

## *Complex Fusion of Virtues and Faults: Shakespeare's Antony as a 'Manliest' Man*

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Shakespeare's *Antony and Cleopatra* presents a rigorous challenge in terms of character analysis since the central characters of the play, Antony and Cleopatra, are not unified figures acting in accordance with a recognizable personality. The characters' complexity is enhanced by their limited action and reliable words. The words in the play are hardly trustworthy and the characters are too sophisticated to conceive as such making the interpretation of the characters more difficult. Thus, arguing that Mark Antony who can be praised or attacked remains questionable, this paper deals with the conflict between what Antony thinks about himself, what he does, and what the others think about him in order to demonstrate the multiplicity and complexity in his character.

**Keywords:** Antony and Cleopatra, multiplicity of character, manliness

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## *Complex Fusion of Virtues and Faults: Shakespeare's Antony as a 'Manliest' Man*

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Here I am Antony,  
Yet cannot hold this visible shape...

*Antony and Cleopatra (4.4.13-14)*

The unresolved complexity of Shakespeare's dramatic Antony is foremost unveiled by the analysis of his words, reflecting his complex fusion of strength and weakness and defining him as a great orator who can speak as a poetic lover, a generous master, a political ruler, or a brave soldier. The initial sign of this can be seen when he hears about the arrival of the messengers from Rome in the opening scene of the play and speaks as a poetic lover exclaiming that "Here [Egypt] is my space" and he does not care about his public behest as he states "The wide arch of the ranged empire fall!" (1.1.1-48). As a result, the central conflict between the passion and pleasures of Cleopatra's Egypt and the reason and obligations of Antony's Rome appears and Antony's oscillation between these two worlds throughout the play starts, having both psychological or inner aspects and physical or external ones.

As a man of unanswerable questions and clashes, Antony captures attention primarily by his embodiment of an emotional lover ignoring all his authoritative power as a political leader. Once "befuddled by his incapacity to reduce to the categories of masculine reason the infinite variety of the instinctive life of which she [Cleopatra] is so dazzling an embodiment" (Schwartz, 552), he remains indifferent to Rome and its political duties, thinking that "kingdoms are clay" (1.1.1-48), disdains the world and humanity, saying that "Our dungy earth alike/ Feeds beast as man: the nobleness of life is to do thus", and lives for "the love of [Cleopatra's] soft hours" (1.1.1-48), as if he were devoid of an identity as a general. In this way, as revealed by his such words as "There is not a minute of our lives should stretch/ Without some pleasure now" (1.1.1-48), he embodies a poetic lover and a sensual man full of with passionate desires, which shows that his authoritative power in state no longer makes him satisfied. Whether Antony is "a strumpet's fool" (1.1.14) or a powerful magnanimous man yet remains questionable. Thus, considered both as a degrading lust and a virtuous desire, Antony's love for Cleopatra, "an embodiment of Rome's antithesis, the reckless indulgence of appetite, the assertion of personal rather than public values" (Harrier, 63) overweighs the world's opinion. In the same scene, however, he is also aware that his image in Rome is threatened because of his affairs in Egypt and asks the messenger not to conceal anything, saying

“Speak to me home, mince not the general tongue: Name Cleopatra as she is called in Rome” (1.2.96-133), which shows that he is also a mature, responsible, and an honourable figure daring to confront with his faults. Antony is portrayed as a brave man who both resists to restraining himself from hearing about his faults and openly criticizes himself:

Taunt my faults  
With such full licence as both truth and malice  
Have power to utter. O, then we bring forth weeds  
When our quick minds lie still; and or ills told us  
Is as our earring. (1.2. 96-133)

As seen, he has an acute awareness of his situation, contrasting with his state as a devoted lover in the scenes where he demands for something beyond his power such as a passionate love by disdaining both the world and the state. Thus, Antony’s mood as blindly committed to Cleopatra’s love goes through sudden shifts when he starts questioning the moral sides of his situation: feeling anxious for destroying his identity as a powerful general, he states “These strong Egyptian fetters I must break/ Or lose myself in dotage” (1.2.96-133), realizes that he must break off from the enchanting queen, Cleopatra, claiming that she causes “ten thousand harms” (1.2.96-133), criticizes himself for his “idleness”, and even condemns Cleopatra for her “cunning” nature (1.2.134-183). Moreover, he decides to leave Egypt and the “serpent’s poison” (1.2.184-196) for the political behest of Rome, thus reflecting his serious dilemma. Thus, although he knows that his infatuation turns into “an honourable trial” as a Herculean Roman (1.3.64-105), his strength and determinacy also show the traces of his weakness, with his departure being only a physical one as proven also by his such words as “And, I, hence fleeing, here remain with thee” (81.3.64-105).

