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ARTICLE DE RECHERCHE

Literary Devices and Themes Analysis in Shakespeare's Antony and Cleopatra

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Résumé

L'analyse des thèmes et des dispositifs littéraires utilisés par Shakespeare sont parmi les clés les plus importantes des dispositifs littéraires utilisés par Shakespeare tantes des clés si l'on veut comprendre son œuvre. Ces dispositifs d'analyse littéraires aideront d'autres chercheurs à appliquer la même grille d' analyse et de production des œuvres littéraires , cela dans le même sens d'autant plus que tout ce qui est décrit dans cette pièce fait partie des éléments affectifs et passionnels inhérents à la nature humaine et à la vie ambiante.

Mots-clés :

Abstract

The analysis of the themes and literary devices used by Shakespeare are among the most important keys to understanding Shakespeare's Antony and Cleopatra. Such devices and based analysis will help other researchers to do the same way in producing a literary work as most of what that is treated in the play (that is, passionate and affective elements) is what surrounds the human being's environment as well as the whole life. Keys words: Literary Analysis, Themes, Devices, literary work, passionate and affective elements.

1. Introduction

Shakespeare's Antony and Cleopatra is among the most important plays in English literature. However, many people often find it very complicated to understand the real message it intends to transmit to the readers and audiences. For David Daiches (1962), Antony and Cleopatra is at once the most magnificent and the most puzzling of Shakespeare's tragedies. This play appears puzzling because it is full of issues that divide scholars as far as the real themes and messages of the play are concerned. This paper, sustains the idea that a thorough analysis of literary devices and main theme used in this play will help fresh readers of Antony and Cleopatra understand that passion and lust are the main causes of trouble and failure for most political agreements or marriages fail, resulting to so many characters' worries and deaths in this play.

2. Literary devices

The narrative techniques are concerned with the "way the action is imitated or told. It denotes a set of techniques or devices that help imitate the action" (Ngwaba, 2020:22). They are all the different techniques the author uses to convey his message. These are techniques in relation to the plot, the types of people imitated, the Chronology of event, the point of view, and the discourse adopted.

2.1. Devices of the Plot

"The elements that make the plot become complex are the reversal of intention, recognition, irony, and poetic justice, which we referred to the devices of the plot" (Ngwaba 2020:20). It is worth mentioning here that Shakespeare has not used a normal Chronologyit is disrupted. In his plot, he rather has frequently used the following four plot techniques: recognition, reversal

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of intention, dramatic Irony, and poetic justice. Their use is not only to make the plot complex but also to help the reader find the theme and the meaning of this play.

2.1.1. Recognition

According to Ikupasa (2020: 20), the term 'recognition' indicates a change from ignorance to knowledge, producing love or hatred between the persons destined by the poet for the good or bad fortune". This technique is used by
Shakespeare in the sense that first, after having been defeated, Antony believes that he has been betrayed by Cleopatra. He thus, hates her bitterly as we can read through the following extract: Cleopatra: why is my Lord enraged against his love? Antony: vanish, or I shall give thee thy deserve (…) The witch shall die. To the young Roman boy hath told me, and I fall under this plot. She dies for 't. – Eros, ho!(IV, xii, 35-56). Here we see that Antony avoids Cleopatra because he passionately believes that she is a betrayer and, thus, she should die. Antony suggests death for Cleopatra. Here the insistence is on the theme of death. The recognition is well seen when Antony is told, first by Mardian (IV, xiv, 29-65) and then by Diomedes (IV, xiv, 140-160), that Cleopatra did not betray him and she still loves him. Now Antony believes in Cleopatra's love. Now, instead of death, it is the theme of love that is reinforced.

2.1.2. Reversal of Intention

"The best form of recognition is coincidence with a reversal of intention" that is explained as "a change by which the action veers round to it opposite, subject always to our rule of probability or necessity" (Ikupasa 2020: 20-21). So, there is reversal of intention when the action changes or shifts as to one direction or position to another opposite to the first. This reversal of intention is clearly shown when Antony comes to ask some kisses to Cleopatra that he hated. Hatred is now turned into love (IV, xv, 22-75).

