

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

(1) Dramatic Communication and Topic:

Comment on the dramatic communication. Based on your results, divide the passage into sections and give a structured summary of each of these sections.

- dialogue between Antonio and Sebastian, while Alonso and others have fallen “asleep” (Prospero’s work of magic through Ariel)
- social positions: Antonio is the present ruler of Milan, subordinate to Alonso; Sebastian is Alonso’s brother, presently not in a ruling position; Antonio aims to establish Sebastian as his equal in power to end his dependence on Alonso
- domination of Antonio:
 - longer spoken parts;
 - use of leading questions: “Who’s the next heir of Naples?” (2.1.244), “Do you understand me?” (2.1.279), and “... how does your content / tender your own good fortune?” (2.1.270-71);
 - interrupts Sebastian’s “There is some space” with: “A space whose every cubit / Seems to cry out, ...” (2.1.258-59)
 - dominating idea of Sebastian as the future ruler of Naples (instead of the rightful heir, Claribel, the Queen of Tunis)
- dialogical tendencies: questions and interruptions by Sebastian in the first part of the dialogue: “What stuff is this? How say you?” (2.1.255); “But for your conscience?” (2.1.276);
- monological tendencies: consensus about / alliance regarding the murder of Alonso once Antonio has brushed away Sebastian’s scruples
- both use imperatives in the end: Sebastian – “Draw thy sword!” (2.1.293) and Antonio – “Draw together, / And when I rear my hand, do you the like / to fall it on Gonzalo” (2.1.295-97).

Sections and summaries:

- (1) 2.1.244-276, dialogical tendencies: Antonio suggests that Sebastian and he overthrow Alonso and his followers (Gonzalo) by force; Sebastian remains somewhat uncertain about Antonio’s idea and shows scruples
- (2) 2.1.277-291, Antonio’s speech removes Sebastian’s doubts
- (3) 2.1.291-297, monological tendencies: Sebastian is convinced and promises to cancel the annual tribute that Antonio has been paying to Naples in order to be recognized as the rightful Duke of Milan; he is the first to call for action as if it had been his own idea all along: “Draw thy sword!”

(2) Characterisation: How are Antonio and Sebastian characterised in the given passage? Identify different modes of characterization and analyse their effect. Support your findings with textual proof.

(1) Antonio:

- sly, cunning, manipulative, persuasive – *figurative implicit verbal characterization by verbal behaviour*:
 - use of leading, suggestive questions (quotes see task 1)
 - places Sebastian’s interests first: “... what to come / In yours and my discharge!” (2.1.254), “... [Claribel,] Keep in Tunis, / And let Sebastian wake” (2.1.260-61), “What a sleep were this / For your advancement!” (2.1.268-69), “... how does your content / Tender your own good fortune?” (2.1.270-71);
 - flatters Sebastian that he can rule “[a]s well as he [Alonso]” (2.1.265);

- repeatedly mentions that this moment is particularly opportune because of the distance between Claribel and Sebastian: “she that dwells / Ten leagues beyond man’s life; she that from Naples / Can have no not unless the sun were post ... / Be rough and razorable” (2.1.246-50), “A space whose every cubit / Seems to cry out, ... / And let Sebastian wake” (2.1.258-61);
- claims that Sebastian’s survival is a case of divine providence for future empire and greatness: “We all were sea-swallowed, though some cast again, / And by that destiny to perform an act / Whereof what’s past is prologue, what to come / In yours and my discharge!” (2.1.251-54)
- presents himself as successful example of such a providential ruler: “... look how well my garments sit upon me / Much feater than before. My brother’s servants / Were then my fellows; now they are my men” (2.1.273-75);
Also: *figural explicit commentary by Sebastian in dialogue in praesentia*: “Thy case, dear friend, shall be my precedent. As thou got’st Milan, I’ll come by Naples” (2.1.291-93);
- brushes aside Sebastian’s scruples by suggesting that the lords of the court are sycophants, who will support them obediently, even greedily: “... for all the rest / They’ll take suggestion as a cat laps milk; They’ll tell the clock to any business that / We say befits the hour” (2.1.288-90).
- dismissive, contemptuous of others (Prospero, Alonso, Gonzalo, and lords), self-conceited – *figurative implicit verbal characterization by verbal behaviour*: “Say this were death / That now hath seized them; why, they were no worse / Than now they are” (2.1.261-63); about Alonso: “Here lies your brother, / No better than the earth he lies upon. ...” (2.1.281-82); about Gonzalo: “There be ... lords that can prate / As amply and unnecessarily / As this Gonzalo. ...” (2.1.263-267); “This ancient morsel, this Sir Prudence” (2.1.287); about the lords: “They’ll take suggestion as a cat laps milk; They’ll tell the clock to any business that / We say befits the hour” (2.1.288-90).
- ambitious, ruthless, callous, without scruples
 - (1) *figurative explicit self-commentary in dialogue*: “... I feel not / This deity in my bosom. Twenty consciences / That stand ’twixt me and Milan, candied be they / And melt ere they molest!” (2.1.278-81);
 - (2) *figurative implicit verbal behaviour*: “Whom I with this obedient steel – three inches of it – / Can lay to bed forever” (2.1.284-85).
- independent – *figurative explicit commentary by Sebastian in dialogue in praesentia*: “One stroke / Shall free thee from the tribute which though payest” (2.1.293-94).
- esteemed by Sebastian if their coup is successful – *figurative explicit commentary by Sebastian in dialogue in praesentia*: “I the king shall love thee” (2.1.294).
- eloquent – *figurative implicit verbal characterization by verbal behaviour*, see quotes above as well as rhetoric and stylistic level, see quotes task 3.