Antony’s complexity in his behaviour carries on throughout the play. In the following scenes, after leaving Egypt and getting married to Caesar’s sister, Octavia, for political reasons, he regrets ignoring his duties and speaks as a responsible ruler, saying “I have not kept my square; but that to come/ Shall all be done by the rule” (2.3.1-30). However, soon he admits that he cannot go with Octavia and longs for Egypt and Cleopatra: “I will to Egypt: And though I make this marriage for my peace, I’ th’ east my pleasure lies” (2.3.31-42), giving insight into his nature’s inconstancy. Antony’s difficult dilemma is sharpened when his courtesy and generosity are also taken into consideration. For instance, after the sea war in Actium where he is defeated because of Cleopatra’s fleeing from the battlefield, his quite powerful and striking talk with his soldiers and servants portrays a great noble man and generous master:

Friends, come hither:  
I am so lated in the world, that I  
Have lost my way for ever:-I have a ship  
Laden with Gold; take that, divide it; fly,  
And make your peace with Caesar (3.11.1-33)

As shown in the lines above that indicate a sense of greatness, Antony cannot simply be considered as a passionate lover. According to Jones, this multiplicity in his character “comes from a generosity, a largeness of spirit” as he states:

He has a great capacity for giving. He is never more sympathetic than when providing for his ruined followers after Actium or when, told of Enobarbus's desertion, he at once sends his treasure after him with not a word of reproach, only deep regret that his own fortunes have corrupted honest men. (37)

Accordingly, his generosity is combined with virtue since he can accept his faults again, saying “I have fled myself; and have instructed cowards/ To run and show their shoulders.-Friends, be gone/ My treasure's in the harbor, take it” (3.11.1-33). As a result, it is proven that although his following Cleopatra when fleeing from the battlefield does not seem honourable, his statements as “Take the hint/ Which my despair proclaims; let that be left/ Which leaves itself” (3.11.1-33) really create a sense of honour in addition to pointing to a man of high genius and an orator again. Antony's complexity is shown also by the moment when he explains to Cleopatra “Egypt, though knew'st too well/ My heart was to thy rudder tied by the strings” and “you did know/How much you were my conqueror” (3.11.34-74), though suffering from his “most unnoble swerving” after the defeat of Actium (3.11.34-74), thus proving that he is obsessed with infatuation and aware of his weakness, notwithstanding his socially constructed identity as a noble and self-confident general. The conflicted nature of Antony the Great brought to light similarly when he admits that he is conquered by the affection of Cleopatra and senses that she “tempts him from his knowledge of Roman self and his Roman obligations” (Michael, 273) as shown in his words, “My sword, made weak by my affection, would/ Obey it on all cause” (3.11.34-74) which all contrast with his earlier identity as the conqueror of the half of the world is furthermore strengthened by his excessive and blind courage as he speaks out “Fall not a tear, I say; one of them rates/ All that is won and lost: Give me a kiss” (3.11.34-74), showing that a kiss still seems more precious than the worldly success he experienced in the past, displaying in Wolf's words that he “reduces worldly considerations to the microcosms of himself, casting off the rest of the world as worthless” (329), and claiming at the same time that his noble spirit does not let fortune scorn him, as he notes “Fortune knows/ We scorn her most when most she offers blows” (3.11.34-74). Thus, he becomes a master of himself, feeling a great confidence to defy his fate, which turns him into a tragic hero.

Antony is not a mere sensualist but also a great warrior, as proven by his boundless bravery in the battlefield. In Actium, he takes heart and declares that as he seeks a noble death, he will never surrender to Caesar: “O love/ That thou couldst see my wars today and knewst/ The royal occupation” (4.4.4-38). Thus, even if the political success in ruling cannot motivate him enough as he knows that he will be defeated, he can freely admit the defeat. This can be considered as his “folly” or blindness from the outer perspective as fortune seems to leave him after reason did. His persistence in fighting at sea and trust in the Egyptian once more results in his absolute defeat: “All is lost;/ This foul Egyptian hath betrayed me” (4.12.12-13). He seems to be angry with Cleopatra but it is not a real anger since he loves her blindly. His sorrows don't last too long because he does not regard himself as a fallen victim of fate, and takes the whole responsibility on himself, thinking that he has committed an ennobling sacrifice for a kind of eternal pleasure :