2.1.3. Dramatic Irony

Dramatic Irony is the kind of thing that "happens in a play such as when the audience is aware of something that the one of the dramatic personae is not aware of, or does not know anything about it" (Ngwaba 2020: 21). Most of the time, Shakespeare uses this dramatic irony in his play. Perhaps the most obvious example of this irony is the one that all the audience knows that Cleopatra is not yet dead but Antony believes that she is already dead as Mardian, Cleopatra's messenger told him; and he decides to kill himself (IV, xiv, 27-46), while the audience knows that Cleopatra is still alive. The third and last kind of irony is the verbal irony in which one states one thing while he means another. This is the kind of irony Caesar uses in this play. He says that he will do Cleopatra good once she accepts to go to Rome while in his heart his will is to humiliate her by
showing her in public as a proof of his triumph (V, i, 72-80). The audience already knows it but Cleopatra is still ignorant of this plan.

2.1.4. Poetic justice

"Poetic justice is an acceptable coincidence, a kind of thing that we wish would happen; such as when a man is punished in a way that is appropriate with the story. It appears as kind of revenge that is justified; an ideal justice with proper retribution of rewards and punishments such as when a statue falls on its murder" (Ikupasa, 2020: 21). Shakespeare used this plot device when we see people who commit errors in this play die, such as: Charmian, Cleopatra's servant (for having led Cleopatra to lie Antony that Cleopatra has died while it was not true). Antony expresses in these terms: "the witch shall die" (IV, xii, 54). Antony deserves death for his disappointment for having betrayed the Roman Empire in giving the Eastern part of the Roman Empire to Cleopatra and his children; and also in abandoning his Roman duties as a Roman general and ruler because of his love for Cleopatra. Cleopatra dies for having caused Antony's death first by forcing the latter to fight against Caesar, and thus, against his own empire "I will be even with thee in these wars , doubt it not" (III, vii,1); and in lying that she has died while it was not true.

2.2. Devices related to the language

Of course it is very difficult for a modern reader to analyze the language used by Shakespeare in this play. Shakespeare uses the early English that is different from the late modern English. Expressions such as "methinks" to mean "I think", Prithee", to mean "I ask you, order or I command you" are rarely used nowadays. Personal pronouns such thee, 'thou' to mean "you" are no longer used nowadays. But an implied modern reader may get the message expressed in this play just through the analysis of literary devices used in the discourse of the play. There are so many rhetorical devices in this play: hyperbole, allusion, symbol, irony. This list is, of course not exhaustive.

2.2.1. Hyperbole

By hyperbole we mean "an outrageous exaggeration used by an artist to create effect. In his Exercises in Poetic Discourse Analysis, Ngwaba explains that: "A hyperbole is an obvious and deliberate exaggeration, an extravagant statement. An exaggeration for the sake of emphasis" (Ngwaba, 2013: 102). We find this
hyperbole through Philo, one of Antony's soldiers' speech when he states that Antony's "dotage" overflows the measure" and that Antony, "the triple pillar of the world is now transformed into a strumpet's fool" (I, i, 1-14). This is just a way to show that Antony is passionately in love with Cleopatra and this love changes his Roman behavior and values to that of a simple lover. There is also an exaggeration when Antony boasts: "I here importune death a while until of many thousand kisses the poor last I lay upon thy lips" (IV, xv, 23-26). How can Antony, "a" man", put death aside until he gives "many thousand kisses" to his/her beloved? Is Antony stronger than death to importune it? This is an obvious example of hyperbole- "thousand kisses". It is just a way to ask a last kiss to Cleopatrahis beloved before he dies. Now we notice how Antony loves Cleopatra that he used to call with exaggeration "my dearest queen, most sweet queen" (I, III, 21, 39). This hyperbole is used to foster the theme of passion, lust and love treated in this play.

2.2.2. Allusion Allusion in literature may be referred to as a brief reference to some person, historical event, work of art, or Biblical or mythological situation or character. For Ngwaba (2013: 107) explains that "allusion is the act of making an indirect reference to someone or something in order to make an idea clear in much the same way as in an analogy." The play alludes to some important events of the Bible as the sentence attributed to Cleopatra before her suicide, "Now no more the juice of Egypt's grape shall moist this lip" (V, ii, 336-337). This alludes Jesus's discourse in Mathieu 26: 29 where Jesus states that he will no longer drink wine until his resurrection: "But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my father's kingdom." This allusion simply means that Cleopatra is about to leave this world forever-she dies. The allusion used here simply focuses the theme of death.

