

# A Stylistic Study of Shakespeare's *Antony and Cleopatra* in Comparison with Dryden's *All for Love*

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## Abstract

The greatest stylistic difference of *Antony and Cleopatra*<sup>1)</sup> and *All for Love*<sup>2)</sup> is in the usage of the words and the syntax. The words and the syntax in *Antony and Cleopatra* have organic connections with its theme and scenes, and some key words and key expressions form a kind of chain reactions and function in response to each other. They combine with other elements in the play to form an organic unity and they make the style *Antony and Cleopatra* highly vivid and dynamic.

On the other hand, Dryden chooses the words and the syntax so elaborately to fit them to the mental state of the characters and to bring forth a dramatic effect. The direct and realistic descriptions make the style of *All for Love* plain and static, but on the contrary his exact and precise choice of the words and the syntax makes the expression too limited and abstract to convey the thought of the characters and their tragic state effectively.

## I

William Shakespeare's *Antony and Cleopatra* is, as well known, a Roman tragedy which has a historical fact as its theme and is adapted from North's *Plutarch*<sup>3)</sup>. This work was written in the year of 1607 at the so-called Elizabethan age. About a half century later, in 1677, just at the Restoration periods, John Dryden accomplished his tragedy *All for Love or the World Well Lost*. His work has also Antony and Cleopatra as the main character, but when we compare these two works minutely, there comes out a great difference in the styles, constructions and descriptions of the characters of the play.

In this thesis, we are going to study these two works with special attention to words and syntax in the similar scenes in the two plays.

## II

Shakespeare describes the protagonist's tragedy in their confrontation between two worlds, Egypt and Rome, by contrasting the scene and characters in their stylistic expressions.

We find the tone of the play is divided into two parts — a comical tone before the battle of Actium and a tragic tone after the battle of Actium. This contrasting tone is described in Shakespeare's mixed way of writing in prose and verse. The comical expressions especially produced in the prose style by the Egyptian people show how the tragedy can underlie what proclaim itself to be a comedy as Leech says.<sup>4)</sup> Besides, a contrast of prose and verse serves for making a dramatic style balanced and rhythmic. Shakespeare also expresses the contrast between the Egyptian and Roman worlds by a symbolic contrast. Metaphors such as drinking, eating, the Nile and its serpent function as symbols for Egyptian quality, above all, Cleopatra's vital energy and her vivid beauty. Though Roman quality has not so abundant metaphors as an Egyptian one, we know its symbolic contrast to Egypt — the coldness and barrenness of the political world — by the opposite references to Egypt.

Shakespeare's contrastive way of writing can be seen in the usage of the words and the syntax.

### III

A comparison between Philo's speech (1.1.1-13) and Serapion's speech (1.1-31)

*(Antony and Cleopatra)*

Phi. Nay, but this dotage of our general's  
 O'erflows the measure: those his goodly eyes,  
 That o'er the files and musters of the war  
 Have glow'd like plated Mars, now bend, now turn  
 The office and devotion of their view  
 Upon a tawny front: 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 the fan  
 To cool a gipsy's lust. Look, where they come:  
 Take but good note, and you shall see in him  
 The triple pillar of the world transform'd  
 Into the strumpet's fool: behold and see. (1.1.1-13)

From Philo's point of view as the messenger of Rome, the words in his speech can be grouped as below.

Antony in the past	Antony at the present
the files and musters of the war have glow'd like the plated Mars his captain's heart hath burst	dotage o'erflows the measure the office and devotion tawny front the bellows and the fan gipsy's lust strumpet's fool
The world of Rome	The world of Egypt

In a few lines of Philo's speech we know what is going to be acted on the stage because the usage of the words is closely related with the theme of the play. As classified above, Antony in the past is described with the expressions embodying good meanings such as "have glow'd", "like plated Mars", and "hath burst". We also find the present Antony who has fallen in love with Cleopatra is described with the expressions embodying ill meanings such as "the bellows and the fan", "o'erflows the measure", "the dotage" and "strumpet's fool". This contrastive usage of the words represents the theme of the play — the confrontation between two worlds, Rome and Egypt.

(*All for Love*)

Serapion

Portents and prodigies are grown so frequent  
That they have lost their name. Our fruitful Nile  
Flowed ere the wonted season, with a torrent  
So unexpected, and so wondrous fierce,  
That the wild deluge overtook the haste  
Ev'n of the hinds that watched it.