Nay, good my fellows, do not please sharp fate  
 To grace it with your sorrows: bid that welcome  
 Which comes to punish us, and we punish it  
 Seeming to bear it lightly. (4.14.109-140)

Accordingly, there is a sense of pride and honour in Antony's declaration that "Not Caesar's valour has o'erthrown Antony/ But Antony's hath triumpht on itself" (4.15. 1-37) as he considers himself responsible for all that happens, and therefore, greater than Caesar.

The unresolved complexity of Shakespeare's dramatic Antony is secondly unveiled by the analysis of what he does. Antony's conflict unveiled through his attitudes is clarified by that at the beginning of the play; he portrays a passionate lover and a responsible ruler at the same time. For instance, although he tells Cleopatra that "every passion fully strives/ To make itself, in thee, fair and admired!" (1.1.48-64), he decides to return to Rome for his honour, by remaining indifferent to her tantrums. Moreover, apart from holding such inconsistent attitudes proving how his "obsession with a static image of former greatness" paves the way to his "self-dislocation", "an inability to exist fully and consistently in the present" (Kaula, 223), he still insists on remaining loyal to Cleopatra as "soldier" and "servant" and his departure from Egypt becomes very difficult for him since he associates Egypt with his "dearest queen" (1.3.1-18), Cleopatra, though recognizing his public responsibility as one of the three pillars of the state, a triumvir, and deciding to go Rome. The conflict marking Antony's nature and lying behind his mask of a unified self is also displayed by his such words as "I go from hence/ Thy soldier, servant; making peace or war/ As thou affect'st" (1.3.64-105), which clearly shows how stuck he is between his clashing identities as a determined general and a passionate lover.

Antony sometimes does not fit in the royal image and manifests an extreme sincerity, generosity, and involvement with the low life. Therefore, he is criticized in Rome for being a man who can "sit/ And keeps the turn of tippling with a slave" or "reel the streets at noon, and stand the buffet/ With knaves that smell of sweat" (1.4.1-46). These are considered as degradation, "lightness", and "voluptuousness" (1.4.1-46) but it can be seen that Antony likes seizing the day and revelling in the present pleasures and richness of life. He is judged bitterly in the royal circles of the state for what is portrayed in the play is the political world of Rome. Antony, however, is a soldier and a ruler with human sides that make him differently great and charming. Hence, he has a strange power to combine such opposites as high and low traits.

Antony is in fact a loyal lover, soldier, and politician but a disloyal husband. For instance, when he turns back to Rome, in his meeting the other triumvirs, Caesar and Lepidus, he states that he does not want "to draw my [his] sword 'gainst Pompey;/ For he hath laid strange courtesies and great/ Of late upon me: I must thank him only" (2.2.158-193). In this way, he remains loyal and never forgets about Pompey's help for his family as a grateful soldier. Moreover, as "his capacity for negotiation is quite considerable", he embodies a good politician that "engages in real politic and real power relations" (Dollimore, 97), as proven also in his marriage to Octavia. However, despite having a sense of responsibility in political affairs, he does not portray a loyal husband and

disappoints his wives, Fulvia and fair Octavia by his indifference towards them. Thus, though promising Caesar to be trustful, saying “Make me not offended/ In your distrust” (3.2.13-46), he fails to remain faithful and dedicated to any woman around him but Cleopatra.

Antony’s boundless confidence or his inner desire to fulfil the course of fortune may be the reason why he persists in fighting at sea in Actium. Antony almost challenges his fate and defies the oracle of the Soothsayer who has foreseen that he is “sure to lose; and, of that natural luck, Caesar beats Antony ‘gainst the odds” (2.3.1-30). He insists on fighting at sea and seeks a great success, although he knows that even gods turn away from him:

ENOBARBUS

Your ships are not well mann’d,-

Your mariners are muleteers, reapers, people

Ingrost by swift impress.

MARK ANTONY

By sea, by sea (3.3.24-62)

As seen above, that can be the beginning of his end, but he bravely replies all the opposition directed to him in the same way as he says, “I’ll fight at sea” (3.3.24-62) despite his belief in the soothsayer. It should be considered that his persistence cannot be explained in terms of his mere folly, voluptuousness, or excessive corruption. It may be due to his wish for the impossible as Lyman asserts that “indeed, throughout the play Antony proclaims himself in grandiose vaunts which ring as if he thought himself omnipotent.

