A Description of Characters in William Shakespear’s Play Antony and Cleopatra

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A DESCRIPTION OF CHARACTERS IN WILLIAM SHAKESPEAR’S PLAY *ANTONY AND CLEOPATRA*

A PAPER

BY

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MEDAN
2017
AUTHOR’S DECLARATION

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ABSTRAK

ABSTRACT

This paper is entitled A DESCRIPTION OF CHARACTERS IN WILLIAM SHAKESPEAR'S PLAY ANTONY AND CLEOPATRA. The author will describe the character of the characters in the play. William Shakespear using the library research method. The purpose of this research is to find the antagonist and character protagonist in play, by understanding the content of play. Once described, the author finds the main character and the dominant character.
ACKNOWLEDGEMENTS

First of all, I would like to thank and praise to Almighty God for bessing and giving me strength and health. Finally, I can accomplish this paper which one of my requirements as a student of English Department to achive the degree of Diploma III at Faculty of Cultural Studies, University of Sumatra Utara.

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My deppest thanks also expressing to all my friends that I can not mention one by one in my Organization: Ikatan Mahasiswa Karo SIROGA I hope we all can work harder to influence our ideology or do our duties together.

To everbody who has helped the writer, thanks to all of your helps and deserving when I do this paper, I will always remember your support.
I do realize that this paper is still far from being perfect, therefore, I welcome to all criticism even suggestion towards this paper. Finally, I hope this paper can be useful for anyone who want to know even develop apart of literature.

Medan, August 2017

The writer

Crist Brema Adinata
Reg. No. 142202036
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1. INTRODUCTION

1.1 Background of the Study

In Indonesia dictionary (2008) It is said that Literature is creative writing which has better features especially has original and artistic values when it is compared with the other writing. In another perspective, Wellek and warren (1998) said that Literature may be defined as creative writing which has features such as has definition as an emotion, has coherence in form and content and also gives synthesis on comparative thing. While in ethimology, literature is defined as a beauty creative writing form. It was supported by Usman Effendy. He says that literature is creative activities by human in oral and writing form that includes beautiful feeling and values. It means that literature is created by the rule of literaly with beautiful language and content. Robert and Jacobs (1995 : 2) say that literature is classified into four genres : 1. Prose fiction, 2. Poetry, 3. Drama/play, 4. Notification Prose. From the four catagories of literature, the witer tries to focus to going analize of Drama. J.L. Styan (2010 : 12) said that Western drama had a new beginning in the medieval church, and, again, the texts reflect the ritual function of the theatre in society. The Easter liturgy, the climax of the Christian calendar, explains much of the form of medieval drama as it developed into the giant mystery cycles. Play is sample of drama.

Talking about play is a form of literature written by a playwright, usually consisting of dialogue between characters, intended for theatrical performance rather than just reading. Plays are performed at a variety of levels, from Broadway, Off-Broadway, regional theater, to Community theatre, as well as University or school productions. There are rare dramatists, notably George
Bernard Shaw, who have had little preference as to whether their plays were performed or read. The term "play" can refer to both the written works of playwrights and to their complete theatrical performance.

Character is one of important parts of play works such as play. The people in a play are referred to as characters. Characters are representative of real life, such as human life, hope, sadness, happy, and others which deal with real life. According to Reader and Woods (1987:51) that, “The characters in a good play are interesting, exciting, convincing, complex and realistic. If the author has created a particularly genius or individualistic character, than we, as readers, will find that character interesting regardless of whether or not we sympathize with him or her.” Character is very important in real-made creation of literary works such as novel, drama or even some of poems. The nature of character presentation gives a positive impact for readers to find out what is going on and what is it for.

The reason of choosing this title is because character is the main or the center of role in the story of drama or play. By describing the character, the player, the reader is the easier understood the story. Antony and Cleopatra is chosen as the source of the data because it is one of the best play which is written by a famous writer, William Shakespeare.

1.2 Problem of the Study

Based on the explanation above, problems which are discussed in this paper are:

1. Who are the main characters found in William shakespeare’s play *Antony and Cleopatra*?
1.3 **Scope of the Study**

In this paper, the writer limits the analysis into: the writer only focuses the main characters which are found in the William Shakespeare’s play *Antony and Cleopatra*.