• • •

Last night, between the hours of twelve and one,  
In a lone aisle o'th' temple while I walked,  
A whirlwind rose, that with a violent blast  
Shook all the dome. The doors around me clapt;  
The iron wicket, that defends the vault  
Where the long race of Ptolemies is laid,  
Burst open, and disclosed the mighty dead.  
From out each monument, in order placed,  
An armed ghost starts up; the boy-king last  
Reared his inglorious head. A peal of groans  
Then followed, and a lamentable voice  
Cried "Egypt is no more!" My blood ran back,  
My shaking knees against each other knocked;  
On the cold pavement down I fell entranced,  
And so unfinished left the horrid scene. (1.1-31)

In Serapion's speech we can find no lines which give us a suggestion about the theme of the play, nor can we find the words which suggest Antony and Cleopatra directly or by means of metaphorical expressions. But the words, as picked up below, make an effect of producing an ominous tone of the scene. Through these adjectives and nouns of negative meanings, we believe an ill event is going to happen in Egypt.

potents and prodigies (1.1)	have lost their name (1.2)
violent blast (1.1)	flowed ere the wonted season (1.3)
the mighty dead (1.23)	forsaken (1.12)
inglorious head (1.26)	in a lone aisle (1.18)
a peal of groans (1.26)	My blood ran back (1.28)
lamentable voice (1.27)	
horrid scene (1.31)	

When we analyze the syntax of Philo's speech as below, there can be found out a similar syntax pattern.

- (A) 1.1-2 (Presentation of the theme)
- (B) 2-6 those his — that o'er the files and — now bend, now turn the office  
 goodly eyes, musters of the war and devotion of their view  
 have glow'd like upon a tawny front  
 plated Mars
- (B) 6-10 his captain's— which in the scuffles — reneges all temper and is  
 heart of great fights hath become the bellows and  
 burst the buckles the fan to cool a gipsy's  
 on his breast lust
- (C) 10 Look, where they come
- (C) 11 Take but good note
- (B') 11-13 You shall — the triple pillar of — transform'd into a  
 see in him the world strumpet's fool
- (C) 13 behold and see

The sentence with that-clause (1.3) and the sentence with which-clause (1.7) belong to the mid-branching sentences in term of Virginia Tufte<sup>5)</sup> and these two midbranching sentences are important because these relatives (that, which) are keywords for making the same pattern of syntax. The sentences from line 11 to 13 are regarded as a variant of these two mid-branching sentences. Sentences on line 10 to 11 and line 13 are the imperative sentences and they also make a syntactic pattern. On the whole Philo's speech consists of syntactical patterns: (A) (B) (B) (C) (C) (B') (C) as we provisionally call the above quoted sentences. This syntactic pattern like a musical one makes an effect of composing a balanced

syntax and producing a rhythmic effect.

The syntax of Serapion's speech is to be analyzed as follows.

- 1. 1-13 right-branching sentence
- 14-15 mid-branching sentence
- 17-20 left-branching sentence + right-branching sentence
- 24-26 left-branching sentence
- 27-28 a sentence including direct narration
- 30 left-branching sentence

This analysis shows that Serapion's speech is intended to give a variety to sentences. Particularly, the sentence including a direct narration seen on the line 27-28, which is frequently used in another lines, is considered as a syntactic feature in *All for Love* in comparison with that of *Antony and Cleopatra* which seldom includes it. On the whole it may be said Serapion's sentences do not show their organic connections each other.

Altogether : as for a comparison of the words, Shakespeare puts the figure of Antony and Cleopatra into concrete forms by using metaphorical words in which not only one meaning but several are embodied together. But the the words in *All for Love* have a single meaning and no organic connections with their words, though they work out an ominous tone of the scene. As for the syntax, Shakespeare's sentences has a close relation with the theme, and makes a rythmic effect with its balanced syntactic composition.

#### IV

The mid-branching sentences which are effectively used in Philo's speech, are seen in another lines, particularly in Antony's speeches. We quote one of the examples and see how this mid-branching sentence has a stylistic effect.