Antony’s courage, on the other hand, is greater than the fear of defeat and his passion for Cleopatra is greater than his courage. Therefore, his fleeing from the battlefield after Cleopatra and the “noble ruin of her magic” (3.10.1-32) results in his shameful defeat as he says “How I convey my shame out of thine eyes/ By looking back what I have left behind/ ‘Story’d in dishonor” (3.11.34-74) and although he challenges enemies, oracles, and gods, he surrenders to Cleopatra, by even asking for her command with such words as “Command me” (3.11.34-74), reflecting he is always ready to bend to her will as if he were devoid of any identity as a general.

Towards the end of the play, Antony’s tragedy unfolds, but his complex psychology remains unresolved. Antony does not speak as a defeated captain as there is a sense of victory even in his defeat. For instance, after his defeat, he appears to be in high spirits and sends Caesar a defiant message that he will carry on the war against him with the remnants of his forces, instead of bowing to his fallen state. Furthermore, addressing his soldiers and servants, he conflictingly says that they will have a grand banquet on that night as in the past. In this way, he seems to revel in the pleasures of life again; however, he, surprisingly, bids his servitors say farewell to him after that night and suggests that it might be his last night as he says “Haply you shall not see me more” and adds “To-morrow/ you will serve another master” (4.2.15-48). Similarly, although he speaks heartbreakingly and intensely as “Married to your good service, stay till death:/

Tend me tonight two hours, I ask no more” (4.2.15-48), he does not embody a fallen soldier but a tenacious and heroic man having a great sense of victory and pride even in his fall. Antony’s unshakeable determinacy outweighing all his failures is reflected also by that even in his defiance against Caesar that can be regarded as an insane persistence; there is something noble, honourable, and magnanimous in his defiance:

My hearts,  
I hope well of tomorrow; and will lead you  
Where rather I’ll expect victorious life  
Than death and honour. Let’s to supper, come. (4.2.15-48)

As understood, Antony preserves his status as an esteemed general even when he is on the verge of dying, thus unveiling that his innate nobility challenges even the reality of his failure and does not let defeat lessen his tremendous and irrefutable dignity. Antony’s endless generosity is much more apparent in his exchanging the world with his love for Cleopatra without the slightest hesitation, which is seen by the fact that even when he is dying, he does not feel depressed and instead feels elated with excitement as a heroic and passionate lover, thinking that death will serve as a means of uniting him and Cleopatra:

I am dying Egypt, dying; only  
I here importune death awhile, until  
For many thousand kisses the poor last  
I lay upon thy lips. (4.15. 1-37)

As seen in the lines given above, even the idea of death does not make Antony feel distressed or pessimistic as he surprisingly assigns his own death the role of a bridge that will bring together him and Cleopatra. Thus, regarding death with “joyful anticipation” or “as means of escaping the entanglements of temporal existence into a realm of idyllic freedom, where he and Cleopatra will be the sole objects” (Kaula, 220), he proves how his high self-esteem and undeniable gentility outweigh the everlasting and most dangerous enemy of man, death.

The unresolved complexity of Shakespeare’s dramatic Antony is thirdly unveiled by the analysis of what the others think about him. Antony may be considered as Shakespeare’s “manliest” man as what earns him respect is not only his virtues but also faults (Spevack, 682). For instance, throughout the play, it is seen that though confused about his behaviour and the reason why he refuses to acknowledge the call of political duty or why he lets a woman whom he himself calls a “serpent” betray him, even his most dangerous and arch enemies admire him tremendously.