1.4 **Objective of the Study**

The objectives of this study are:

1) To find out the main characters in William shakespear’s play *Antony and Cleopatra* by describing the actions and utterances.

1.5 **Significance of the Study**

The significance of this study is as a medium to make the reader understand the story of the play by the description of the main characters of the play.

1.6 **Method of the Study**

The writer uses library research method in analysing this topic. The writer also gets some information from internet and other related sources. After getting all the data, the writer analyses the each character which is found in the play.
2. REVIEW OF RELATED LITERATURE

2.1 The Definition of literature

Wellek and warren (1998) said that Literature may be defined as creative writing which has features such as has definition as an emotion, has coherence in form and content and also gives synthesis on comparative thing. While in ethimology, literature is defined as a beauty creative writing form. It was supported by Usman Effendy. He says that literature is creative activities by human in oral and writing form that includes beautiful feeling and values. It means that literature is created by the rule of literaly with beautiful language and content. In Indonesia dictionary (2008) It is said that Literature is creative writing which has better features especially has original and artistic values when it is compared with the other writing. In another perspective, Robert and Jacobs (1995: 2) say that literature is classified into four genres: 1. Prose fiction, 2. Poetry, 3. Drama/Play, 4. Notification Prose. From the four catagories of literature, the witer tries to focus to going analize of Drama.

Drama is the literary form designed for the theater, where actors take the roles of the characters, performs the indicated action, and utter the writer dialogue (M.H. Abrams 1971: 43). Based on Helen Nicholson from her book, drama is combine thought, language and felling in range of energetic and creative ways, although there are recognizable practices in drama which students might acquire, reaching new understandings implies a creative and personal involvement with the work.

Play is sample of drama. Talking about play is a form of literature written by a playwright, usually consisting of dialogue between characters, intended for
theatrical performance rather than just reading. Plays are performed at a variety of levels, from Broadway, Off-Broadway, regional theater, to Community theatre, as well as University or school productions. There are rare dramatists, notably George Bernard Shaw, who have had little preference as to whether their plays were performed or read. The term "play" can refer to both the written works of playwrights and to their complete theatrical performance.

2.2 Character

Character is one of important parts of play works such as play. The people in a play are referred to as characters. Characters are representative of real life, such as human life, hope, sadness, happy, and others which deal with real life. Barnet (1983: 71) says, “Character has meaning as a figure in a literary work”. (Bonazza 1982:3) says “Character refers to one of the persons in the story-the end result of the author’s effort to create a fictional personality. According to Reader and Woods (1987:51) that, “The characters in a good play are interesting, exciting, convincing, complex and realistic. If the author has created a particularly genius or individualistic character, than we, as readers, will find that character interesting regardless of whether or not we sympathize with him or her.” Character is very important in real-made creation of literary works such as novel, drama or even some of poems. The nature of character presentation gives a positive impact for readers to find out what is going on and what is it for. According to the Greek philosopher Aristotle deduces that character is one of six qualitative parts of Athenian tragedy and one of the three objects that it represents. He knows that character not to denote a fictional person, but the quality of the person acting in the story and reacting to its situations. Gill (1985:79) says, “An
author can use letters, can rely on the conversation of characters, can write about characters’ thoughts, can concentrate on the expressions on characters’ faces, can employ a number of characters who tell the story from their point of view, and can invite the reader to have doubts about the reliability of the one who is telling the story”. It means that, in fiction, a character may be defined as a verbal representation of a human being. The glossary of term defines a character as a person presented in a dramatic or narrative work and characterization is the process by which a writer makes that character seem real to the reader. Through action, speech, description, and commentary, authors portray characters that are worth caring about, rooting for, and even loving, although there are also characters we may laugh at, dislike, or even hate.

In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. The art of creating characters, as practiced by actors or writers, has been called characterization. The study of a character requires an analysis of its relations with all of the other characters in the work. The relation between characters and the action of the story shifts historically, often miming shifts in society and its ideas about human individuality, self-determination, and the social order.

