

**A Play of Binaries: Use of Antonyms to Explore ‘The Winter’s Tale’ by William Shakespeare****Maimoona Rana¹, Rabia Sohail²****Abstract**

This is an attempt to use binary opposition to explore a play using textual analysis technique. Binaries within Shakespeare’s *The Winter’s Tale* are analyzed to reinforce the idea of certain explicit themes. Since the text is built on many contrasts, which enhance the dramatic effect so, tracing antonyms enables to explore the conflicts among characters, within a character, and external, internal conflicts of character(s). The declining frequency of antonyms reveals the resolution of conflicts. Conflicts revealed through antonyms, show rise and fall of conflicts among characters or within a character, and mark exposition and resolution of dramatic tension. A pattern of declining or rising antonyms of a character’s speech also gives great insight into the character’s ability to change or adapt during action. The greatness of Shakespeare’s plays also lies in his ability to transfer the conflict from external to internal realm. From the play, 339 identifiable antonyms were collected. Words uttered by a character found against some other character’s words at that time are identified as antonyms, along with the words of a character presenting in contrast with his/her own words in some other point of time.

Keywords: Deconstruction, Binary oppositions, antonyms, textual analysis

1. Introduction

Shakespeare’s plays can be studied in terms of binary oppositions. This is an attempt to use antonymy from sense relation to explore and reinforce the existing themes in this play which is a tragicomedy. Antonyms can be used to explore the plays of Shakespeare (Sohail, Naz, Malik, & Babar, 2014). The antonyms are found within a character’s speech, between two characters’ speeches and in the speech of a character at different phases of his or her life. It is also found that unlike the earlier plays of writers before his time, Shakespeare internalized the conflicts of his character in his tragedies with the rise of action hence his tragic heroes suffer not from their opponents as much as they are tormented through their own internal conflicts. This study is useful in finding out the antonyms of the play as indicative of its conflicts. The conflict can be within a character and among characters which would be expressed through their speeches containing antonyms.

It is of significance that how any word or phrase can be classified as an antonym or even as binary oppositions. The words and phrases within a text are not independent entities. They are there as opposed to some other words connoting a conflicting idea. Hence when words in isolation are meaningless then at positions when they stand opposed to some other words only then those words can be considered binaries. Simultaneously whose character’s speech is in terms of binary to other characters is of great significance in this play.

The plays in which the central conflicts are resolved at the end without bringing the irreparable loss are called tragicomedies. In this play the first three acts are full of tragic conflicts and the last two acts provide happy ending that turn the play into Shakespearean problem comedy (Lawrence, 1931). Tragicomedy is a particular genre which merges tragic and comic forms in a way as to turn it into happy ending (Dewar, 2007). As any other play this tragicomedy is full of conflicts and the significant difference from the tragic plays is that the conflicts are resolved at the end. The conflicts are expressed in language through antonyms.

The theory of deconstruction can be applied by the researchers of literature and linguistics on texts and utterances which are supposed to have outlived the author. So, the weakness of the theory which mainly lies in its cutting away from the reader and the author would be covered by applying it on the present texts. When binary oppositions are considered in what is there in the speeches of different characters in the text in comparison to each other the simulacrum would be reduced, and its wider scope allows to relate it to the world in which the text exists and in which the choice of presence of certain words was put on the basis of choices of characters.

1.1. Significance of the Study

The study is significant in terms of the use of binaries to identify the commonly emerging conflicting themes of the play. This study is an in-depth analysis of the binaries identified first as act wise antonyms within the speeches of the characters. Hence showing the conflicts among the characters the frequencies of binaries in comparison to the other acts can reveal and reinforce themes of the play. The text can be divided into sub-binaries and their frequency, and patterns reveal the rising of action, climax and the resolution of conflicts. This can be done by analyzing identifiable antonyms of the play.

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1.2. Objectives

- To develop a pattern of analyzing a text
- To explore the use of antonyms for enhancing dramatic effect
- To use antonyms of speeches of characters for identifying external (among characters) and internal (within a character) conflicts in the text

1.3. Research Questions

- Is the text of, *The Winter's Tale* built on antonyms?
- Does analysis of antonyms enhance the dramatic effect?
- Do antonyms in different characters' speeches show their conflict with each other?
- Is the varying pattern of antonyms of characters, reflective of their inner conflicts?
- Does the change in patterns of antonyms reflect the resolution of conflicts?
- Do antonyms show or put stress on the dramatic themes of this text?

1.4. Limitations

This study focuses on only one aspect from deconstruction which is the binary oppositions. Few scenes from the play have been excluded because there were no identifiable binaries in them. The study focused on only one play of Shakespeare which is a tragicomedy because this particular form of the play suits the analysis of varying frequency of the antonyms. No tragedy was selected because the frequency of antonyms is not expected to undergo significant changes in plays having tragic form.

2. Literature Review

Deconstruction is 'a sort of strategic device opening onto its abyss, an enclosed, un-enclosable, not wholly formalizable example of rules for reading, interpretation and writing (Derrida, 1983, p. 40) as cited in (Rofle, 2004). Instead of an end to philosophy Deconstruction is opening of a new philosophy which does not have a deconstructive attitude to the philosophical tradition of approaching endlessly towards the truth (Caputo, 1997). Deconstruction is not simply positive, not simply conservative, and not simply a way of repeating the given institution (Derrida, 1983). It is a constant reminder of the etymological link between "crisis" and "criticism". 'Deconstruction is the active antithesis of everything that criticism ought to be if one accepts its traditional values and concepts (Norris, 2002, p. xii). In this present study, however, deconstruction has been used as a strategy to identify parts of the text as binary oppositions.