Antony bemuses his new people in Rome and his friends who cannot understand that he finds in Egypt his “new heaven and new earth” (1.1.17). Thus, although love for Antony means not a mere lust but an eternal value, as the first lines of the play also signal, it remains incomprehensible for others and fails to clarify their common confusion or to lessen their disappointment. For instance, they explain the situation in terms of “Antony’s dotage” and “Cleopatra’s lust”: his friend, Philo, states that “this dotage of our genral’s/ O’verflows the measure” and gets muddled because he cannot make sense of how the

great and noble warrior of the past turned into a “fan to cool a gipsy’s lust” (1.1.1-22). As one of the “triple pillars of the world”, Antony stimulates discussion with his state as “transform’d/ Into a strumpets fool” (1.1.1-22) and gets a bad reaction from people in public who think that they will have troubles due to his unexpected transformation and the resulting spoiled balance of their country’s order. Therefore, the people in society feels thoroughly confused, almost yearn for the earlier state of Antony when he was also called “Mars” (1.1.1-22), and insistently think that Antony of the present can in no way reflect the reality, which is clearly unveiled by such statements about him as “Sir, sometimes, when he is not Antony/ He comes too short of that great property/ Which still should go with Antony” (1.1.48-65). In this way, the people show an exaggeratedly negative response to Antony’s transformation surely because of the fact that they suppose the great asset that Antony should retain is his political power while Antony gives priority to love by assigning it the meaning of not a mere lust but something eternal as it presents him with the pleasures and richness of both the earth and heavens at the same time. Antony’s such intense devotion to love defined by him as “the love of love” (1.1.1-48) and associated by Cleopatra with immortality as she says “eternity was in our lips and eyes” (1.3.19-63) by addressing love is emphasized also by Bradley who maintains that “to love her [Cleopatra] is what he [Antony] was born for. What have the gods in heaven to say against it? To imagine heaven is to imagine her” (Brown, 148), thus showing his love for Cleopatra is so passionate that he remains blind to even his authoritative power as a general.

Antony is a great figure admired surprisingly either for his virtues or vices. For instance, while Lepidus, one of the triumvirs, conflictingly points to a quite significant feature of Antony by saying “His faults, in him, seem as the spots of heaven”, Octavius Caesar conceives of him as “the abstract of all faults” (1.4.1-46) based on the lifestyle he leads in Egypt, by semantically deviating the meaning of Antony’s failure and assigning even his faults some sense of generosity and success. Lepidus similarly proves that Antony is a manliest man admired for his faults that are “more fiery by night’s blackness” and he implies that there is something noble in his faults because they are not “purchased” but “hereditary” (1.4.1-46), claiming that a kind of wheel of fortune is turning in the case of Antony as he almost seeks his heritage of destiny or misfortune and therefore “what he cannot change/ Than what he chooses” (1.5.1-46).

Antony is often regarded as a mixture of great qualities also in Cleopatra’s eyes and his “heavenly” being is praised in many ways. For instance, even when he goes Rome leaving her behind and ignoring her tantrums, Cleopatra grieves over his absence by undermining her own self-esteem and praises him enthusiastically with touchy words as “O Happy horse, to bear the weight of Antony/ Do bravely horse! For wott’st thou whom thou movest? The demi-Atlas of this earth” (1.5.4-43) as if he had a divine power as that of a God and thus always deserved to be shown a selfless devotion and a deeply respectful admiration. In this way unveiling that he is in no way an ordinary person, either for his beloved or his competitors, Antony is compared to the whole world, given the horses he rides on are paid compliments and glorified due to having the honour of touching and carrying such a great master, Antony, defined almost as the symbol of grandeur, dignity, and magnanimity. This undeniably profound admiration expressed for Antony is also shown by that when Cleopatra hears about him and his mood in Rome, she calls him “O, heavenly mingle” (1.5. 54-62) due to his balance between being merry and sad and greatly



appreciates him by almost assigning him the qualities of the Overhuman overcoming the human and his simple traits. Moreover, Antony is considered innocent for his infatuation since Cleopatra is also an extraordinary woman shining in her throne as Venus. For instance, thinking that Cleopatra is really a “royal wench”(1.2.194-244), Enobarbus, his close friend, not only criticizes Antony vigorously for his devotion to Cleopatra, which is as passionate as to make him ignore his strong public image and important public duty, but also pities him as he says:

Our courteous Antony  
Whom ne'er the word of 'No' woman heard speak  
Being barber'd ten times o'er, goes to the feast,  
And for his ordinary pays his heart  
For what his eyes eat only (1.2.194-244)

As shown in the lines above, although Enobarbus directly accuses and criticizes Antony for ignoring his public duty, he feels sorry for him as he knows that he has an excessive love for Cleopatra and cannot live without her, thus putting all the blame on his love for her and justifying his transformation to some degree. Similarly, even when Antony gets married to Octavius Caesar's sister, Octavia, Enobarbus predicts and foreshadows that he will turn back to Egypt, saying “Not he that himself is not so; which is Mark Antony. He will to Egyptian dish again” (2.6. 102-132) and states that this marriage is made for political purposes, claiming “Antony will use his affection where it is: He married but his occasion here” (2.6. 102-132), which gives more insight into how he tries to justify Antony despite being aware of his faults not expected from a man in his state as a general of Rome.