Ant. The hearts

That spaniel'd me at heels, to whom I gave  
Their wishes, do discandy, melt their sweets  
On blossoming Caesar : and this pine is bark'd,  
That overtopp'd them all. Betray'd I am,  
O this false soul of Egypt! this grave charm,  
Whose eye beck'd forth my wars, and call'd them  
home ;  
Whose bosom was my crownet, my chief end,  
Like a right gipsy, that at fast and loose  
Beguil'd me to the very heart of loss. (4.12.20-28)



Antony

I will; but not by fighting. O Ventidius!  
What should I fight for now? My queen is dead.  
I was but great for her; my pow'r, my empire  
Were but merchandise to buy her love,  
And conquered kings, my factors. Now she's dead.  
Let Caesar take the world—  
An empty circle, since the jewel's gone  
Which made it worth my strife; my being's nauseous,  
For all the bribes of life are gone away. (5.268-276)

We recognize at once that Dryden's syntax is very simple, as compared with Shakespeare's one. It consists of one right-branching sentence and several short sentences without any subordinate clauses. A short sentence, which is often used without any subordinate clauses, and a right-branching sentence are two main features in *All for Love*. However, as shown in Table 2 in the Appendix, a short sentence is a feature not only for *All for Love*, but also for *Antony and Cleopatra*. But in *Antony and Cleopatra* it is widely distributed as we see in Table 2, and the combination of a short sentence and a long sentence or the combination of sentences with or without a subordinate clause a syntactic variety.

We are going to give an example of successfully combined sentences in Antony's speech which proceeds the above quoted lines.

Ant. Unarm, Eros, the long day's task is done,  
And we must sleep. (To Mar.) That thou depart'st  
hence safe.  
Does pay thy labour richly; go.  
Off, pluck off,  
The seven-fold shield of Ajax cannot keep  
The battery from my heart. O, cleave, my sides!  
Heart, once be stronger than thy continent,  
Crack thy frail case! Apace, Eros, apace!  
No more a soldier: bruised pieces, go,  
You have been nobly borne. From me awhile.  
. . .  
Eros!—I come, my queen:—Eros!—stay for me,  
Where souls do couch on flowers, 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. Come, Eros, Eros! (4.14.35-54)

This remark of Antony's which consists of short sentences and some exclamation sentences shows how Antony is shocked at Cleopatra's suicide. These lines composed of short sentences and the following lines with complicated sentence-structures make a contrast each other, and this combination of contrasting unit of lines reveals Shakespeare's various ways of writing.

## V

A comparison of two (Enobarbus' and Antony's) descriptions of Cleopatra on the Cydnus River

*(Antony and Cleopatra)*

Eno. I will tell you.

The barge she sat in, like a burnish'd throne  
Burn'd on the water: the poop was beaten gold;  
Purple the sails, and so perfumed that  
The winds were love-sick with them; the oars were  
silver,

Which to the tune of flutes kept stroke, and made  
The water which they beat to follow faster,  
As amorous of their strokes. For her own person,  
It beggar'd all description: she did lie  
In her pavilion—cloth of gold, of tissue—  
O'er-picturing that Venus where we see  
The fancy outwork nature. On each side her,  
Stood pretty dimpled boys, like smiling Cupids,  
With divers-colour'd fans, whose wind did seem  
To glow the delicate cheeks which they did cool,  
And what they undid did. (2.2.190-205)

*(All for Love)*

Antony

To clear herself

For sending him no aid, she came from Egypt.  
Her galley down the silver Cydnos rowed,  
The tackling silk, the streamers waved with gold;  
The gentle winds were lodged in purple sails.  
Her nymphs, like Nereids round her couch were placed,  
Where she, another sea-born Venus, lay.

...

She lay, and leant her cheek upon her hand,  
And cast a look so languishingly sweet  
As if, secure of all beholders' hearts,  
Neglecting she could tak' 'em. Boys like Cupids  
Stood fanning with their painted wings the winds  
That played about her face; but if she smiled,  
A darting glory seemed to blaze abroad,  
That men's desiring eyes never wearied,  
But hung upon the object. To soft flutes  
The silver oars kept time; and while they played,



The hearing gave new pleasure to the sight,  
And both to thought. 'Twas heav'n, or somewhat more;  
For she so charmed all hearts, that gazing crowds  
Stood panting on the shore, and wanted breath  
To give their welcome voice. (3.160-181)

Especially in the usage of words, two descriptions of Cleopatra on the river of Cydnus resemble each other to a great extent. The words which are used in Enobarbus' and Antony's description are to be classified into several groups as below on the basis of their meanings.