The main character is called the protagonist and the villain is called the antagonist. The terms protagonist and main character are variously defined and, depending on the source, may denote different concepts. In fiction, the story of the protagonist may be told from the perspective of a different character. An example would be a narrator who relates the fate of several protagonists, perhaps as prominent figures recalled in a biographical perspective, the protagonist in a
narrative is also the same person as the focal character, though the two terms are distinct. Excitement and intrigue alone is what the audience feels toward a focal character, while a sense of empathy about the character's objectives and emotions is what the audience feels toward the protagonist. Although the protagonist is often referred to as the "good guy", it is entirely possible for a story's protagonist to be the clear villain, or antihero, of the piece. The antagonist may be the story's hero; for example, where the protagonist is a criminal, the antagonist could be a law enforcement agent that tries to capture him.

2.2.1 Main character

Character is the part of intrinsic element in the play that is firstly explored by the writer because it takes essential role to display any behavior of each character in the play. Referring to their degree of playing role in the novel, they can be grouped into two parts such as main and peripheral character. According to Nurgiyantoro (2005: 176-177), main character is “Tokoh utama adalah tokoh yang diutamakan penceritaannya dalam play yang bersangkutan. Ia merupakan tokoh yang paling banyak diceritakan, baik sebagai pelaku kejadian maupun yang dikenai kejadian.” Through quotation, it can be mentioned that main character is kind of character, which often shows up repeatedly as if it dominates every parts of the events in the play. Regarding to the meaning of active-passive in doing something, both of them can act as a subject that has capability in doing something or as an object that suffers the impact from treatment done by the subject or circumstances. In the other words, a main character does not only act subject but also as object. This kind of character plays important role in the novel and it cannot be ignored. The main character of a story
represents the audience’s personal perspective into the story. The main character is called the protagonist and the villain is called the antagonist. The terms protagonist and main character are variously defined and, depending on the source, may denote different concepts. In fiction, the story of the protagonist may be told from the perspective of a different character.

2.2.2 Protagonist

Oxford English Dictionary says that “The chief character in a dramatic work. Hence, in extended use: the leading character, or one of the main characters, in any narrative work, as a poem, novel, film, etc.”

Nurgiyantoro (2005:178) says “Tokoh protagonist adalah tokoh yang kita kagumi- yang salah satu jenisnya secara popular disebut hero-tokoh yang merupakan pengejawantahan norma-norma, nilai-nilai yang ideal bagi kita.” It means that protagonist reflected a good moral value in his/her action. Protagonist always admired by the reader. Actually protagonists not always do the good matter but at least he reflects the opinion and the reader’s hope.

The protagonist is at the center of the story, typically makes the key decisions, and experiences the consequences of those decisions. The protagonist usually affects the main characters' circumstances as well, as they are often the primary actor propelling the story forward. If a story contains a subplot, or is a narrative made up of several stories, then there may be a character who is interpreted as the protagonist of each subplot or individual story.

The word protagonist is used notably in stories and forms of literature and culture that contain stories, which would include dramas, novels, operas and films. In those forms the protagonist may simply be the leading actor, or the
principal character in the story. More formally, the protagonist, while still defined as a leading character, may also be defined as the character whose fate is most closely followed by the reader or audience, and who is opposed by the antagonist. The antagonist will provide obstacles and complications and create conflict that test the protagonist, thus revealing the strengths and weaknesses of their character.