There have been contradictory definitions as far as deconstruction is understood as a possible way of analyzing the text. 'The structure preface- text becomes open at both ends. The text has no stable identity, or stable origin... each act of reality 'the text' is a preface to the text (Derrida, 1977, p. xiii). 'I am not sure that deconstruction can function as a literary method as such (Derrida, 1982, p. 124). On the other hand, 'deconstruction like any other method of interpretation can only be exemplified and the examples will of course all differ (Miller, 1976, p. 231). These contradictory remarks as to the nature of deconstruction as a method or not method, all simply reflect that deconstruction like language itself is extremely complex to be defined by what they are (Bassel, 2014). Bassel's study of deconstruction illustrates how 'verbal contradictions in terms of meaning and structures' helped illuminating the poems such as "Sailing to Byzantium" and "London" (2014, p. 95). To approach the poem from a wider perspective, deconstruction helped to move beyond individual phrases and to understand the "paradoxes and contradictions" within these texts (Bassel, 2014, p. 106).

Deconstruction gave dramatic- awe inspiring and almost explosive dimensions to the criticism done on Shakespeare's works. Starting from mid 1970's with theoretically charged approaches such as Feminism, New Historicism, Cultural Materialism, it acquired attention after a decade when 'suitability of Derrida's Philosophy to Shakespeare's criticism was established (Wittek, 2008). Since theory focuses on the concept that the texts are sufficient and there is no need to look for meaning outside the text for instance in the interpretation of the readers response or the author's intentions this theory does not take into account the author's intentions as basic for interpretations nor does it take into account the social, cultural or political background of the author or of the times when the text was created. The reason is that some texts outlive their authors. So, the texts are supposed to have central tendency of derivation of meaning.

Binary oppositions were considered as merely pair of differences within structuralist paradigm. Taken into deeper meanings binary opposites can help understand 'a text, two issues, or two individuals' (Hooti, 2013, p. 3906). The binaries in two characters are not highlighted for the sake of giving importance to one over the other or to make one win and other lose, instead they supplement each other. Hooti (2013) attempted to apply deconstruction on the Hamlet by Shakespeare. According to him the structuralist point of view of the binaries creates superior and inferior traits and it creates rifts, while on the other hand the deconstructive stance of the binaries helps understand their binding aspect within a text. Hamlet is found stuck in the world of binary oppositions and overall mood of the play is considered 'deconstructive' (Hooti, 2013, p. 3908). Using deconstruction on Hamlet a study focused on concepts dealing with

polar opposites (Maleki, 2012). Sedinger (2007) analyzed Hamlet in the light of Derrida's book *Specters of Marx* (Sedinger, 2007). Challenging binary oppositions from structuralist point of view and aligning with binary concepts and difference, Hooti (2013) is of the view that texts can be analyzed using Derrida's deconstruction, which can help avoid untoward circumstances. Hooper (2003) analyzed puns and dangerous doubles in line of Derrida's binaries.

The theory puts criticism on the structuralism that language does not only consist of sign, signifier and signified because the sign is interpreted in terms of other signs and this very concept gave way to difference. Derrida primarily dealt with the structure of texts. He was not structuralist or antistructuralist, yet he focused on the structuralist generations. He resisted the umbrella of structuralist because according to him language would not go beyond the philosophy of structuralism.

The text contains 'deconstructive process' which are present in it and which are always waiting to have been read (Payne, 1993, p. 121). This process is not with the reader or the writer but the text itself contains them. This theory deals with relationship of texts and meaning in terms of oppositions. Meanings are not isolated. The meanings of individual words are understood in terms of their relation to each other. Disregarding the concept of self-sufficient, non-deferred meaning as 'metaphysics of presence' he gave the concept of deconstruction which can help understand the way oppositions work in a text. He did not limit his analysis to binary oppositions only. In order to widen the scope of this theory he urged the inclusion of new terms like simulacrum which are the parts of text which cannot be fit in binary opposition.

Yesil (2004) studied binary oppositions for instance the "rich" and the "poor" and the "good" and the "bad" in terms of value being associated to the classes in Yesilcan melodrama of 1960's. the presence of different discourses in the form of binary oppositions symbolically represent the values embedded in the society. The high and the low are considered as interrelated oppositions which give rise to sub categories of oppositions. The value of goodness was attributed to naturalness of people and 'bad' was considered anyone who became greedy. Accordingly, the binaries 'weave a narrative structure together' (Yesil, 2004, p. 94).

The *Winter's Tale* is built on binaries. 'Thematically the play treats youth/age, winter/spring, life/ death, fertility/ sterility, art/ nature (Krier, 1982, p. 341)'. In order to restore Shakespearean study a sound use of theory can be applied in historical context. There is an obstacle that how to use theory for analysis in order to establish their usefulness in present times. Presentism can be called as 'commitment to a reversal of conceptual hierarchies between performance and reference' (Hawkes, 2002, p. iv). So, using binary opposition as means of collecting antonyms can help further understand the thematic contrasts found in the *Winter's Tale*.

3. Methodology

The data is collected from the text of *The Winter's Tale* by Shakespeare. The data is in the form of antonyms which are present in the speeches of various characters. These antonyms can be further analyzed in the form of binaries that bind and keep the text intact. For this deep textual study is carried out and only one aspect of deconstruction that is binary opposition is utilized for the purpose of data collection.