	Enobarbus	Antony
chromatic words	gold purple silver divers-color'd	gold purple silver
amorous words	Venus love-sick amorous Cupid	Venus Cupid desiring
thermal words	burnish'd burn'd glow	fanning darting glory blaze
accoustic words	tune of flutes kept stroke	soft flute
personification	made they beat to follow faster ... whose wind did seem to glow the fancy outwork nature	the winds that played about her face the silver oars kept time

As Dryden adapted his description of Cleopatra on the Gydnus River from Shakespeare's famous description of Cleopatra in the same scene, it's natural that Dryden's choice of words resembles Shakespeare's to a great degree. In spite of the resemblance in the choice of words there exists some differences between the two descriptions.

It is noteworthy that Enobarbus' Cleopatra is not described in a direct way, but it is referred to in an abstract way. Most of the lines are occupied with the description not of Cleopatra herself but of things and persons around her. Yet, we can suppose how sensual or transcendent the beauty of Cleopatra is. Why is it so? Because all the things and persons around Cleopatra expressed in metaphoric words and personifications are regarded as a reflection of Cleopatra's beauty. On the other hand, Dryden's Cleopatra is described in a direct way. For instance, "she ... cast a look so languishingly sweet ..." or "if she smiled" or "she so charmed

that ...” these realistic and direct ways of writing reveal nothing but her sensual charm.

The two descriptions are much alike in syntactic features, especially in the length of sentences. Strictly speaking, each of Shakespeare's sentences is longer than that of Dryden's if we define a sentence as a group of words beginning with a capital letter, just after a terminal punctuation in the previous sentences and ending with a terminal punctuation. But if we take the other punctuations such as , ; : , Shakespeare's long sentence is divided into a unit of short sentences or paragraphs. When this unit of short sentences is combined with some right-branching sentences and metaphoric expressions, this combination elevates a dramatic effect as if the surface of the Cydnus River were waving behind the barge she sat in.

Dryden's lines are also composed of a short unit of sentences or paragraphs, but the dramatic effect of Cleopatra's sensuality derives mainly from its direct and realistic expressions. There are not so many organic relations between the words and the syntax as in Shakespeare. There are not so many organic relations between the words and the syntax as in Shakespeare. The example of description at the Cydnus River shows that the words and the syntax in *Antony and Cleopatra* make a kind of geometric dramatic effect, while in *All for Love* they make a kind of additional dramatic effect.

## VI

A comparison of Cleopatra's speech on the last scene of the two plays (*Antony and Cleopatra* : 5.2.273-312) (*All for Love* : 5.432-500)

Lastly we're going to make a comparison of the similar scenes in the last scene of both plays.

First we're going to utilize statistics as a means to compare the two plays. As shown in Table 2 and Table 3 there's no great difference concerning the length of sentences and the number of conjunctions and relatives. We can say that the difference between two scenes does not come from the syntactical feature but from the choice of words. When we examine the words in *Antony and Cleopatra*, we have to bear it in mind to separate the words in this scene, because they have some organic connections each other. For instance, an asp in this scene which has different meanings is embodied in it as the play goes on. In the word 'serpent' we'd like to see an example of the word string which develops and is characterized according to the change of its meaning in the play.

- 1) Much is breeding, which like the couser's hair, hath yet  
but life, and not a *serpent poison*. (1.2.190-192) [poisonous serpent]
- 2) He's speaking now, or murmuring, "Where's *my serpent*  
*of old Nile?* (1.5.24-27) [Cleopatra]