2.2.3. Symbol

By symbol in literature it is meant an ordinary object, event, animal, or person to which we have attached extraordinary meaning and significancea flag to represent a country, a lion to represent courage, a wall to symbolize separation, etc. In the play Shakespeare uses the term "asp" which is a term used to refer to venomous snakes. We are told that, "in Egypt, asps were considered to be a symbol of divine royalty. These snakes were greatly honored and their bites were used for executing the favored criminalswhich was meant to be a dignified death" (Animal sake/home/uncategorized/what is Asp? You'll be Surprised to
Find Out. www.animalsake.com). Thus, if Cleopatra the queen of Egypt allows the asp to bite her, she might have known that she would be divinized after her death. According to the Egyptian mythology Cleopatra is forgiven and her death is now dignified. We notice this when Caesar says: She shall be buried by Antony. No grave upon the earth shall clip in it A pair so famous. High events as these strike those that make them; and their story is no less in pity than his glory which brought them to be lamented. Our army shall in solemn show attend this funeral and when to Rome. Come Dolabella, see High order in this great solemnity (V, ii, 429-438). This simply proves that after having been bitten by asps, of course Egyptian asps from Nile river, Cleopatra's death is honored. So, asps are symbol of divinity.

2.2.4. Kenning

From Shaw (1972: 214) we learn that kenning is a conventional, poetic phrase used for, or in addition to the usual name of a person or object." Ngwaba (2013: 103) adds that as a phrase it gives a picture of the person or thing that the poet wants to refer to, such as heaven kingdom's guardian to mean God". We find the use of kenning when Philo refers to Antony as "the triple Pillar of the world" (I, i, 14) and also when Enobarbus and Menas refers to Lepidus as "The third part of the world" (II, xii, 105-107). These kennings simply foster the fact that Antony and Lepidus are the members of the second triumvirate, the most important persons in the Roman Empire of that time. They are simple characters. Through this kenning it is proven that Shakespeare imitates serious men, important men, noble men. This kenning is used to emphasize the theme of political power. 3. Themes
In this play Shakespeare treats such themes as: passion, lust, love, political power, marriage, war and death.

3.1. Passion

The central theme of the play is passion and lust. Actually, passion is "a very strong feeling. This may be the feeling of love, hatred, anger, grief, sadness, and the like" (Collins Gem English Learner's Dictionary 2012). In addition to the fact that the term passion is quoted in the play texts (II, ii, 15), we discover the manifestation of passion in so many speeches of actors; mostly when Antony, emotionally, calls Cleopatra: "my dearest queen (I, iii, 21); most sweet queen (I, ii, 40). Here passion is found in the use of the superlative "dearest and most sweet". Remember that superlative is the highest degree of comparison. Again, does Antony taste the meat of Cleopatra to notice that she is sweet? These uses of superlative simply express the love passion Antony has for Cleopatra. Enobarbus expresses a very strong feeling of grief when Antony sends him his properties. This very strong feeling of grief, that we call passion, leads him to death (IV, ix, 15-26). There is also the passion of anger in Antony. From Cleopatra who compares Antony's anger to madness: "Help me, my women! O, he's more mad than Telamon for his shield; the boar of Thessaly was never so embossed" (IV, ix, 13). From Diomedes we learn that for Cleopatra this kind of anger or rage "could not be purged" (IV, ix, 149-155). This is passion of anger; it is not a simple anger. Cleopatra is passionately afraid and this sends her to resort to lies that will cause Antony's death. Most passions revealed in this play lead to worries than to glory or happiness! This is clearly seen in the exchange between Eros and Antony before Eros kills himself instead of killing his general, Antony: Eros: My dear master, My captain, and my emperor, let me say, before I strike this bloody stroke, farewell. Antony: 'tis said, man, and farewell. (…) Stabs himself Thus, I do escape the sorrow of Antony's death dies " (IV, xiv, 105-114). We find here a very strong emotion through Eros' speech when he repeats, my, my, my three times. This is a way of showing his great love and respect for Antony: what a love and respect that leads to death!! What respect: "Great chief". This is not a simple love; it is love passion that leads Eros to death. Another example of passion that leads to death is the one of Enobarbus, the close friend of Antony who dies because of grief as we can read it from this extract: Enobarbus: O Antony, Nobler than myself, my revolt is infamous, Forgive me in thine own particular, But let the world rank me in register a master-leaver and a fugitive. Antony! O Antony! He dies (IV, ix, 9-26). Here we can notice that a very strong grief leads Enobarbus to death. This is passion. In addition, Iras dies of a very strong emotion. We can notice it when Cleopatra gives farewell to her servants before she commits suicide. Iras who does bear this moment of separation with their lovely queen falls and dies before the Queen herself. The text reads: "Come then, and take the last warmth of my lips. Farewell, kind Charmian. Iras, long farewell she kisses them. Iras falls and dies " (V, ii, 347-348).