4. Data Analysis

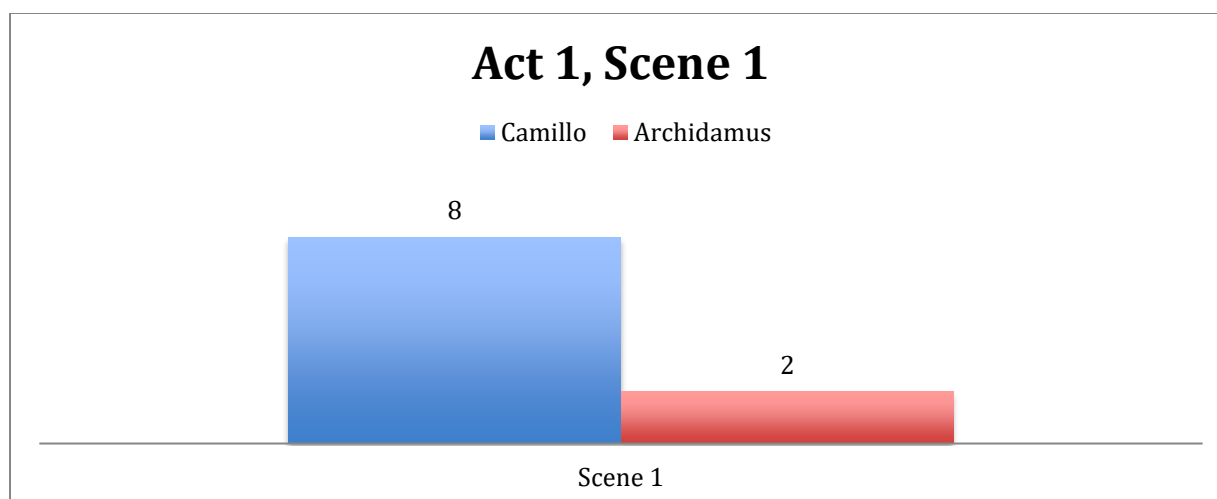
There are three stages of data analysis. In the first stage the antonyms are act wise presented in the form of table and analyzed in the context of that particular act. This gives understanding of function of binaries at a particular point in time. The second step is to calculate the frequency of antonyms that are found in the speeches of individual characters. The frequencies are presented in the form of graphs. In the third stage the analysis is focused on the inter-textual level where the most central character Leontase's speeches from earlier and later acts were analyzed. So, at first stage analysis requires act wise explanations and the second stage analysis requires inter-act wise analysis. The former helps reinforce the idea of binaries present among the characters indulged in conflicts, whereas the latter gives insight into the internal conflicts of the central character Leontase.

4.1. Antonyms and Speeches of Characters

In the following tables, antonyms in speeches of various characters are presented act wise and the graphs represent their frequencies. These tables show the words of a character placed as antonyms to the other character. Each cell contains words that stand in opposition to the other consecutive cell. Hence no words, phrases, or expressions are taken in isolation. They either contain self-contradicting words, or they are selected as binaries because they offer contrasting facts to the future events, or they stand in opposition to the other characters' words.

Table 1: Antonyms of Act1, Scene 1

Camillo (Sicilia)	Archidamus (Bohemia)
Over kind, seemed together, though absent, from the end of opposed winds, the heavens continue their loves, (about Mamilus) makes old hearts fresh, desire to live	Not in the world either malice or matter to alter it, (about Mamilus) unspeakable comfort

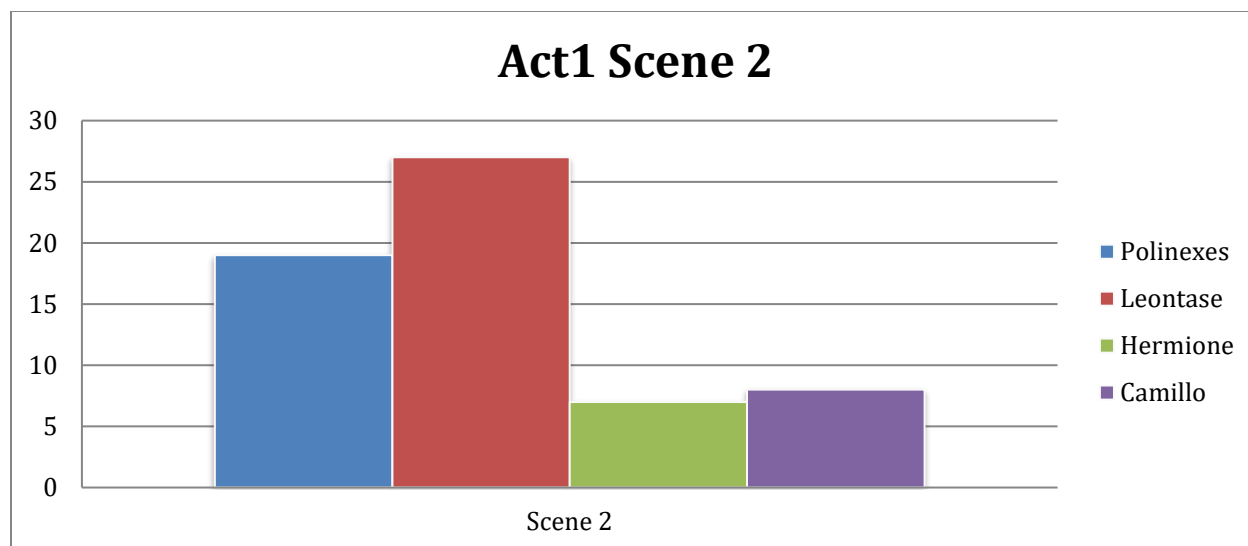


Analysis

These introductory lines are very significant in terms of binaries and conflicts. Camillo prays that the love of the two kings may continue against the opposed winds, and both of them utter contradictory words in their speeches like old/fresh, malice/matter etc. They both say that Mamilus is a source of desire to live whereas later the prince dies. The glorifying antonyms highlight the tragedy of death of Mamilus in later scenes. These antonyms also give way to dramatic effect as they ironically overshadow the death of young prince Mamilus.