- |   |                     |
|---|---------------------|
| 3) Thou shouldst come like a Fury crown'd with <i>snakes</i> , not like a formal one. (2.5.40-41)                                 | [furious serpent]   |
| 4) Some innocents 'scape not the thunderbolt: Melt Egypt into Nile! and kindly creatures turn all to <i>serpents!</i> (2.5.77-79) | [evil serpent]      |
| 5) O, I wouldst thou didst, so half my Egypt were submerg'd and made a cistern for scal'd <i>snakes!</i> (2.5.93-95)              | [evil serpent]      |
| 6) Though he be painted one way like a <i>Gorgon</i> , (2.5.117)  | [horrid serpent]    |
| 7) Y'have strange <i>serpent</i> there! (2.7.24)  | [Cleopatra]         |
| 8) Be brooch'd with me, if knife, drugs, <i>serpents</i> , have edge, sting, or operation. (4.15.25-26)                           | [poisonous serpent] |
| 9) What poor an <i>instrument</i> may do a noble deed! (5.2.235)  | [a means to die]    |
| 10) Hast thou <i>the pretty worm of Nilus</i> there, (5.2.242)  | [pretty serpent]    |
| 11) the worm's <i>an odd worm</i> . (5.2.256-257)   | [odd serpent]       |
| 12) Have I <i>the aspic</i> in my lips? (5.2.292)   | [poisonous serpent] |
| 13) Come, thou <i>mortal</i> wretch, (5.2.302)  | [conquer the death] |
| 14) <i>poor venomous fool</i> , (5.2.304)   | [conquer the death] |
| 15) Dost thou not see <i>my baby</i> at my breast, (5.2.308)  | [conquer the death] |

In *Antony and Cleopatra*, a serpent often implies Cleopatra in relation with the Nilus River, as seen in Cleopatra's utterance. As the Nile has the opposite qualities, the serpent which lives in the mud of the Nile gains bad nutriment as well as the vital energy of the Nile. Antony decides to leave Egypt, saying that we must break these strong Egyptian fetters because Cleopatra is poisonous just as the serpent of the Nile. Thus the serpent is not only a symbol of fertility and vivid energy of Egypt but also a dreadful symbol of evils.

But at the last scene of the play, a serpent has no longer an evil aspect to Cleopatra when she becomes marbel-constant (5.2.239) and everlasting longings for death in herself (5.2.280). Though the Clown call the serpent an odd worm, Cleopatra calls it a pretty worm. This contrast of the words "pretty worm" and "odd worm" shows the contrast between the figure of Cleopatra in the past and the one at the present. At the last moment of her death when she calls it with a metaphoric name "a baby", saying "Dost thou not see my baby at my breast, that sucks the nurse asleep?....." an evil aspect of the serpent disappears so that she can conquer horror to death.

Judging from the changing designations of a serpent as listed above, we find the serpent has an organic relation in the play and it is endowed with a function to change every dreadful meaning of death into a peaceful and loving one.

In *All for Love* the serpent does not appear so often as *Antony and Cleopatra*. Before the last scene we find only two expressions which imply the serpent. The first occurrence in Alexas' speech. Alexas, who plays the same role as Enobarbus in *Antony and Cleopatra*, explains Antony's state of ruin by means of the imagery which implies Cleopatra.

Alexas.

Oh, she dotes,  
 She dotes, Serapion, on this vanquished man,  
 And winds herself about his mighty ruins;  
 Whom would she yet forsake, yet yield him up,  
 This hunted prey, to his pursuer's hands, (1.77-80)

The second occurrence is in Antony's utterance to Dolabella.

Antony...

Draw near, you well-joined wicketness, you serpents  
 Whom I have in my kindly bosom warmed  
 Till I am stung to death. (4.468-80)

Though both serpents in Alexas' and Antony's speech imply Cleopatra, the meaning incorporated in both cases is ingratitude and treachery, which has its source in Aesop's Fables.<sup>6)</sup>

In the last scene of *All for Love*, the serpent has several names as listed below.

the cure of all our ills (5.440)  
 the aspice (5.472)  
 kind deceiver (5.473)  
 best of thieves (5.474)  
 serpent's fury (5.482)

Here the serpent also plays an important role in bringing death to Cleopatra, but the meaning of the words does not show Cleopatra's change of mind but only show an evil aspect of the serpent as in Antony's or Alexas' remarks.

Other metaphoric expressions in *Antony and Cleopatra* also give a deep connection with the words in the previous scene. For instance, "the fleeting moon, no planet of mine" reminds us of habitual coquetry and caprice of Cleopatra in the first half of the play, and reveals her steady state of mind before her death. Her calling "Husband, I come" (5.2.286) is looked upon as an echo to Antony's word, "I will be a bridegroom in my death, and run unto't as to a lover's bed. (4.4.100-101) "I'm fire, and air" (5.2.288) also indicates Cleopatra's steadiness to death. "As lover's pinch" (5.2.294) suggests that death is no longer dreadful and fearful. "the curled Antony" may be looked upon as Antony's Cleopatra who is possessed by Antony as if his hair curls her up. Thus all these metaphoric expressions have organic connections with Cleopatra's death and its embodied meaning changes from her infinite variety to her eternity.