2.2.3 Antagonist

In literature, an antagonist is a character or a group of characters which stand in opposition to the protagonist or the main character. Nurgiyantoro (2005:178) says “Tokoh protagonis menampilkan sesuatu yang sesuai dengan pandangan kita, harapan-harapan kita pembaca. Maka, kita sering mengenalinya sebagai memiliki kesamaan dengan kita, permasalahan yang dihadapinya seolaholah juga sebagai permasalahan kita, demikian juga halnya dalam menyikapinya.” It means that a protagonist usually represented what our feeling and our wishes. That is way; the reader may cry when the protagonist being hurt and laugh when a protagonist character gets happiness. The term antagonist comes from Greek word “antagonistēs” that means opponent, competitor or rival. It is common to refer to an antagonist as a villain (the bad guy) against whom a hero (the good guy) fights in order to relieve himself or others. In some cases, an antagonist may exist within the protagonist that causes an inner conflict or a moral conflict inside his mind. This inner conflict is a major theme of many literary works e.g. Doctor Faustus by Christopher Marlowe, Hamlet by William Shakespeare, and A Portrait of an Artist as a Young Man by James Joyce etc. Generally, an antagonist appears as a foil to the main character embodying qualities that are in contrast with the qualities of the main character.
Oxford English Dictionary says that “In literature, the principal opponent or foil of the main character, who is referred to as the protagonist, in a drama or narrative. The word is from the Greek antagnistēs, “opponent or rival.”

The antagonist is the character with who the protagonist is in conflict, generally not a sympathetic character. This is the character driving the story forward; the one leading the charge towards the Story Goal. This character may or may not be the main character of the story. The antagonist doesn’t necessarily have to be a person (antagonistic force). It could be death, the devil, an illness, or any challenge that prevents the main character of virtue in a literary work where the protagonist represents evil.
3. DESCRIPTION OF CHARACTER

3.1 The main characters in play Antony and Cleopatra

1. Antony

A once fierce and feared soldier who rules the Roman Empire along with Octavius Caesar and Lepidus. When the play opens, Antony has neglected his duties as a ruler in order to live in Egypt, where he carries on a highly visible love affair with Cleopatra. His loyalty is divided between the Western and Eastern worlds; he is torn between the sense of duty and the desire to seek pleasure, between reason and passion. While he feels the need to reaffirm the honor that has made him a celebrated Roman hero, he is also madly in love with Cleopatra.

2. Cleopatra

The queen of Egypt and Antony’s lover. A highly attractive woman who once seduced Julius Caesar, Cleopatra delights in the thought that she has caught Antony like a fish. In matters of love, as in all things, Cleopatra favors high drama: her emotions are as volatile as they are theatrical, and, regardless of whether her audience is her handmaid or the emperor of Rome, she always offers a top-notch performance. Although she tends to make a spectacle of her emotions, one cannot doubt the genuine nature of her love for Antony. Shakespeare makes clear that the queen does love the general, even if her loyalty is sometimes misplaced.
3. Octavius Caesar

The nephew and adopted son of Julius Caesar. Octavius rules the Roman Empire with Antony and Lepidus. Relations between Caesar and Antony are strained throughout the play, for the young triumvir believes that Antony squanders his time and neglects his duties while in Egypt. Ambitious and extremely pragmatic, Octavius lacks Antony’s military might as a general, but his careful and stoic reasoning enables him to avoid Antony’s tendency toward heroic or romantic folly. Destined to be the first Roman emperor (later renamed Caesar Augustus), he symbolizes “Western” values in the play, which stand opposed to the exotic lures of Cleopatra’s “East.”

4. Lepidus

Lepidus is not a serious contender for power. Octavius disposes of him as soon as it becomes politically expedient. The third member of the triumvirate and the weakest, both politically and personally. Lepidus’s rather desperate attempts to keep the peace between Caesar and Antony fail when Caesar imprisons him after the defeat of Pompey.

5. Charmian and Iras

Cleopatra’s faithful attendants.

6. Octavia

Octavius Caesar’s sister. Octavia marries Antony in order to cement an alliance between the two triumvirs. She is a victim of Antony’s deception, and her
meekness, purity, and submission make her the paradigm of Roman womanhood, and Cleopatra’s polar opposite.

7. Pompey

His father was Pompey the Great, a popular Roman general who shared power with Caesar in the first triumvirate. Sextus Pompeius, aka Pompey, is a formidable threat to the triumvirate. His power by sea is threatening enough to force the triumvirate to put aside their differences. Although he has an opportunity to slay the triumvirate while they are guests aboard his ship, he refuses out of his sense of honor. Pompey is young and popular with the Roman people, and he possesses enough military might to stand as a legitimate threat to the triumvirs. He fancies himself honorable for refusing to allow one of his men to kill the unsuspecting Caesar, Antony, and Lepidus when they are his guests.