3.2. Lust

Lust refers to "a sexual desire or any strong desire for something as power" (Collins Gem English Learner's Dictionary 2012). The text speaks of lust when Philo notices that what links Antony to Cleopatra is lust but not love. Let us hear his complaints in the following extract: Nay, but this dotage of our general's O'verflows the measure. (…) His captain's heart, which in the scuffles of great fights hath burst the buckles on his breast, reneges all temper and is become the bellows and fan to cool a gypsy's lust (I, I, 1-10). Expressions such as 'tawny front' and 'gypsy' refer to Cleopatra. Thus, it is this lust that has caused this dotage that Antony suffers from. It leads Antony to abandon his soldiers at the battlefield and follows Cleopatra as it is revealed by Antony's friends and soldiers: Enobarbus: That I beheld. Mine eyes did sicken at the sight and could not endure a further view. Scarus: she once being loofed, the noble ruin of her magic, Antony, claps on his sea-wing and, like a doting mallard, leaving the fight in height, flies after her. I never saw an action of such shame. Experience, manhood, honor ne'er before did violate so itself (III, x, 19-29). It is quite clear here that it is the lust which links Antony and Cleopatra that causes all their sorrows. How can Antony, a great warrior and noble general, leave the fight and follows Cleopatra if he is not led by a strong feeling like lust and passion? There is also lust of power in Antony, Caesar and Pompey. These three men struggle each other and each of them longs for power. Everyone wants to become the sole Emperor of the Roman Empire. Let us hear how Antony sends war messages to Caesar: "To the boy Caesar send this grizzled head (…) he wears the Rose of youth upon him, from which the world should note something particular: his coin, ships, legions may be a coward's, whose ministers would prevail under

the service of a child as soon as i' th' command of Caesar. I dare him therefore to lay his gay caparisons apart and answer me declined, sword against sword, ourselves alone" (III, xiii, 21-34). It is always this lust of power that motivates Caesar to react that: "He calls me 'boy', and chides as he had power to beat me out of Egypt.(…) He dares me to personal combat, Caesar to Antony. Let the old ruffian know I have many other ways to die; meantime laugh at his challenge. (…) let our best heads know that morrow the last of many battles we mean to fight" (IV, I, 1-19).

3.3. Love Love is another theme Shakespeare deals with in this play. We discover this theme just in the first scene of the play mostly through the first sentences pronounced by Antony and that pronounced by Cleopatra: Cleopatra: If it be love indeed, tell me how much. Antony: There's beggary in the love that can be reckoned. Cleopatra: I'll set a bound how far to be loved (I, i, 15-17). Here the two lovers, explicitly, inform the audience that the play also deals with love. And it is an unlimited love. The Soothsayer also speaks of love when he tells Charmian, one of the closest servants of Cleopatra, that she will be "more beloving than beloved" (I, ii, 24). In act 2, scene 2 (9-24) Enobarbus has a long discussion about "love". They discuss about the love Antony has towards Caesar and that he has towards Lepidus. Agrippa concludes that Antony loves both equally (24). Love is among the great theme treated in this play. Just in the first act, the word "love" with its variants as loving, (be) loved, lover(s) and amorous appear more than 23 times. Enobarbus believes that the love Shakespeare depicts in this play is not a simple love but a pure love: "A lack, Sir, no, her passions are made of nothing but the finest part of pure love" (I, ii, 161-167). Let us notice this superlative used by Enobarbus, "the finest" part of pure love. It is not a love for interest. For Shakespeare people should love each other just "for the love of love and her soft hours" (I, ii, 51).