Table 2: Act 1, Scene 2

Polinexes	Leontase	Hermione	Camillo
(To Leonatse) Filled up with our thanks, questioned by my fears, like a cipher, no longer stay, I denied it, which to hinder, press me not	Stay your thanks,	Let him go, shall not stay,	
	Tongue tied our queen, well said Hermione	dying tongueless,	
Innocence for innocence, doctrine of ill doing, weak spirit, stronger blood, boldly not guilty		A prisoner not like a guest, not your goaler, kind hostess	
Jealousy, dishonored, bitter, fear overshadows me	Mingle friendship, mingling bloods, fertile bosom, my bosom likes it not, nor my brows,		
(About Florizel) my sworn friend, mine enemy, my parasite my soldier, makes July's day short as December, cures in me	(About Mamilas) wanton calf, hardening of my brows, harder bosom, happy man, my brother, angling now		
	Let in and out the enemy, have the disease and feel it not.		
	Cleansed my bosom Camillo, reformed, see good and evil, my wife's liver infected, my wife is slipper, impudently negative, my wife is a hobby horse, I am so muddy so unsettled, thorns nettles tails of wasps, scandal to the blood o the prince, galled, give mine enemy a lasting wink which draught to me were cordial.		Good queen, gracious mistress, negligent, foolish, fearful, be cured of the diseased opinion, rebellion with himself, to do it or no.



Analysis

In this scene the noble guest wants to leave but the king Leontase asks him to stay. Inwardly he wants them to leave at once but he thinks he can catch him and the queen red handed. Their speeches are full of binaries making them both appear to be rivals.

On the other hand, Leontase calls Hermione tongue-tied queen and asks her to make Polinexes stay, to which she obediently works and says to the later that she is either a jailer or a hostess. Her speech has binaries too; however, she convinces him to stay. Leontase contradicts his earlier statement by saying to his tongue-tied queen, “well said”.

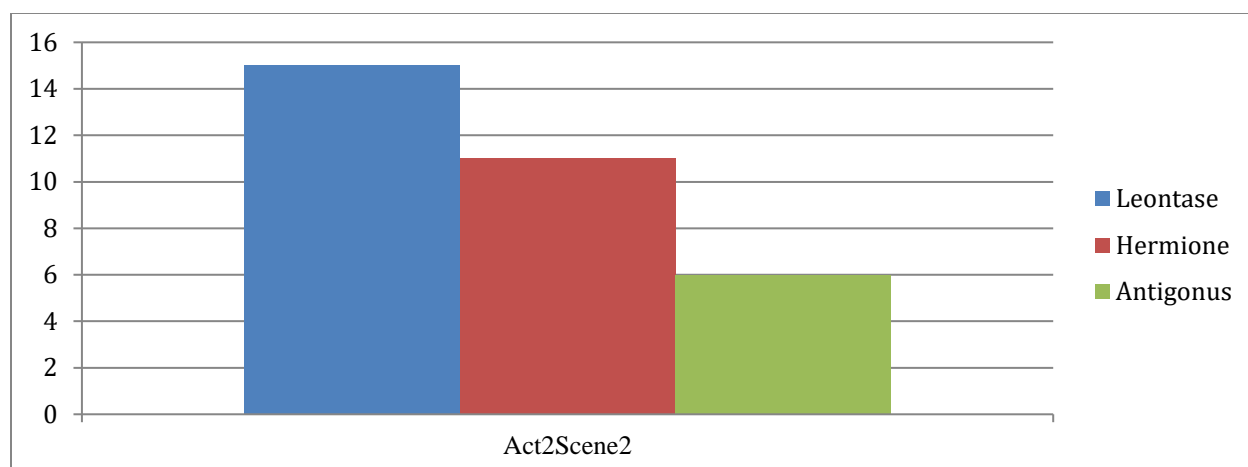
Leontase in this scene says words that contradict his own statements. Like he says fertile bosom and then says my bosom likes it not. He pretends he is fine and actually is suffering from tremor Cortes.

Important is the comparison of Leontase and Polinexes’ views about their sons. Leontase calls Mamilus, wanton calf, cause of ‘hardening of my bosom, hardening of brows, I did recoil, happy man, my brother, angling now...etc whereas Polinexes calls his son ‘my sworn friend, mine enemy, my parasite, my soldier, and most importantly something who ‘cures in me’. These opposing speeches reveal that both kings have difference in their perception about their sons. One uses possessive adjectives the other does not. This is because Leontase doubts about his own son whether he is his own or not.

Leontase misperceives about the meeting of Hermione and Polinexes, as he uses negative words for the queen, Camillo a loyal servant uses the antonyms of the speech of Leontase about the queen.

Table 3: Act 2, Scene 1

Leontase	Hermione	Antigonus
Just censure, true opinion, I have drunk and seen the spider, plot against my life, mistrusted, false villain, employed, pre-employed, ‘she is a goodly lady’, tis pity she is not honest, traitor, and Camillo is a federary with her, shame, vile principal, vulgar	Clearer knowledge, gentle my lord, scare can right me, you did mistake, I must be patient, favorable, honorable grief, plight, come out, go one, better grace.	Your justice prove violence, suffer, spotless, accuse, no farther trust her, honesty sweeten