8. Domitius Enobarbus

Antony’s most loyal supporter. Worldly and cynical, Enobarbus is friendly with the subordinates of both Pompey and Caesar, yet stays faithful to his master even after Antony makes grave political and military missteps. He abandons Antony only when the general appears to be completely finished.

9. The Soothsayer

An Egyptian fortune-teller who follows Antony to Rome and predicts that his fortune will always pale in comparison to Caesar’s.
10. Dolabella

One of Octavius Caesar’s men. Dolabella is assigned to guard the captive Cleopatra.

11. Agrippa

One of Octavius Caesar’s officers. Agrippa leads the retreat from Antony’s unexpectedly powerful forces.

12. Canidius

A general in Antony’s army. After the battle in which Antony follows Cleopatra’s lead and flees, Camidius surrenders and defects to Caesar’s side.

13. Ventidius

A Roman soldier under Antony’s command. Ventidius leads the legions to victory against the kingdom of Parthia. Although a competent fighter, he cautiously decides not to push his troops further into battle, for fear that winning too much glory would sour his relationship with Antony.

14. Scarus

A brave young soldier serving under Antony. Scarus garners fantastic wounds in the battle against Caesar’s army, and begs for the opportunity to win more.
15. **Proculeius**

One of Caesar’s soldiers, who proves untrustworthy.

16. **Diomedes**

Cleopatra’s servant. She employs Diomedes to bring to Antony the message that she has not committed suicide but is still alive.

17. **Eros**

An attendant serving Antony. Eros’s love for his master compels him to refuse Antony’s order that Eros kill him.

18. **Menas**

An ambitious young soldier under Pompey. During the dinner party that Pompey hosts for the triumvirate, Menas asks for permission to kill Caesar, Antony, and Lepidus, which would result in the control of the world falling into his master’s hands.

19. **Seleucus**

Cleopatra’s treasurer, who betrays his master.

20. **Clown**

An Egyptian who brings a basket of figs containing poisonous snakes to Cleopatra.
21. Dercetus

One of Antony’s soldiers.

Antony and Cleopatra is one of Shakespeare's greatest tragedies: a spectacular, widely ranging drama of love and war, passion, and politics. Antony is divided between the responsibilities of imperial power and intensities of his sexual relationship with Cleopatra. She, variously generous and ruthless, loving and jealous, petulant, and majestic emerges as Shakespeare's most complex depiction of a woman: "Age can not wither her, nor custom stale her infinite variety."

Antony is never able to reconcile his Roman duty with his human passions. Rome is a land that prizes duty very highly. His love for Cleopatra completely undoes his character as a soldier. When he fails at Actium to live up to his duty to his men, part of him dies.

For Romans, honor and duty are closely linked. The Roman definition of honor is a highly masculine one, with very different standards for men and women. Much less is expected of Cleopatra than of Antony.

Different characters are motivated or restrained by their definition of honor at different points in the play. Enobarbus, Antony, Pompey, Cleopatra, and Octavius are characters to watch for different takes on the meaning of honor. Enobarbus sees honor as loyalty between friends, and his failure to live up to that precept leads to his death from grief. Antony sees too late that his honor as a Roman is tied to duty, and tries to salvage his honor through his valor as a warrior. Pompey prizes his honor highly enough to sacrifice ultimate power for principle. Octavius dispenses with loyalty, and works from a definition of honor
closely tied to ambition. His duty is to destiny itself. Cleopatra has no understanding of Roman conceptions of honor, and is often baffled by Antony as he becomes unhinged, being unable to understand the principles he has failed to uphold. But she has her own idea of honor, one centered on the glamour and individuality of her own persona. This kind of honor, centered on herself, means she will not allow Caesar to parade her through Rome as a trophy.

3.1.1 The most dominant characters in play Antony and Cleopatra

In this play Antony and Cleopatra by William Shakespeare, there are the most dominant characters.