As compared with metaphorical words in *Antony and Cleopatra*, those in *All for Love*, for instance, "the dark abode of Death" (5.443) or "Death's dreadful office" (5.476) make an effect on describing Cleopatra's notion of death, but they do not

connote anything else. From the description of the scene we can understand for what Cleopatra commits suicide, why she uses an asp to die, how we feel when an asp bites her on the arm, but we cannot find her change of feeling, nor her growing emotion due to the precise and descriptive way of expressions.

So far, the metaphorical words expressed by Dryden's Cleopatra in the last scene seem to have no relations with the words in the previous scenes. But another word "love", as shown in Table 5 in the Appendix, is the most reoccurrent word in *All for Love* and also an important word embodying the theme of the play. The word "love" as seen in Cleopatra's utterance as, "Hail, you dear relics of my immortal love!" (5.466), "We're now alone, in secrecy and silence, and is not this like lovers?" (5.446-447) suggests that it is linked together with the words in the previous scenes.

Dryden's Cleopatra has been a woman devoting herself for Antony since the beginning of the play, and declares,

Cleopatra ...                      My love's a noble madness,  
Which shows the cause deserved it. Moderate sorrow  
Fits vulgar love, and for a vulgar man;  
But I have loved with such transcendent passion,  
I soared at first quite out of reason's view  
And now am lost above it. (2.17-22)

From beginning to end she is in unchangeable love with Antony. Antony is described as a person who wavers from his love to Cleopatra to his duty as a Roman general, but says to Octavia, "I can ne'er be conquered but by love, and you do all for duty." (3.315) Octavia, an honorable wife asserts, "My lord, my lord, love will not always last....."(4.416) Ventidius and Dolabella are also placed in this circle with love on its center.

As we already mentioned, Dryden does not reveal the distinct contrast in the constitution, characters, style or tone of the play. Dryden seems to manifest the theme in a different kind of a contrast in the love-centered personal relations. We'd like to consider how Dryden intends to describe the theme by examining the coocurrent words with love. The most coocurrent word with "love" in *All for Love* are "judge", "guilty", "upbrade", "crime", "innocent", "plead", "true" and "truth". All these words belong to the group of words which means "judgement". Some words such as "honour", "officious", "duty", "drown" and "ruin" belong to the group of words which means "honour", and some other words such as "jealousy", "fury", "agony" and "envy" belong to the group of words which means "personal feeling". Deducing from this classification we see that Dryden manifests the personal love relation in the conflict between "love" and "honor" or "duty". Not only the protagonists but also the other persons go forth and back between two pillars of which one is love, the other honor. Judgement and some personal feelings are

put between these two pillars. Further, when Dryden describes the conflict between "love" and "honor", he expresses not by suggestive descriptions but by using the precise and plain words.

Altogether: Shakespeare's usage of words is complicated, suggestive but each word has some organic connections each other. Dryden's usage of words is plain and precise but it does not function to connote anything else in itself.

## VII

Up to now, we have compared *Antony and Cleopatra* with *All for Love* with particular references to their stylistic expressions.

Shakespeare describes that protagonist's tragedy in their confrontation between two worlds, Egypt and Rome, by contrasting the stylistic expressions according to the scenes and characters as apparently shown in the comparison of the usage of words in the similar scenes. We can conclude that the words as well as the syntax in *Antony and Cleopatra* are related with the theme of the play and each scene, and some key words and key expressions which form a kind of chain reactions function in response to each other.

Dryden describes the same tragedy of Antony and Cleopatra in a different way. He puts the confrontation of the play in order, following the Unities of Time, Place and Action and presenting fewer persons in the play. He does not elevate the striking contrast between Rome and Egypt not only by the composition of the play but also by the stylistic descriptions. However, he describes a contrast of personal relations between love and honor. For that purpose he chooses the words and the syntax so elaborately to fit them to the mental state of the characters and to bring forth a dramatic effect.