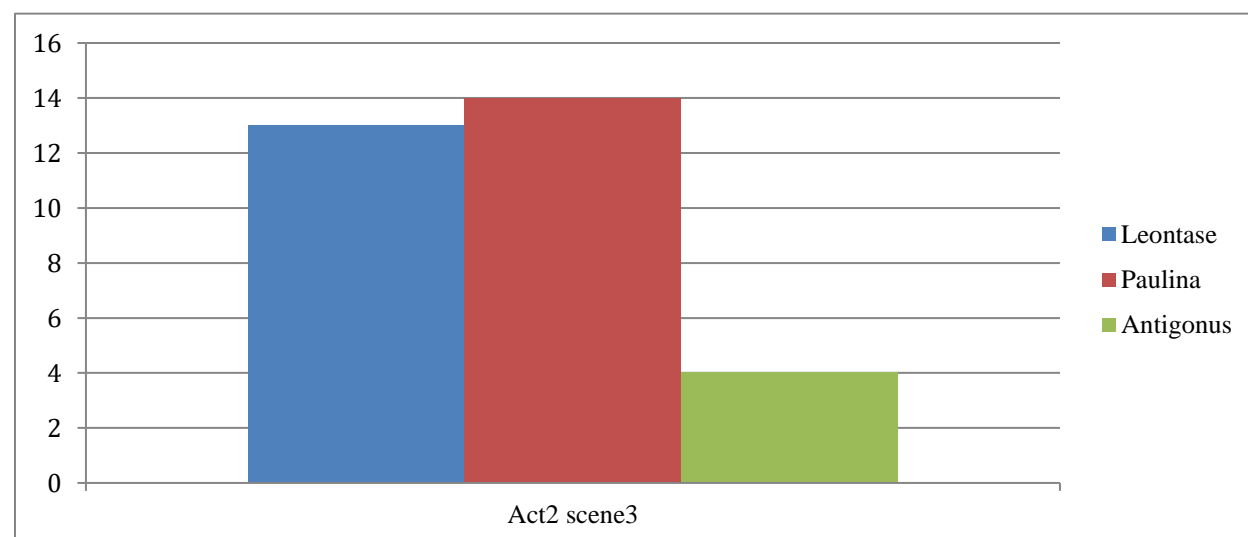


Analysis

Leontase and Hermione are in extreme conflict now. What Leontase says about Hermione, is countered by Antigonus' speech. So, there are antonyms proving the words of Leontase wrong.

Table 4: Act 2, Scene 3

Leontase	Paulina	Antigonus
Nor night, nor day...mere weakness, dishonour, vengeance, push her out, bastard, callat of boundless tongue, brat, sieze thy life, encounter with my wrath, dash out, may nurse or end it.	Words as medicinal as true, honest, purge, physician, obedient councillor, comforting your evils, good queen, good queen, good queen, the root of his opinion... rotten, cruel usage of your queen, weak hinged fancy, of tyranny and will ignoble make you, scandalous to the world.	Present death had been more merciful, kites and raven to by thy nurses, wolves and bears... casting their scavangness, (aside) blessing against this cruelty.

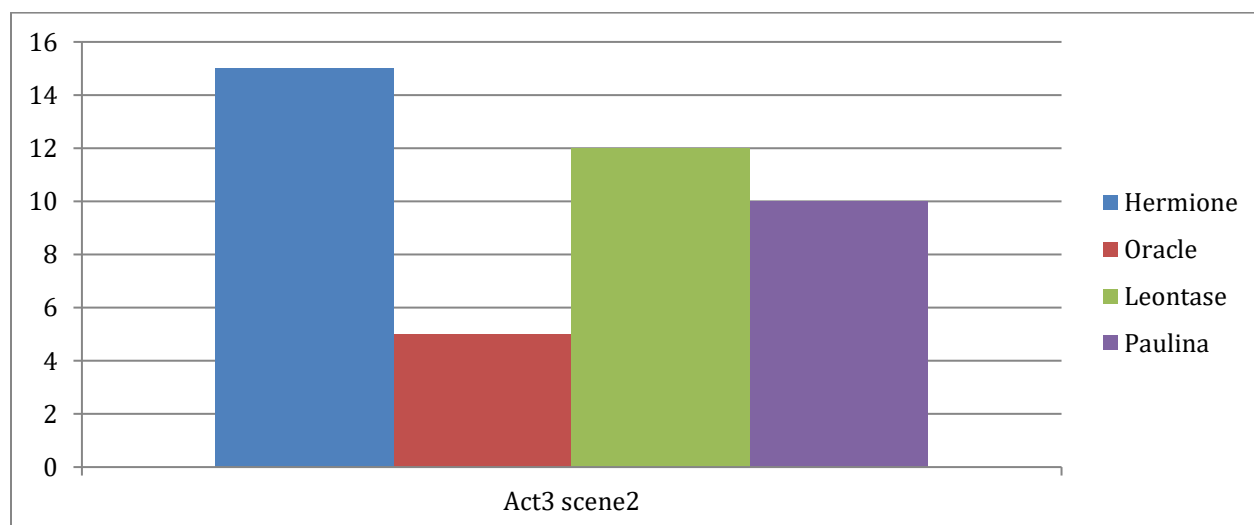


Analysis

Leontase in his fury accuses Hermione whereas Paulina gives a counter speech to him. This shows that Hermione didn't speak much in her favor but all women are not weak in using the power of their speech. Paulina for instance uses her words to counter the words of Leontase. Her speech not only gives counter arguments but also provides antonyms, which show that these are characters having opposite nature and thinking.