Mark Antony

Triumvir. One third of the triumvirate, the alliance between Antony, Octavius, and Lepidus that rules the Roman Empire. Antony is a great general, beloved by his men. He is middle-aged. He is also a lover of pleasure, far less single-minded than Octavius. He is a complicated and fatally divided man, failing to rise to the task of generalship at key points. Plutarch represents his love for Cleopatra as the cause of his doom, and Shakespeare shares this view, but the play also shows their love as a kind of triumph, beautiful and wonderful on its own terms.

Cleopatra

Queen of Egypt. She is the last of the Greek dynasty that began its rule over Egypt, centuries before, with Ptolemy. (Ptolemy was a general under Alexander the Great who inherited the Egyptian part of Alexander's empire after Alexander's death.) Cleopatra is the lover of Antony, and others in the past,
including the deceased Julius Caesar. She is middle-aged. Cleopatra is one of Shakespeare's most accomplished creations, an intriguing woman who wraps great men around her finger. She is possessive, commanding, dramatic. She is complicated and fickle. Her own emotions are of supreme importance to her, and she has a violent temper. Her personal charisma far exceeds her talents as a strategist, and her interference partly causes Antony's defeat. Her final suicide is not done according to the precepts of a Roman conception of honor, but rather because she will allow no fundamental compromise to her persona. She will not be paraded through the streets as Caesar's trophy.

Octavius Caesar

Triumvir. Julius Caesar's nephew and adopted son. Destined to become Augustus, the ruler of the Roman Empire. Referred to both as "Caesar" and "Octavius." He is much younger than Antony. As in Julius Caesar, Octavius is depicted in Antony and Cleopatra as possessing nearly inhuman detachment and self-control. He is a cold, calculating, political animal. He uses Antony when he needs him, and turns on both Antony and Lepidus when he can. But he is not malicious. He is single-minded. His ambition is of a single empire, ruled by a single Emperor, and war will be his tool for achieving a universal peace in the Mediterranean world. He is not nearly as good a field commander as Antony, but his absolute devotion to his ambition proves decisive.

M. Aemilius Lepidus

Lepidus is not a serious contender for power. Octavius disposes of him as soon as it becomes politically expedient.The third member of the triumvirate and the weakest, both politically and personally. Lepidus’s rather desperate attempts
to keep the peace between Caesar and Antony fail when Caesar imprisons him after the defeat of Pompey.

**Sextus Pompeius**

His father was Pompey the Great, a popular Roman general who shared power with Caesar in the first triumvirate. Sextus Pompeius, aka Pompey, is a formidable threat to the triumvirate. His power by sea is threatening enough to force the triumvirate to put aside their differences. Although he has an opportunity to slay the triumvirate while they are guests aboard his ship, he refuses out of his sense of honor. Pompey is young and popular with the Roman people, and he possesses enough military might to stand as a legitimate threat to the triumvirs. He fancies himself honorable for refusing to allow one of his men to kill the unsuspecting Caesar, Antony, and Lepidus when they are his guests.

**3.1.2 Protagonist character**

**Antony**

1) Antony the sole protagonist, because Cleopatra shares top billing in the play. However, if we think about a protagonist as the center around which the actions of the play turn, we see that Antony does a lot of the acting, and Cleopatra a lot of the reacting. This is not to dog her importance at all. It is just that in this play, characters don’t fit neatly into one role or another. They are all pretty multifaceted, tempestuous, lovable, and despicable in turn. Anyway, now that we have said that, we can go ahead and pigeonhole Antony. He is constantly changing his mind, his location, and his resolve. These flip-flops manage to affect Rome, Alexandria, and
every other spot he controls for the republic in one way or another. Whether he’s causing a quarrel or mending one, he is always at the center of the action. It is his personal development that we witness most closely, and his personal tragedy that we feel most poignantly at the end. To see the detail how does Antony loyalty to his country, can be seen in the dialogue between Antony and Cleopatra.

CLEOPATRA: Nay, hear them, Antony. Fulvia perchance is angry; or who knows if the scarce-bearded Cesar have not sent his pow’rful mandate to you: ‘Do this, or this; Take in that kingdom, and enfranchise that; Perform’t, or else we damn thee.’