3.4. Political Power and Leadership

The play deals with the political power in the Roman Empire of the second triumvirate and that of ancient Egypt. Antony, Caesar and Lepidus are presented as the three rulers of the Roman Empire. Here we see a "group leadership". And each of them has a group of few people to lead particularly. This political leadership or agreement does not live long because the leaders are motivated by lust of power: Antony fights against Caesar, Caesar arrests Lepidus. It is because of lust that Caesar finds mistakes in Lepidus managements and arrests him to impede him to take part in the benefits of the war they fought together. Eros explains that: "Caesar, having made use of him in the wars 'gains' Pompey, presently denied him rivality, would not let him partake in the glory of the action; and, not resting here, accuse him of letters he had formely wrote to Pompey; upon his own appeal seizes him. So the poor third is up, till death enlarge
his confine" (III, v, 7-13). Pompey appears as a rebel longing for the political chair of the Roman Empire. To succeed in his business, he resorts to the war against the second triumvirate. On her side, Cleopatra is the queen of Egypt. She is well respected by her servants. Cleopatra is among the few ancient women who had power on men. She is the figure of political emancipation of woman.

3.5. War Another remarkable subtheme in this play is war. There are many instances of war in this play such as: The war opposing Fluvia, Antony's first wife to Lucius, Antony's brother; the war opposing Lucia and Fulvia against Caesar; The war opposing Pompey against the triumvirs; the war opposing Caesar to Lepidus, the war opposing Antony and Cleopatra against Caesar; and the war opposing Antony's forces against the king Orodes. These wars oppose either one force against another or group of forces against another force or group of forces: Messenger: Fulvia thy wife first came into the field. Antony: against my brother Lucius?
Messenger: Ay. But soon that war had end, and the time's state made friends of them, jointing their force 'gainst Caesar, whose better issue in the war from Italy upon the first encounter drove them (I, ii, 93-100). In this extract we hear a story of two different wars: Lucius, Antony's brother against Antony's wife. When their war finished, the two opponents became friends and they led their forces against Caesar. At the end of this second war Antony's relatives are killed. Another war is the one that would oppose the triumvirates to Pompey. But this war did not take place even though it was well prepared: Enobarbus: we came hither to fight with you. Menas: For my part, I am sorry it is turned to a drinking (II, vi, 131-133).
Also, Caesar fights against Lepidus. He arrests Lepidus and imprisoned him until "death" (III, v, 7-13). The war opposing Antony and Cleopatra against Caesar ends with the defeat of Antony and Cleopatra. This leads Antony and Cleopatra to commit suicide. Indeed, when the war takes place people always die: people are sometimes beheaded and the warriors are happy: Ventidius: Now, darting Parthia, art thou struck, and now pleased fortune does of Marcus Crassus death make me revenge. Bear the king's son's body before our army. Thy Pacorus, Orodes, pays this for Maarcus Crassus (III, iii, 1-40). Here we may notice how Ventidius, Antony's soldier, is very happy to have killed the son of a king to show his victory and force over king Orodes. The war always results to death of people or worries and sufferings. After so many wars that oppose Caesar to Antony (including Cleopatra) there is a succession of deaths: Enobarbus, Eros, Cleopatra, Charmian and Iras all die. So, here Shakespeare wants simply to emphasize that war does never bring a happy ending except death and worries.

3.6. Death

Death is another theme that is treated in this play. So many characters have died in this play. These are Characters as Fulvia, Antony's wife, Enobarbus, Eros, Charmian, Cleopatra, Iras and Antony. What is curious is that none of these actors are killed visibly. Most of them have committed suicide and some have died either of emotion like Iras (V, ii, 345-350) or by grief as Enobarbus (IV, ix, 125). Eros decides to stab his own body instead of killing Antony. He does this to avoid "sorrows" after his general's death (IV, xiv, 13). Cleopatra and Charmian die of snakes bites. They put dangerous and venomous "asps" on their body in order to be bitten and die (V, ii, 360 and 383). Like Eros, Antony falls on his own sword and is dangerously wounded. It is this wound that brings him to death. Death may be interpreted in different ways depending on the faith and belief of the interpreter. For a Christian for example death is the wage reserved for sinners on the one hand; and it is the path to eternal life on the other hand: "For the wages of sins is death, but the gift of God is eternal life in Christ Jesus our Lord"(Romains 6:23). From the play we notice that led by passion, Cleopatra lies that she is dead to take back Antony for her. This lie results to Antony's and many other persons' death (IV, xiii and xiv). However, when Cleopatra recognizes her faults and begs Antony's pardon before the latter dies, she was forgiven (IV, xv, 50-53). We believe that it is because of this pardon that her death may bring her to an eternal, immortal life in a world where she can meet her Antony and live with him forever as she hopes it: Cleopatra:

Give me my robe. Put on my Crown. I have immortal longing in me. Now no more the juice of Egypt's grape shall moist this lip. Charmian and Iras begin to dress her Yare, are good Iras, quick. Methinks I hear Antony call. I see him rouse himself to raise my noble act. I hear him mock the luck of Caesar, which the gods give men to excuse their after wrath.- Husband, I come! Now to that name my courage prove my title. I am fire and air; my other elements I give to baser life – so, have you done? … (V, ii, 335373). Through this scene we notice how Cleopatra says farewell to her assistants. She talks to Antony. Does she really see Antony? Surely it is the spirit of Antony that she addresses as the soul never dies. In Poem for Souls, it is stated that: "The soul, your double, is spirit, and so immortal to die: spirit never dies" (Ngwaba 2017: 10-12 Ode on Spirit). From what happens in this play, Shakespeare insists on the immortality of the Spirit after the physical death of this body. Cleopatra believes that after her death she is going to meet her Antony and make an eternal marriage with him. She thus, tells Antony: "Husband, I come" (V, ii, 342). Contrary to what the Bible says, Cleopatra believes that their marriage with Antony will continue even after death. Jesus rejects this belief when he answers the Sadducees that "You make errors and you ignore the scripture and the power of God. For in the resurrection they neither marry, nor are given in marriage, but are as the angels of God in heaven" (Mathieu 22: 29-39). So, death is a path to another life. Death, "this pending trip is: wrath for most and rest for a few! Everlasting! And no retake?" (Ngwaba 2017:39).

3.7. Different Suicides in the Monument

Shakespeare prefers to set 4 different deaths of his actors at Cleopatra's monument: Antony's death, Cleopatra's death, Iras' death and Charmian's death The last three deaths happen just after Antony's death when Cleopatra learns that if she is brought to Rome by Caesar she would be an object of joke in front of Roman. None of these characters is killed by other person they are killed by themselves. These suicides show poetic justice. They die for their own errors.

Antony Commits Suicide

Antony takes courage to commit suicide just when he hears form Mardian (Cleopatra's servant) that Cleopatra has died and the last word she spoke was "Antony, most noble Antony" (IV, xiv, 37). From this speech of Mardian, Antony concludes that Cleopatra really loved him and he blames himself for not having noticed and believed it. He feels very sorry to have lost the one who loved him truly. Antony resorts to suicide when he realizes that he has neglected a true love. Love is an ideal. We cannot neglect it.

3.8. Marriage

There are three instances of marriage in this play: Antony to Fulvia; Antony to Cleopatra and Antony to Octavia. The play treats the theme of marriage when it tells that Antony is given Octavia in marriage (II, ii, 140-184). Before this marriage Antony tells Caesar and all the Roman that he is "not married" (II, ii, 148). Charmian asks the Soothsayer to let her to "be married to three kings" (I, ii, 26-32). We are also told that Fulvia is Antony's wife (I, ii, 93). In this play we may distinguish two kinds of marriage. The marriage recognized by the law and the marriage signed by love of the two partners. In fact, Antony marries Fulvia and Octavia legally according to Roman rules. On the contrary, although they are conscious that they are not legally married, Antony and Cleopatra, themselves, consider that they are husband and wife. And together they make children. They seem to be linked by the strongest link of love. The marriage between Antony and Octavia seems to be a marriage celebrated just for political interest due to lust of power. There is no true love in it. When Antony addresses Octavia he prefers to call her name "Octavia" there is not a clear link of love in this way of addressing her spouse. May be it is the Roman culture which requires it (III, iv, 1 and 22). However, when it comes to addressing Cleopatra, Antony prefers to call her "my love", or "my dearest, precious, sweetest queen (I, 3). This proves the extents to which he loves Cleopatra more than Octavia. Thus, there is a passionate love. Marriage by interest often does not lasts, even though it is celebrated luxuriously. Antony marries Fulvia without loving her really (I, i, 47). But his love to Cleopatra appears to be a passionate and true one as it leads both to death. As all these marriages seem to have occurred under passion –either of power or loveand lust they could not succeed. All of these marriages fail.