(2) **Sebastian:**

- at first passive and/or somewhat slow on the uptake regarding the idea of removing Alonso – *figurative implicit verbal characterization by verbal behaviour*: “What stuff is this? How say you? / ’Tis true ... / There is some space” (2.1.255-58), “Methinks I do” (2.1.270), “I remember / You did supplant your brother Prospero” (2.1.271-72).
- at first uncertain, doubtful, has scruples – *figural implicit verbal characterization by verbal behaviour*: “But for your conscience?” (2.1.276)
- in the end convinced, active, determined, ambitious – *both by figural implicit verbal characterization by verbal behaviour and figural explicit self-commentary in dialogue*: “Thy case, dear friend, shall be my precedent. As thou got’st Milan, I’ll come by Naples. Draw thy sword!” (2.1.291-93).
- devious, corrupt – *figural implicit verbal characterization by verbal behaviour* as he promises Antonio to reward him for Alonso’s murder: “One stroke / Shall free thee from the tribute which though payest, / And the kind shall love thee” (2.1.293-94).

(3) Correspondence and contrast:

Implicit authorial characterization of Antonio and Sebastian by correspondence and contrast:

- correspondence: both are ambitious, callous, corrupt, and bent on fratricide
- contrast: Antonio is shown to be the dominant mastermind as opposed to Sebastian, who is at first more passive, but in the end successfully instigated into calling for action to murder Alonso.

(3) Rhetoric:

Describe the dominant stylistic level in the passage (state your evidence). Can you detect changes in the stylistic levels at any point? State the possible reasons for such changes.

- **predominantly *genus medium***: Antonio's desired effect is to persuade and delight by appeals to *logos* (see Antonio's manipulation and persuasion of Sebastian, task 2) as well as *ethos* (see their future empire, task 2);
- **section (1)**: Antonio uses *genus deliberativum* when he points out, firstly, the advantageous distance to Claribel and, secondly, divine intervention: he draws on the trope of "The man i'th' moon," metaphors ("Ten leagues beyond a man's life," "unless the sun were post," "how well my garments sit upon me"), hyperboles ("The man I'th' moon's too slow – till newborn chins / Be rough and razorable") to stress the absurdity that Claribel will inherit the rule over Naples, and parallelisms ("She that is ...; she that dwells ...; she that from Naples ..."; "what's past is prologue, what to come / In yours and my discharge!"). Antonio uses *genus demonstrativum* to slander Alonso and Gonzalo (2.1.261-69) and relies on the symbolism of sleep as death, while suggesting Sebastian as alternative ruler.
- **section (2)**: By comparing the human conscience to "a kibe" and using the metaphor of "candied" and "melt" consciences, Antonio renders even the thought of scruples absurd. He continues his slander of Alonso and Gonzalo and also includes the lords in the *genus demonstrativum*, ridiculing them with similes ("No better than the earth he lies upon," "as a cat laps milk"), allegory ("Sir Prudence") and metonymy ("this ancient morsel").
- **section (3)**: Significantly, Sebastian switches from the "you" commonly used among the nobility to "thy" and "thou," which indicates his emotional exhilaration by the promise of a future empire. Likewise, his ordering Antonio to murder Alonso shows that Antonio's has successfully convinced him.

However: In all sections, Antonio and Sebastian use rhythmicized language / blank verse. Furthermore, Antonio ends the first two longer parts of his speeches by appealing to Sebastian's ambition and desires, thus appealing to *pathos*: "... to perform an act / Whereof what's past is prologue, what to come / In yours and my discharge!" and "O that you bore / The mind that I do! What a sleep were this / For your advancement!" Sebastian, in turn, is persuaded and affected by Antonio's speech. His switch to "thou" and his use of terms of affection and love ("dear friend" "I the king shall love thee") in turn appeal to Antonio's emotions. In these moments, the stylistic level reaches the *genus grande*.

Functional Analysis: Towards 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.
- (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.