Table 5: Act 3, Scene 2

Hermione	Oracle	Leontase	Paulina
Not guilty, mine integrity being counted falsehood, innocence makes false accusations blush, tyranny tremble at patience, as chase as true as I am unhappy, how merited, disobedience and ingratitude, honest, ignorant, threats, fright, the crown and comfort... feel it gone, infectious, immodest hatred, the flatness of my misery, pity not revenge.		Past all shame	Torments, torture, fool, inconstant and damnable in grateful, gross and foolish sire, blemished his gracious dam, dead, despair, barren mountain, still winter, storm perpetual, affliction.
	Chaste (Hermione), Blameless (Polinexes), True subject (Camillo), innocent babe (Paulina), jealous tyrant (Leontase)	No truth mere falsehood (Oracle)	
		Injustice (Mamilus dies), overcharged, will recover, pardon my great profaneness, reconcile me to Polinexes, woo my queen, Camillo...a man of truth, of mercy, threaten and encourage, his piety, my deeds make the blacker	

**Analysis**

The oracles proved Leontase wrong. Here too the dramatic effect is highlighted by the use of reverse of situations. The Oracles provide exact antonyms to the previous words spoken by Leontase. This shows that the central character is in a state of denial. His inner confusions have made him apart from the other people around him. His speeches here represent opposition to the other characters whom he considers his enemy. Later we will find that whatever he said in

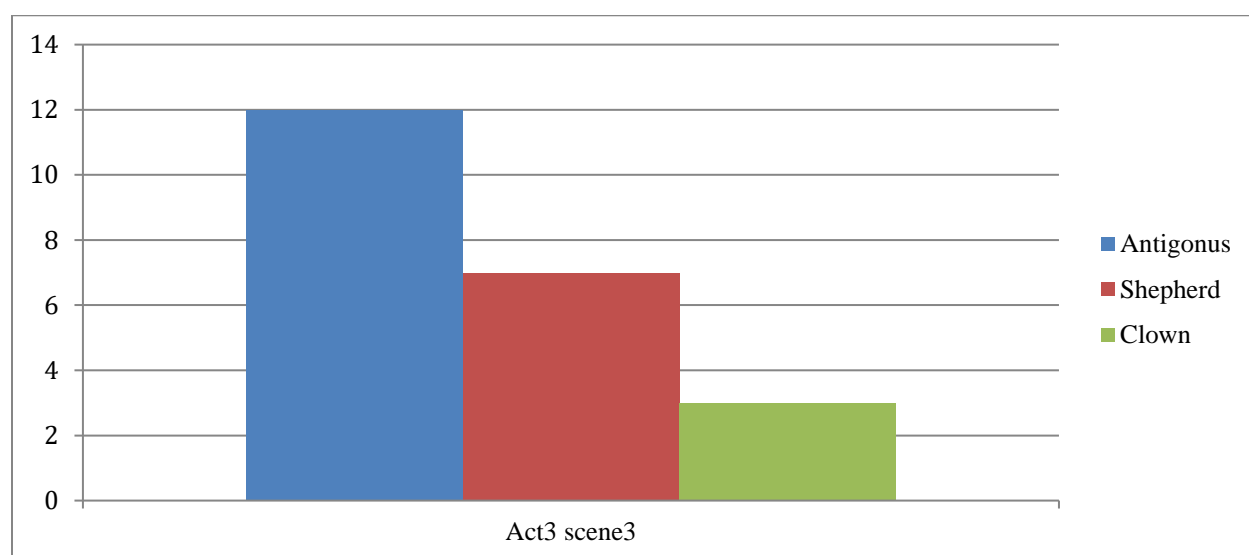
the beginning and during the climax of the play will be countered by the same character who, after some years would become wise and sensible. So his speeches in initial and later acts contain antonyms that contradict what he had said earlier. This also proves that he was a changed man and that the tragedy had made him wise.

Here Mamilus dies. Keeping in view the earlier comments about Mamilus's long life and future, this rather becomes shocking for the audience. Hence the antonyms have created an intense dramatic effect.

Hermione's speech is full of antonyms. The important thing to note is that her speech has self contrasts. So, she is not a person who would be antagonist to any other character. Moreover, here the antonyms of her speech add to her pathos.

Table 6: Act 3, Scene 3

Antygonus	Shepherd	Clown
the spirit of the dead may walk again, pure white, robs, sanctity, ungentle business, affrighted, no slumber/ dreams, life or death, blossom, breed, exposed to loss, a lullaby too rough	Scared, fear, mercy, pity, thou met'st with things dying, I with things new-born, Lucky day.	by sea and by land!, poor souls roared and the sea mocked them, bear mocked them.



Analysis

For Shepherd it was a lucky day but for Antigonus it was not. The speech of clown has antonyms too to highlight the dramatic effects.

Table 7: Act 4, Scene 1

Chorus
Please some, try all, both joy and terrors, good and bad, makes and unfolds, ere/now, freshest/stale, shuts up

Table 8: Act 4, Scene 2

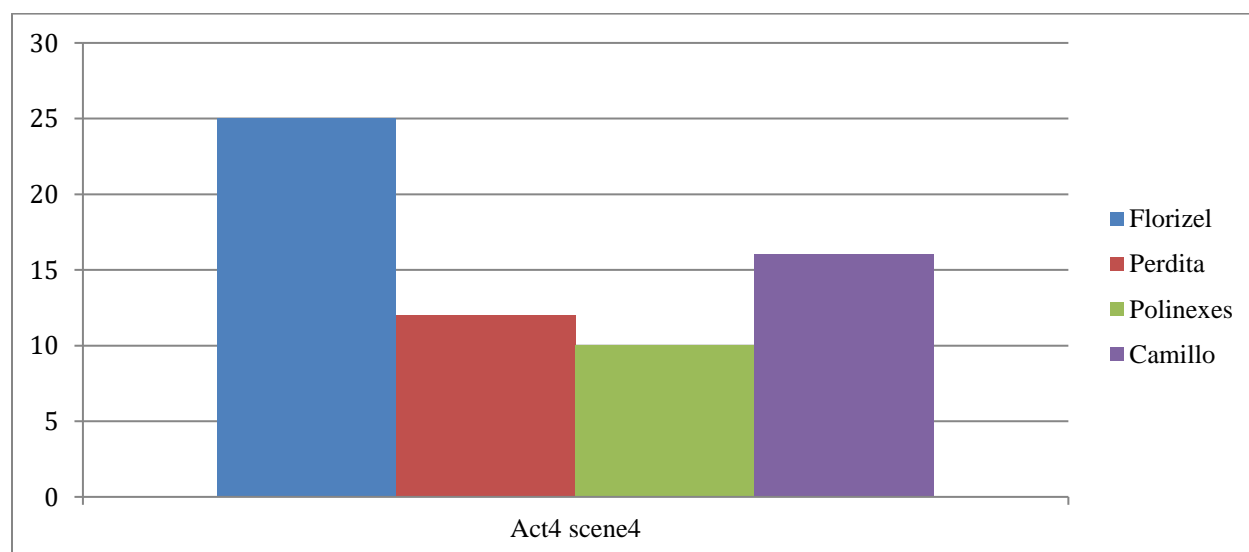
Camillo and Polinexes
Thankful, profit, fatal, punishes, penitent, reconciled king, precious queen, afresh lamented, unhappy, issues not being gracious, virtues.