4. Critical Annotated statements

Here after are some critical statements that will confirm or reject our assumption that Passion and lust are the main causes of all problems that arise in this play, which is why political agreements fail and many people die in this play. There is an excess of longing for love, power and honor. 1) "Much of the play's fascination arises from this intertwining of empire and sexuality" (Walter Cohen, 1997)(1) = lust for power and sex. 2) "Pompey's son recalls the Republican sentiments and declares his allegiance to the Triumvirs he is about to fight"(2) (Michael Platt, 1976) .= lust for power possession.
3) "The drama operates within the world of man, within the conflict created out of the struggle for power and influence between a Roman emperor and an Egyptian queen. And the values of these two worlds are equally tainted."(3) (Larry S. Champion: 1976). Lust for power. 4) "Here the hero's political rivalries in Rome and his wars in the Orient are little more than background; and the main contest, apparent in the very first lines, concerns his political and military ambition against his infatuation for Cleopatra; and, throughout the episodes that follow, he vacillates between these two contending motives. By birth and rearing, Antony is a Roman with a Roman's ambition in the forum and the field; and his intelligence tells him that these are his rightful careers; but, more and more, his overmastering passion and his growing taste for exotic luxury draw him to the fleshpots of Egypt"(4) (John W. Draper: 1965). Passion and lust. 5) "And having lost, why could he not have been content with Cleopatra, the world well lost for love? Indeed, his passion, his anger, his regrets force us to seek Antony somewhere within the complex of these contradictions, beyond the pale of Enobarbus' adages."(5) (J. Leeds Barroll, 1984). 6) "Antony tells Cleopatra that his love has no bounds, and often it certainly does seem excessive. It keeps him from important business in Rome, clouds his judgment, and is at the very least a contributing factor to his downfall." (M. Zayed, Egyptian Linguist (BA and MA) and a literary Enthusiat Shakespeare's Antony and Cleopatra: theme of Love in www.mohamedzayedlinguist.com). The quotation deals with Antony's excessive love that we refer to as "a Passionate love". 7) "Antony and Cleopatra are passionate and energetic and are in full bloom beside each other" (Paul Kraus, 2019: The death of Eros and the Tragedy of Love in Antony and Cleopatra October 10th, 2019. Categories: Imagination, Literature, Love www.theimaginativeconservative.org). Here Kraus deals with passion. 8) "Shakespeare opens this play with Antony already in the throes of an obsessive desire for Cleopatra. (…)This grand gesture indicates that he would sacrifice the whole world for a woman." (Michael reilly: Shakespeare's depiction of love, passion, and Jealousy in Antony and Cleopatra 1 Juin, 2014

in www.michaelreilly001.wordpress.com). 9) "A decidedly Roman perspective has dominated the presentation of Cleopatra as a wanton gypsy and Antony as her fool." (Antony and Cleopatra
Act IV. Scene i-viii Spark Notes in www.sparknotes.com). The quotation deals with wanton and passion. 10) "Antony's behavior tends to change as in the exotic place that is Egypt Antony is allowed to escape from his Roman self: "Iwill to Egypt…I'th' east my pleasure lies" 2.3.38-40. The word 'pleasure' indicates that Egypt has a sexual appeal to him in the form of Cleopatra." (Home page: Antony and Cleopatra-416 words/123 help Me Satisfactory Essays: www.123helpme.com). The quotation deals with lust.
From the above ten critical annotated we come to the conclusion that it is passion and lust that are on the basis of all problems that characters face in this tragedy. And that wanton on braking social norms leads to nowhere except to shame and worries-death, rejection of the kingdom, grief, suicide, war, failure of political agreements and marriages and the like. Antony confirms this when he shouts: "All is lost! This foul Egyptian Cleopatra hath betrayed me" (IV, xii, 11).

5. Outcome of Passion and Lust

Having characterized a lot of characters in this play, passion and lust have caused the following effects and wrong doings.

1) Breaking of marriages

Passion and lust have caused the failure of three different marriages in the play: marriage between Antony and Fulvia, his first wife, Marriage linking Antony to Cleopatra, the queen of Egypt and the Marriage between Antony and Octavia, Caesar's sister.

2) Failure of political agreements

Again, three different political treaties have failed in the play: agreements between the triumvirs to rule the Roman Empire together, the treaty between the triumvirs and Pompey who claimed a part of the Roman Empire; and the agreement between Antony and Caesar that was knitted by the official marriage between Antony and Octavia.