ANTONY: How, my love?

CLEOPATRA: Perchance? Nay, and most like: You must not stay here longer, your dismission is come from Cesar; therefore hear it, Antony. Where’s Fulvia’s process? Cesar’s, I would say? Both? Thou blushest, Antony, and that blood of thine is Cesar homage: else so thy cheek pays shame When shrill-touged Fulvia scolds.

ANTONY: Let Rome in Tiber melt, and the wide arch of the ranged empire fall! Here is my space. Kingdom are clay; our dungry earth alike feeds beast as man; the nobleness of life is to do thus, [They embrace.] when such a mutual pair on pain of punishment, the world
to weet we stand up peerless. (Antony and Cleopatra 2000: 29-30)

And to see the detail how does Antony to his love Cleopatra, can be seen in the dialogue between Antony and Cleopatra.

**ANTONY** : Hear me, Queen: The strong necessity of time commands our services a while; but my full heart remains in use with you. Our Italy shines o’er with civil swords: Sextus pompeius makes his approaches to the port of Rome: equality of two domestic power breed scrupulous faction. The hated, grown to strength, are newly grown to love. The condemned Pompey, Rich in his father’s honour creeps apace into the hearts of such as have not thrived upon the present state, whose numbers threaten; and quietness, grown sick of rest, would purge by any desperate change. My more particular, and that which most with you should safe my going, is Fulvia’s death.

**CLEOPATRA** : Though age from folly could not give me freedom, it does from childishness. Can Fulvia die?

**ANTONY** : She’s dead, my Queen. *[He offers letter to her.]*

Look here, and at thy sovereign leisure read the garboils she awaked: at the last, best see when and where she died. (Antony and Cleopatra 2000: 38-39)
3.1.3 Antagonist character

Octavius Caesar

2) If Caesar is going to be called the antagonist of this play, it is only because he moves the action along in constant opposition to the will of the protagonist, Antony. Again, all of this is arguable, but it is clear that Caesar makes some pretty nasty moves to get Antony going. He calls Antony back from Alexandria to fight Pompey, and again challenges him publicly to start the wars between them. Still, Caesar did have some legit complaints: Antony did drop the ball on being one of three leaders in a globe-spanning enterprise. Still, for the purposes of this play as William Shakespeare presents it, Caesar is a nasty guy. He breaks truce with Pompey, slanders and unseats Lepidus, and generally is a little punk when compared to Antony’s long history as a soldier (Caesar is twenty years younger than Antony). He does not know his place, but he is lucky, which sets him up in stark contrast to Antony, a man who is down on his fortunes. To see the detail how does from his action in seizing Egypt.

CESAR : Cleopatra, know, we will extenuate rather than enforce: if you apply yourself to our intents, which toward you are most gentle, you shall find a benefit in this change; but if you seek to lay on me a cruelty by taking Antony’s course, you shall bereave yourself of my good purposes and put your children to that destruction which I’ll take my leave.
CLEOPATRA : And may, through all the world: tis yours, and we, your scutcheons and your signs of conquest, shall hang in what place you please. Here, my good lord.

CESAR : You shall advise me in all for Cleopatra.

CLEOPATRA : This is the brief of money, plate and jewels I am possessed of: tis exactly valued, not petty things admitted. (Antony and Cleopatra 2000:126-127)

To see the detail how he had a conspiracy with Pompay to attack Antony.

CESAR : Let his shames quickly drive him to Rome. Tis time we twain did show ourselves I’th’field, and to that end assemble we immediate council. Pompey thrives in our idleness. (Antony and Cleopatra 2000:42)
4. CONCLUSION AND SUGGESTION

4.1 Conclusion

The main character found in William Shakespear’s play *Antony and Cleopatra* are:

1) Antony. He is a protagonist character in the play. It can be seen from his loyalty to his country and to his love, Cleopatra.

2) Cesar. He is an antagonist character in the play. It can be seen from his action in seizing Egypt. Moreover, he had a conspiracy with Pompay to attack Antony along with his armies.