Analysis

Scenes, one and two also have antonyms but important to note is the fact that the frequency of antonyms is much fewer now as the play has come to a lighter mood. Here these words of Camilio and Polinexes are selected because they stand in opposition to the previous attributes given to the king and the queen.

Table 9: Act 4, Scene 4

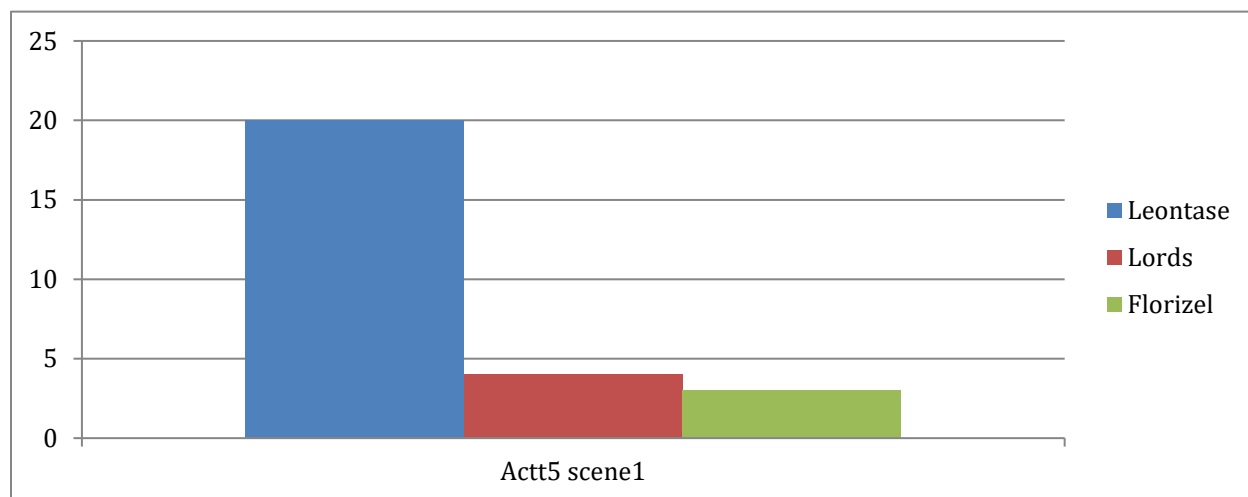
Florizel	Perdita	Polinexes	Camillo
Unusual weeds...life, no shepherdess but flora, jollity, love, chaste, honour, faith, darken not the mirth of the feat, be merry, gentle, lift up	Gracious lord, chide, becomes me, high self, lowly maiden, goddess-like, difference forges dread, Grace and remembrance, not much afeared, dream	Flowers of winter, too noble for this place, wrong, unfilial, counsel, contract/divorce	
(after being discovered by father) Nuptial, sprightly, red with mirth, sorry, not afeared, delayed but nothing altered, cannot fail, obedient, better pleased with madness, think it honestly, put to sea/cannot hold onto shore	(after being discovered by Polinexes) of mine/now awake, weep	(For Shepherd and Clown's punishment) scratched, churl, displeasure, dead blow unworthy, a death as cruel to thee as thou art tender to it	Temper, endure your right, fury, irremovable, resolved, unhappy king/Leontase opening his free arms, welcomes forth, twixt his unkindness and his kindness, the one he chides to hell and bids the other grow, greet him, give him comfort
(Praise for Perdita) forward of her breeding/as in the rear our birth, clear that doubt. (To Camillo) preserve/medicine			She (Perdita) lacks instructions/teach, clear that doubt/satisfy

**Analysis**

There is contrast of situation Perdita is a princess and not a shepherdess. Her reversal of fate and becoming a princess again is so surprising. It adds to the hope of the recovery of the dramatic loss, which in the later scenes was almost lost. The binaries in this part of the play are not tragic but dramatic because they reveal the reversal of fortune for Perdita and hope of recovery for the loss already done in the tragic part of the play. Since Florizel is to be the next king, he is given the most verbal representation in terms of antonyms in this scene.