3) Death of characters

A large number of characters have died in the play. Some have died for their excess love for their master and mistress as Eros, Iras, Charmian. Others have
died of grief provoked by their desolation as Enobarbus. And some others have died for their excess of lust for each other: Antony and Cleopatra. Fulvia died for her passion for power which led her to fight to Caesar the Emperor and equal of Antony her husband.

4) Loss of honor

Passion and lust have led Antony and Cleopatra to lose their honor. How can a great general like Antony abandon his duties, gives up the fight and run behind Cleopatra, a woman. On the other hand, Cleopatra the queen of Egypt leaves her duties and goes to hide in the monument in fear of her lover. What a shame!

5) Lost power

Antony, Pompey, Lepidus, and Cleopatra have lost their power because of lust and passion.
6) Loss of kingdom and provinces: Egypt has lost its kingdom and provinces. 7) Lack of peace: Octavia, Cleopatra, Antony, and so many other characters lack peace either in their marriages or in the exercise of their duties as soldiers, and servants.

8) Betrayal:

So many episodes of betrayal are portrayed in the play. Antony betrays Cleopatra in Rome, Cleopatra betrays Antony to Caesar, Antony's soldiers betrays him and go to Caesar, Dolabella betrays Caesar by revealing his hidden plans to Cleopatra, Cleopatra is sold out by Seleucus, her own treasurer; Antony betrays his own Empire.

9) Hypocrisy

Because of passion some of Antony's friends become hypocrits: Philo, Demetrius, and many others. 10) Lies
Passion has urged Antony to lie that his is not married to Cleopatra. It motivates Charmian to tell Cleopatra to lie that she is dead what was not true. Cleopatra lies Caesar that she has not hidden anything in her properties, what is not true. Proculeius lays Cleopatra that Caesar is going to treat her fairly while he knows quite well that Caesar intends to humiliate her in Rome.

11) Loss of soldier and Friends

Passion and lust have led Antony to lose all his friends and soldiers.

12) Loss of reason

Antony has lost reason. He ignores even wise pieces of advice given by his friends and his soothsayer.

13) Rejection of values

Octavia, Antony's wife is sent to Rome without honor which is against Roman values. He casts away Octavia, whose values are exalted by everybody, even by Roman soldiers.

14) Loss of war

Passion leads Antony to lose the wars against Caesar repeatedly.

15) Lack of common sense

Many times Antony and Cleopatra treat Roman messengers cruelly: by chasing and slotting them innocently. As one can see, the analysis of the literary devices and themes of this play have helped us to discover how Antony and Cleopatra deal with passion and lust which are the main causes of characters trouble in this play.

Conclusion

The present paper is a kind of an overview on themes and literary devices used by Shakespeare in writing Antony and Cleopatra. We have focused our attention on these two specific points because they are among the most important keys if one wants to analyze and mostly understand the play under study; to mean that if one follows or takes into account these above notions s/he is going to find that the play is easy to understand and not too complicated as it seems to appear. The paper itself has got the following points: - The summary of the play itself - The literary devices found in its plot - Devices related to the language - Themes used in the play - Critical annotated statements - The outcomes of passion and love

Notes

1. Walter Cohen: "Antony and Cleopatra," in The Norton Shakespeare, edited by Stephen Greenblatt, W. W. Norton & Company, 1997, pp. 2619-27. 2. Michael Platt: "Antony and Cleopatra," in Rome and Romans According to Shakespeare, Jacobean Drama Studies, edited by Dr. James Hogg, No. 51, Institut fur Englische Sprache und Literatur, 1976, pp. 246-64. 3. Larry S. Champion: "The Social Dimensions of Tragedy:

Timon of Athens, Coriolanus, Antony and Cleopatra" in Shakespeare's Tragic Perspective, The University of Georgia Press, 1976, pp. 201-65. 4. John W. Draper: "Shattered Personality in Shakespeare's Antony," in The Psychiatric Quarterly, Vol. 39, No. 3, July, 1965, pp. 448-56. 5. J. Leeds Barroll: "Mark Antony and the Tournament of Life," in Shakespearean Tragedy Genre, Tradition, and Change in Antony and Cleopatra, Associated University Presses, Inc., 1984, pp. 83-129.

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