Nevertheless, Antony's friends do not seem to understand his inner struggle and they expect him to be like the Antony of the past. For instance, after the negotiation of the triumvirs in Rome, Agrippa mentions “how dearly he [Lepidus] adores Mark Antony!” and calls Antony as “the God of Jupiter” (3.2.1-12). After glorifying Antony with such compliments, he also alludes to the mythological bird, Phoenix, and expects Antony to resurrect in the realm of politics as a great Roman ruler and soldier as he says “O Antony! O thou Arabian bird [the Phoenix]!” (3.2.1-12). Agrippa goes on appreciating Antony's courtesy and magnanimity furthermore by stating that he grieved over even his most dangerous enemy, Caesar, upon his death and thus implying that he embodies not only a determined soldier but also compassionate individual marked by humane feelings and a good conscience as he says “When Antony found Julius Caesar dead/ He cried almost to roaring; and he wept/ When at Philippi he found Brutus slain (3.2.47-73). In this way, Antony is revealed to be not a stonehearted soldier or a leader full of anger and hatred towards his enemies and to those subservient to him but a great soul whose sensitivity is not only towards Cleopatra he loves blindly but also towards even his greatest competitors whom he confounds in the battlefield, as notes also by Jameson who states that “we cannot think meanly of him. He is one great either for good or for evil” (Knight, 434). Despite having a personality shaped by both noble passions and deeply humane feelings at the same time, however, Antony upsets his friends who believe mistakenly they can hardly find his old state before them anymore. For instance, Canidus

declares in the battle of Actium “Had our general/Been what he knew himself, it had gone well” (3.10-1-32), believing that Antony no longer maintains his determination, authoritative power, and self-confidence as a general. In the same way with Canidus, Enobarbus also denounces Antony for his irresponsibility and subservience to love, which is unveiled by that when Cleopatra asks him “Is Antony, or we in fault for this?” (3.13.3), he harshly responds to her:

Antony only, that would make his will  
Lord of his reason. What though you fled,  
From that grace face of war, whose several ranges  
Frightened each other? Why should he follow?  
The itch of his affection should not then  
Have nick'd his captainship, at such a point,  
When half to half the world oppos'd, he being  
The meered question? 'Twas a shame no less  
Than was his loss, to course your flying flags,  
And leave his navy gazing. (3.13.4-15)

As seen in the above lines he uses as a response to Cleopatra who questions whom they should blame for the increase in the country's disorder and decline in success, Enobarbus cruelly criticizes Antony for his surrendering to the attraction of love without any hesitation and remaining indifferent to all his public duty as a general of Rome. In addition to this, he gets so angry with Antony that he regards his failure in the battlefield not as a mere defeat but as a source of embarrassment, implying that love dishonoured his public image as a brave and a strong-willed leader. Moreover, saying Cleopatra “Sir, sir, thou are so leaky/ That we [soldiers] must leave thee to thy [Antony's] sinking, for/ thy dearest quit thee” (3.13.37-73), he argues that Antony's persistence in fighting at sea and boundless belief in Cleopatra lead him to his own disaster and thus reduces him to the state of a man easily manipulated by his ambitions as devoid of any psychological completeness although he has two soul-sides in fact. Antony's presentation of two soul-sides is more clearly seen by that with the great Roman captain, the triple pillar of the world, and his best days left behind, he now embodies an old lion looking back into the past for his own identity but scarcely finding it in the present.

What people say about Antony after his death serve as perfect epitomes for how his image is enhanced and respected even after he dies though being threatened in the past by criticisms for his bending his mind to the will of his feelings, thus also clarifying the unresolved complexity and especially the greatness of his nature, given that only those puzzling do get contradictory reactions from people around and only those of great qualities can be appreciated even when they are no longer alive. Cleopatra's statement that as Antony is a heavenly figure, the “dull world” must be a “sty” without him surely unveils his complex identity admired even in the face of the coldest reality, death:

Noblest of men, woo't die?

Has no care of me? Shall I abide?

In this dull world, which in thy absence is?

