers his own death and imagines himself reunited with Cleopatra in the afterworld as honorable and famous lovers

#### Dramatic Communication

##### **Section 1, first part: 4.14.22-4.14.34: dialogue with dialogical tendencies**

*Topic/Ideas:*

- **Antony's anger and condemnation of Cleopatra** who has deserted him in battle and as a lover: "O thy vile lady! / She has robbed me of my sword" (4.14.22-23); Antony repeats his

accusations against Cleopatra, mixing *genus iudicale* with *genus demonstrativum*: “She ... shall die the death” (4.14.26); Antony even orders Mardian to be silent, using imperatives: “Hence, saucy eunuch! Peace! / She hath betrayed me and shall die the death” (4.14.23)

- **vs. Mardian’s assurances that Cleopatra has always subjected herself to Antony** and his military plans: “... her fortunes mingled / With thin entirely” (4.14.24) and “The last she spake / Was ‘Antony! ...’” (4.14.29-30). Mardian is not intimidated by Antony’s accusations, his part is longer, and he provides a moving speech about Cleopatra’s suicide; he uses rhythmicized language and pathos: “Then, in the midst, a tearing groan did break / The name of Antony; it was divided / Between her heart and lips. ... Thy name so buried her” (4.14.31-34); he makes use of the *genus demonstrativum*, emphasizing the honor of his queen with more complex sentences: “What wouldst do / Is done unto thy hand” (4.14.28-29) and some embellishment (metaphors – “a tearing groan did break / The name of Antony” (4.14.31-32); “it was divided / Between her heart and lips” (4.14.32-33); “Thy name so buried in her” (4.14.34)); he, too, uses “thee” (4.14.24), “thou” (4.14.28), “thy” (4.14.29 & 4.14.34) throughout his entire speech part.

*Discrepant Awareness:*

Importantly, there is discrepant awareness and dramatic irony regarding Mardian’s report of Cleopatra’s death. The audience knows that his news is not true but rather what she wants him to tell Antony.

### **Section 1, second part, shifts to; or, (alternatively Section 2:) 4.14.35-44: dialogue with monological tendencies**

- Once the (false) report about Cleopatra’s death is fully heard and understood by Antony as indicated in the “Dead, then?” (4.14.34; or at latest 4.14.35), he relents, stops contradicting Mardian and sends him away with a final threat/insult. With the exception of Antony’s use of rhythmicized language, there are few figures of speech and numerous simple orders, communicated through imperatives; he addresses Mardian consistently with the more intimate “thy” (4.14.22; 4.14.37) and “thou” (4.14.36) => *genus humile*
- He then gives Eros numerous orders, using imperatives while also articulating his feelings of grief, humiliation, and vulnerability; with the loss of Cleopatra and his disarmament there is also a loss of power, pride, his identity as a soldier – and his manhood: “The sevenfold shield of Ajax cannot keep / The battery from my heart” (4.14. 39-40); “Heart, once be stronger than thy continent;” (4.14.41); “No more a soldier” (4.14.43). • **Social ranks:** Antony’s defeat in battle means his loss of power, also *vis-à-vis* the servants of other powerful leaders, here Mardian; still, Antony’s repeated use of imperatives suggests that he seeks to hold on to his former power and greatness.
- **Silences:** Eros does not speak throughout the entire dialogue, nor does he immediately respond to Antony’s calls; Mardian exits wordlessly.

### **Section 2, (alternatively Section 3): Antony’s soliloquy (4.14.45-55)**

Antony’s soliloquy shows mostly monological tendencies except for the moments when he calls for Eros, since here another idea seems to be involved, namely that Antony needs Eros to execute his honorable death rather than Antony killing himself (=> dialogical moments).

- In the soliloquy, the idea to follow Cleopatra’s example of committing suicide and thus reinstalling his honor dominates: “I will o’ertake thee, Cleopatra” (4.14.45); “Seal then, and all is done” (4.14.50); “I come my queen” (4.14.51); “we’ll hand in hand / And with our sprightly port make the ghosts gaze. / Dido and her Aeneas shall want troops” (4.14.52-55);

- Antony's calls for "Eros!" (4.14.51) and "Come Eros! Eros!" (4.14.55) disrupt this dominant idea => dialogical tendencies
- The soliloquy is motivated by the news of Cleopatra's death; Antony's somewhat incoherent speech demonstrates that it is spontaneously improvised rather than meditated. The soliloquy is both informative and actional: the audience learns that Antony envisions his death as a reunion with his beloved queen so that he – together with her – will be remembered in honorable terms in the future

**(2) Characterisation: How are Antony and Cleopatra characterised in the given passage? Make use of the relevant modes of characterisation and write a coherent character sketch. Support your findings with textual proof.**