4.2 Suggestion

A play is an interesting topic to discuss, because it is usually consisting of dialogue between character, intended for theatrical performance rather than just reading. The writer suggest the reader to read any play to add the references of knowledge. There are many sorts of plays, such as tragedy, comedy, domestic drama, tragicomedy, melo drama, and symbolic. It is useful to read a play to know the story of the play before it is brought to the stage.
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APPENDICES

1. The Biography of William Shakespear

William Shakespeare was born in Stratford-upon-Avon on 23rd April 1564. His father William was a successful local businessman, and his mother Mary was the daughter of a landowner. Relatively prosperous, it is likely the family paid for Williams education, although there is no evidence he attended university.

In 1582 William, aged only 18, married an older woman named Anne Hathaway. They had three children, Susanna, Hamnet and Juliet. Their only son Hamnet died aged just 11.

After his marriage, information about the life of Shakespeare is sketchy, but it seems he spent most of his time in London – writing and acting in his plays. Due to some well-timed investments, Shakespeare was able to secure a firm financial background, leaving time for writing and acting. The best of these investments was buying some real estate near Stratford in 1605, which soon doubled in value.
It seemed Shakespeare didn’t mind being absent from his family – he only returned home during Lent when all the theatres were closed. It is thought that during the 1590s he wrote the majority of his sonnets. This was a time of prolific writing and his plays developed a good deal of interest and controversy. His early plays were mainly comedies (e.g. *Much Ado about Nothing*, *A Midsummer’s Night Dream*) and histories (e.g. *Henry V*).

By the early Seventeenth Century, Shakespeare had begun to write plays in the genre of tragedy. These plays, such as *Hamlet*, *Othello* and *King Lear*, often hinge on some fatal error or flaw in the lead character and provide fascinating insights into the darker aspects of human nature. These later plays are considered Shakespeare’s finest achievements.

Some academics, known as the “Oxfords,” claim that Shakespeare never actually wrote any plays. They contend Shakespeare was actually just a successful businessman, and for authorship suggest names such as Edward de Vere. Nevertheless there is evidence of Shakespeare in theatres as he received a variety of criticism from people such as Ben Johnson and Robert Greene. When writing an introduction to Shakespeare’s First Folio of published plays in 1623, Johnson wrote of Shakespeare: “not of an age, but for all time”

**Shakespeare the Poet**

William Shakespeare wrote 154 sonnets mostly in the 1590s. These short poems, deal with issues such as lost love. His sonnets have an enduring appeal due to his formidable skill with language and words.
“Let me not to the marriage of true minds Admit impediments. Love is not love. Which alters when it alteration finds, Or bends with the remover to remove:”
– Sonnet CXVI

**The Plays of Shakespeare**

The plays of Shakespeare have been studied more than any other writing in the English language and have been translated into numerous languages. He was rare as a play-write for excelling in tragedies, comedies and histories. He deftly combined popular entertainment with an extraordinary poetic capacity for expression which is almost mantric in quality.

“This above all: to thine ownself be true, And it must follow, as the night the day, Thou canst not then be false to any man. Farewell: my blessing season this in thee!”
– Lord Polonius, Hamlet Act I, Scene 3

During his lifetime, Shakespeare was not without controversy, but he also received lavish praise for his plays which were very popular and commercially successful.

His plays have retained an enduring appeal throughout history and the world. Some of his most popular plays include: Twelfth Night, Henry V, Romeo and Juliet, Macbeth, Hamlet, King Lear, Othello

“All the world’s a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts…”

**Death of Shakespeare**
Shakespeare died in 1616; it is not clear how he died, and numerous suggestions have been put forward. John Ward, the local vicar of Holy Trinity Church in Stratford (where Shakespeare is buried), writes in a diary account that: “Shakespeare, Drayton, and Ben Jonson had a merry meeting and it seems drank too hard, for Shakespeare died of a fever there contracted.”

In 1616, there was an outbreak of typhus (“The new fever”) which may have been the cause. The average life expectancy of someone born in London, England in the Sixteenth Century was about 35 years old, Shakespeare died age 52.