No better than a sty? (4.15.38-75)

As shown in the lines above, Cleopatra wails with grief for Antony's death, assigning him the meaning of more than a human and pointing to his greatness. Besides, declaring that he is "the crown of the earth" and "the garland of the war" and adding that "the soldier's pole is faln" (4.15.38-75), she associates Antony with "stolen jewel", "spent lamp", or "huge spirit" (4.15. 76-90) as Lyman states:

Over against Antony the Roman Captain, shrined in the present, towers the Alexandrian god of Cleopatra. Antony's stature in Cleopatra's eyes is more than human; his magnanimity and might outreach humanity. (94)

Her exaltation of Antony is therefore so considerable that she assigns him extraordinary qualities going beyond those of human, which is similarly clarified when she states that "there is nothing left remarkable/ Beneath the visiting moon" (4.15. 38-75), as if the world made sense only with his presence and the survival of all the others apart from him had no importance in life. Cleopatra enhances Antony's image and dignifies his soul by regarding him as a man beyond imagination, as stated by Lyman's words, also, when she says:

It's past the size of dreaming: Nature wants stuff

To vie strange forms with fancy; yet, t' imagine

An Antony, were nature's piece 'gainst fancy,

Condemning shadows quite (5.2.70-107)

As seen above, Cleopatra glorifies Antony so much so that she claims that even nature remains incapable of creating a man like him and he can commonly appear only in dreams if he had an absolute power and god-like qualities differentiating him from the rest of the outer world and all humanity. In the same way with Cleopatra, Antony's servitors and soldiers also glorify the memory of Antony whom they recall with respect and great admiration. For instance, in his remembrance of Antony with such touchy statements as "Mark Antony I served, who best was worthy/ Best to be served" (5.1.1-25), one of his friends, Dercetas, not only grieves over his death, but also appreciates him by claiming that he deserves to be served and feels proud of himself for having the chance of serving him, believing that it is a great honour even to work for Antony.

Antony's greatness is revealed not to be an assumed greatness also by the positive statements of his rival, Caesar, about him after his death. For instance, acknowledging Antony as a magnificent man, Caesar compares his death to "the breaking of so great a thing" and adding "The death of Antony/ Is not a single doom; in the name lay/ A moiety of the world (5.1.25-53), he claims that Antony's death cannot be simply reduced to the death of an individual as he means the half of the world with his political power and strong personality. The way Caesar surprisingly laments over Antony and feels deeply depressed for his departure by ignoring that they are enemies, thus, proves that Antony's greatness is not an assumed but a real greatness in addition to clarifying that his political

defeat cannot make his high spirit degraded as there is a sense of victory and honour even in his fall, which is proven particularly by his later statements about him:

We could not stall together  
In the whole world. But yet let me lament,  
With tears as sovereign as the blood of hearts  
That thou, my brother, my competitor. (5.1.26-69)

As unveiled by the lines given above, Caesar glorifies Antony, feels pity for his death, and expresses such a great love for him that he does not hesitate to call him as his kinsperson, as if they had not fought in the battlefield as bloody rivals, which clearly shows that Antony's image as a honourable man is so strong that even his fallen state gets real compliments and resists to threaten his identity.

All in all, it is revealed throughout the play that Antony is a complex fusion of strength and weakness, highness and lowliness, or virtues and faults, with the intricacies of his personality always remaining unresolved. He is Shakespeare's manliest man who is most admired by other men not only for his virtues but also for his faults. He is depicted as a great orator speaking sometimes as a passionate lover or sometimes as a brave soldier and a generous master. The main struggle of Antony, however, lies in the fact that he cannot be satisfied with the power in the state or worldly success. As can be seen, he has an acute awareness of his situation, in fact, but whether he wishes to change it or not is questionable because he seems to seek something beyond his power, such as passionate love. Therefore, he exhibits mostly a determined magnanimous man combining love, ambition, voluptuousness, courtesy, generosity, bravery, loyalty, disloyalty, inconstancy, or dominion. He is not a mere sensualist or passionate lover but also a great warrior who often does not fit in the royal image and combines all these diverse qualities. Furthermore, his boundless confidence is significant because he almost defies his fortune, with his courage being greater than the fear of defeat and his passion for Cleopatra outweighing his courage. For this reason, love is not a mere lust for Antony, but it is eternal. The others' various views of Antony also prove the multiplicity in his personality and demonstrate his complex fusion of diverse qualities. That is why Antony is charming even in his competitor's eyes as a great figure.

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