

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!")

HAMLET:

Look here upon this picture, and on this,
The counterfeit presentment of two brothers:
See what a grace was seated on his brow,
Hyperion's curls, the front of Jove himself,
An eye like Mars to threaten and command, 55

A station like the herald Mercury
New-lighted on a heaven-kissing hill,
A combination and a form indeed
Where every god did seem to set his seal
To give the world assurance of a man; 60

This was your husband. Look you now what follows:
Here is your husband like a mildewed ear
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed
And batten on this moor? Ha, have you eyes? 65
[...]

What devil was't
That thus hath cozened you at hoodman-blind? 75
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope. O shame, where is thy blush?
Rebellious hell, 80

If though canst mutine in a matron's bones,
To flaming youth let virtue be as wax
And melt in her own fire; proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn 85
And reason pardons will.

QUEEN: O Hamlet, speak no more.
Thou turn'st my very eyes into my soul
And there I see such black and grieved spots
As will leave there their tinct.

HAMLET: Nay, but to live 90
In the rank sweat of an enseamed bed
Stewed in corruption, honeying and making love
Over the nasty sty –

QUEEN: O speak to me no more!
 These words like daggers enter in my ears.
 No more, sweet Hamlet.

HAMLET: A murderer and a villain,
 A slave that is not twentieth part of the kith 95
 Of your precedent lord, a vice of kings,
 A cutpurse of the empire and the rule,
 That from a shelf the precious diadem stole
 And put it in his pocket, –

QUEEN: No more!

HAMLET: – a king of shreds and patches –
Enter GHOST.

Save me and hover o'er me with your wings, 100
 You heavenly guards! What would your gracious figure?

QUEEN:
 Alas, he's mad!

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

(2) Characterisation: How are Hamlet and Gertrude 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.

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

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.