Antony

- angry, resentful, accusatory => figural implicit verbal characterisation through his verbal behaviour: "O thy vile lady! / She has robbed me of my sword" (4.14.22-23) and "Hence, saucy eunuch! Peace" / She hath betrayed me and shall die the death" (4.14.25-26)
- defeated and emasculated => figural explicit self-commentary in his dialogue with Mardian: "She has robbed me of my sword" (4.14.23)
- betrayed, deserted => figural explicit self-commentary in his dialogue with Mardian: "She has betrayed me" (4.14.26)
- bewildered, perplexed => figural implicit verbal characterisation through his verbal behaviour: "Dead, then?" (4.14.34)
- imperious but also impatient => figural implicit verbal characterisation through his verbal behaviour, here, the use of many imperatives, e.g. "Unarm, Eros" (4.14.256); "Off! Pluck off!" (4.14.38); "Apace, Eros, apace!" (4.14.42)
- exhausted, tired of life, wishing for death => figural implicit verbal characterisation through his verbal behaviour: "The long day's task is done / And we must sleep" (4.14.35-36); "I will o'ertake thee, Cleopatra, ... for now / All length is torture; since the torch is out, / Lie down and stray no farther" (4.14. 45-48); "Now all labour / Mars what it does – yea, very force entangles / Itself with strength. Seal then, and all is done" (4.14.48-50); "Where souls do couch ... make the ghosts gaze" (4.14.52-55)
- grieving, mourning => figural explicit self-commentary in his dialogue with Eros: "The battery from my heart" (4.14.40); but also through figural implicit verbal characterization, specifically through his verbal behaviour: "I come, my queen." (4.14.51)
- self-admonishing => figural explicit self-commentary in his dialogue with Eros: "Heart, once be stronger than thy continent;" (4.14.41)
- demoted to the rank of a commoner, a vulnerable human => figural explicit self-commentary in his dialogue with Eros: "No more a soldier" (4.14.43)
- comforting himself with how he – with Cleopatra – wants to be remembered => figural explicit self-commentary in his soliloquy: "we'll hand in hand / And with our sprightly port make the ghosts gaze. / Dido and her Aeneas shall want troops, / And all the haunt be ours" (4.14.52-55)
- desirous also of his reunion with Cleopatra => figural explicit self-commentary in his soliloquy: "we'll hand in hand ... And all the haunt be ours" (4.14.52-55)

### Cleopatra (all in absentia!)

- horrid, repulsive, threatening => figural explicit commentary by Antony in his dialogue with Mardian in absentia: “vile lady” (4.14.22) and “She has robbed me of my sword” (4.14.23)
- treacherous, disloyal => figural explicit commentary by Antony in his dialogue with Mardian in absentia: “She hath betrayed me” (4.14.26)
- loyal, loving, fully subject to Antony => figural explicit commentary by Mardian in his dialogue with Antony in absentia: “My mistress loved thee and her fortunes mingled / With thine entirely” (4.14.24); “The last she spake ... She rendered life, / They named so buried her” (4.14.29-33)
- dead => figural explicit commentary by Mardian in his dialogue with Antony in absentia: “Death of one person ... she has thus discharged” (4.14.27-28) and “Dead” (4.14.34)
- honorable, noble, heroic => figural implicit verbal characterization through Mardian’s verbal behavior, i.e. the way in which he represents her death characterizes her as an honorable, noble, and heroic woman: “The last she spake ... She rendered life, / Thy name so buried in her” (4.14.29-33)
- beloved => figural explicit commentary by Antony in his soliloquy after her first appearance: “my queen” (4.14.51)
- united with Antony => figural explicit commentary by Antony in his soliloquy after her first appearance: “we’ll hand in hand ...” (4.14.52)
- admired and remembered => figural explicit commentary by Antony in his soliloquy after her first appearance: “our sprightly port make the ghosts gaze. / Dido and her Aeneas shall want troops, / And all the haunt be ours” (4.14.52-55)
- duplicitous => discrepant awareness and dramatic irony: the fact that Cleopatra orders Mardian to bring Antony a false report of her death characterizes her thus

### **(3) Rhetoric: Discuss the stylistic level(s) of this section with regard to the subdivisions you have suggested in (1).**

#### **Section 1, first part: 4.14.22-4.14.34**

- Antony accuses Cleopatra of disempowering him both as a soldier and as a man, mixing *genus iudicale* with *genus demonstrativum* (“She has betrayed me and shall die the death” (4.14.26), while Mardian, not impressed by Antony’s accusations, defends her, using rhythmicized language and pathos (see above). The latter, too, makes use of the *genus demonstrativum*; however, he does so in order to emphasize the honor of his queen more complex sentences (see above).

#### **Section 1, second part, shifts to; or, (alternatively Section 2:) 4.14.35-44**

- With the exception of Antony’s use of rhythmicized language, there are few figures of speech; Antony addresses Mardian consistently with the more intimate “thy” (4.14.22; 4.14.37) and “thou” (4.14.36), expressing his contempt through his use of *genus humile*.
- Later, his vulnerability lends some pathos to his otherwise relatively short exclamations. There are, however, embellishments like the *synechdoche* of his “heart”: “The battery from my heart” (4.14.40), “Heart, once be stronger than thy continent; / Crack thy frail case!” (4.14.41-42). His speech contemplates questions of honor and loss of honor, identity and loss of identity (*genus demonstrativum*) alongside his use of pathos, showing in a combination of *genus mixtum* and *genus grande*.

## **Section 2, (alternatively Section 3): Antony's soliloquy (4.14.45-55)**

- The soliloquy is incoherent rather than plain in style; there are figures of speech and embellishments (metaphors – “All length is torture” (4.14.47); “since the torch is out, lie down and stray no farther” (4.14.47-48); “Where souls do couch on flowers” (4.14.52); “Dido and her Aeneas shall want troops” (4.14.54)); towards the end of the soliloquy the sentences become more complex: “Where souls ... And all the haunt be ours” (4.14.52-55), envisioning an ideal afterlife and memory of the reunited lovers, drawing on the genus demonstrativum and, with the use of pathos, also reaching the genus grande.

### **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 (e.g. MLA) to compile a bibliography of six scholarly sources including journal articles, book chapters and monographs on "masculinity" in Shakespeare's *Antony and Cleopatra*. Format the sources according to our style sheet and attach the bibliography to your three-page assignment.