To sum up, Shakespeare's ambiguous and indirect way of writing takes a more concrete form and gives us a real and actual impression of the characters and their actions. The words and the syntax in *Antony and Cleopatra* combine with other elements in the play to form an organic unity and they make the style of *Antony and Cleopatra* highly vivid and dynamic.

On the other hand, Dryden's precise and descriptive usage of the words and the syntax make the style of *All for Love* plain and static, but on the contrary they make the expression too limited and abstract to convey the thought of the characters and their tragic state effectively.

APPENDIX

Statics on Shakespeare's *Antony and Cleopatra* and Dryden's *All for Love*

**Table 1** The number of words and sentences

	<i>Antony and Cleopatra</i>	<i>All for Love</i>
words	23742 <sup>(1)</sup>	20276
sentences	1817	1673

(1) *A complete and systematic concordance to the works of Shakespeare, A concordance to Antony and Cleopatra*, 1968, p. 1137.

For this study, a sentence is defined as a group of words beginning with a capital letter just after a terminal punctuation in the previous sentence and ending with a terminal punctuation.

**Table 2** The length of sentences

number of words in one sentence	<i>Antony and Cleopatra</i>	<i>All for Love</i>
80	2 (0.001)	0
79-70	4 (0.002)	0
69-60	7 (0.0038)	0
59-50	16 (0.0088)	7 (0.0041)
49-40	53 (0.029)	22 (0.013)
39-30	96 (0.052)	79 (0.047)
29-20	208 (0.114)	208 (0.124)
19-10	473 (0.26)	498 (0.297)
9- 1	958 (0.527)	859 (0.513)

**Table 3** The length of sentences of Cleopatra's speech in the last scene

	words sentences	words							
		—70	60	50	40	30	20	10	9—
<i>Antony and Cleopatra</i>	38	0	0	1	0	0	6	13	18
<i>All for Love</i>	30	0	0	0	1	0	4	12	13

**Table 4** The number of conjunctions and relatives in Cleopatra's speech in the last scene

	words	co-ordinate conj.	subordinate conj.	relatives
<i>Antony and Cleopatra</i>	352	8	5	4
<i>All for Love</i>	491	21	10	4

**Table 5** The total number of the word "love" and other words bearing "love"

	<i>Antony and Cleopatra</i>	<i>All for Love</i>
love (noun)	25	81
love (verb)	24	64
lover	2	10
loving	1	1
belove	1	0
love-sick	1	0
total	54	156

#### Notes

- 1) William Shakespeare, *Antony and Cleopatra* (London: Methuen, 1976)
- 2) John Dryden, *All for Love* (London: Edward Arnold, 1973)
- 3) William Shakespeare, *Antony and Cleopatra* (London: Methuen, 1976), pp. 241-278.
- 4) Clifford Leech, *Tragedy* (London: Methuen, 1978), p. 81.
- 5) Virginia Tufte, *Grammar as Style* (New York: Holt, Rinehart and Winston, 1971), pp. 141-159.
- 6) *Brewers Dictionary of Phrase and Fable* (London: Cassel, 1977), p. 364.

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1. Alexander Schmidt, *Shakespeare Lexicon and Quotation Dictionary* (New York: Dover, 1971)
2. Arthur C. Kirsh, *Dryden's Heroic Drama* (New York: Gordian, 1972)
3. Clifford Leech, *Tragedy* (London: Methuen, 1967)
4. C.T. Onions, *A Shakespeare Glossary* (Japan: Oxford, Kinokuniya, 1981)
5. Dolores M. Burton, *Shakespeare's Grammatical Style A Computer-Assisted Analysis of Richard II and Antony and Cleopatra* (Texas: Austin and London, 1973)
6. Herberd Read, *English Prose Style* (London: G. Bell and Sons, 1963)
7. J.A.H. Murray et al., *Oxford English Dictionary* (Oxford: Clarendon Press, 1961)
8. Keitaro Irie, *In Search of Dryden's Language* (Hiroshima, Keishusha, 1979)
9. Kenneth Muir, *Shakespeare's Style* (Cambridge: Cambridge University Press, 1980)
10. Marvin Spevack, *A Complete and Systematic Concordance to the Works of Shakespeare* (Heidesheim: George Verlag Buchhandlung, 1968)
11. Virginia Tufte, *Grammar as Style* (New York: Holt, Rinehart and Winston, 1971)