Table 10: Act 5, Scene 1

Leontase	Lords	Florizel
Virtues, I cannot forget, my blemishes/the wrongs (about Hermione) bitter... as in my thought, make her sainted spirit again posses her corpse	Saint, like sorrows, redeemed, penitence, forget/forgive	High and low alike, enemy, affections
(for Florizel and Perdita) visitation framed, but forced, dies to me again unfinish,		
(remembering Mamilus) I lost, all mine own folly, the wrongs I have done afresh, kind, my slackness,		
(for Florizel and Perdita) welcome, spring to the earth, purge all infection		
(for Polinexes) I have done sin/issueless, and your father blest, goodness		
(after Leontase knows) you have broken from his liking, petition yet unanswered		

**Analysis**

Leontase's speech is full of regret, sense of loss and grief. Here the word spring is almost antonym of winter. He lost his family in winter now he welcomes them back in spring. Here the comparison of Polinexes and Leontase is clear when the later acknowledges that the former answered with goodness. Here the lords call Leontase redeemed. Earlier he was damned. Here the maximum number of antonyms is found in Leontase's speech that is the central character. Hence he is given the most verbal representation. Moreover the words and phrases selected in this part as antonyms stand in opposition to Leontase's previous self. His drastic change however is convincing.

Table 11: Act 5, Scene 2

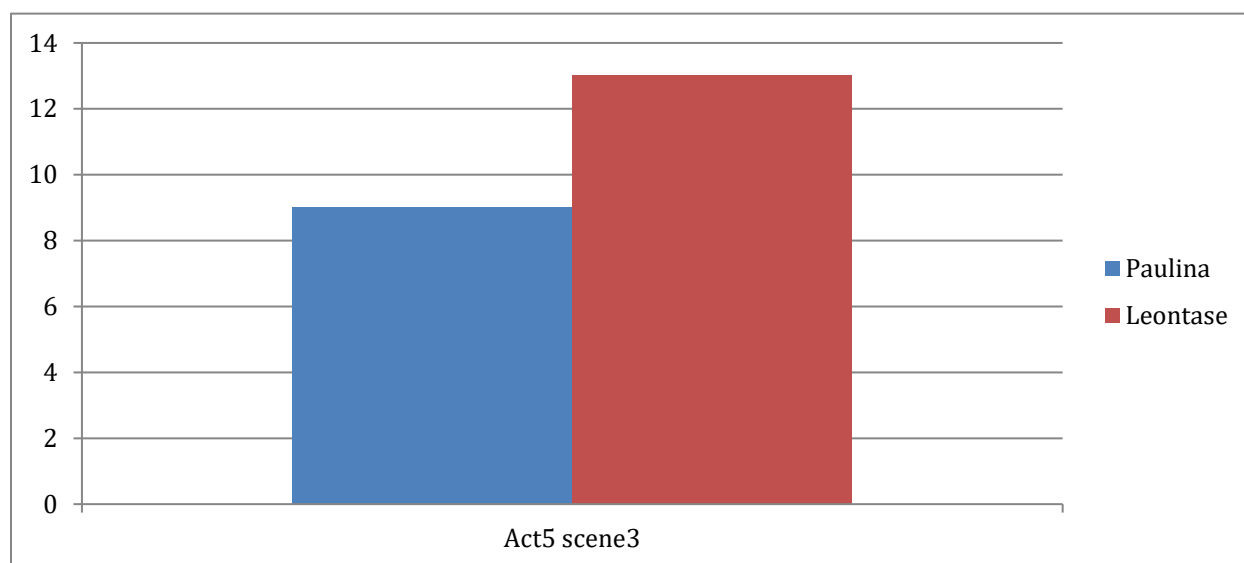
Autolycus and Gentelmen
Speech in dumbness, language in gesture, a world ransomed/destroyed, joy or sorrow, unity, sorrow wept to take leave/joy waded in tears, aided/lost when it was found, declined/elevated, embracing/danger of losing, confessed and lamented, mother's statute, breath into his work/beguile Nature speak...in hope of answer/affection

Analysis

This speech is so full of antonyms. This is to add to the dramatic effect of the play. This commentary is right after the main tragedy has occurred. These antonyms also serve to foreshadow the upcoming events of the play. If there is sorrow there would be joy too. Here the main binary opposition is between nature and art. When nature itself cannot mend the loss the art is there to create happiness and bring the dead queen to life.

Table 12: Act 5, Scene 3

Paulina	Leontase
Life as lively mocked/sleep mocked death, fancy may think anon it moves, far transported/it lives	Chide me, she was as tender as infancy and grace, warm life/coldly stands, woo'd her, pleasure of that madness, affliction has a taste as sweet as any cordial comfort, content to look/content to hear, worth, honesty, richly, justified, ill suspicions, each one demand and answer.
(spell) descend; be stone no more; approach, bequeath to death your numbness, dear life redeems you, lawful	



Analysis

Here, the speech of Leontase is full of loving words, which are very much in contrast to the early negative and ruthless comments about Hermione. It shows that the king has changed to a greater extent. He must have become wiser during the tragedy and loss. Paulina's speech has antonyms that create a magical and emotional situation in which Hermione is brought back to life. This also shows the resolution of internal and external conflicts of the play.

Table 13: Frequencies of all Binaries of Main Characters

Characters	Leontase	Hermione	Paulina	Polinexs	Florazel	Camilio	Antigonous	Perdita
frequencies	90	34	33	28	25	24	22	12

This table of frequencies of each character shows that the most central character is Leonatse. As he had conflicted with all other characters his frequency of binaries is to the maximum. So, further analysis is done Leontase's character.

4.2. Internal Conflict

The figure shows that in Act2 scene 1 the central figure Leontase had to face oppositions from other characters. His speech contained 27 antonyms. Then there is decline in antonyms and finally when the conflicts resolve the character in the first act became very different from what is found in the last scene. Leontase being the central character undergoes internal and external conflicts. Internal conflicts were resolved when the same character reformed his speech. External conflicts ended when the two kings became friends and relatives. Leontase had to face external

conflicts by the characters as well. Paulina who spoke on the behalf of the queen has opposed the king in Act 2 scene 3 for the most number of times where Leontase's speech had 13 and Paulina's speech had 14 antonyms.

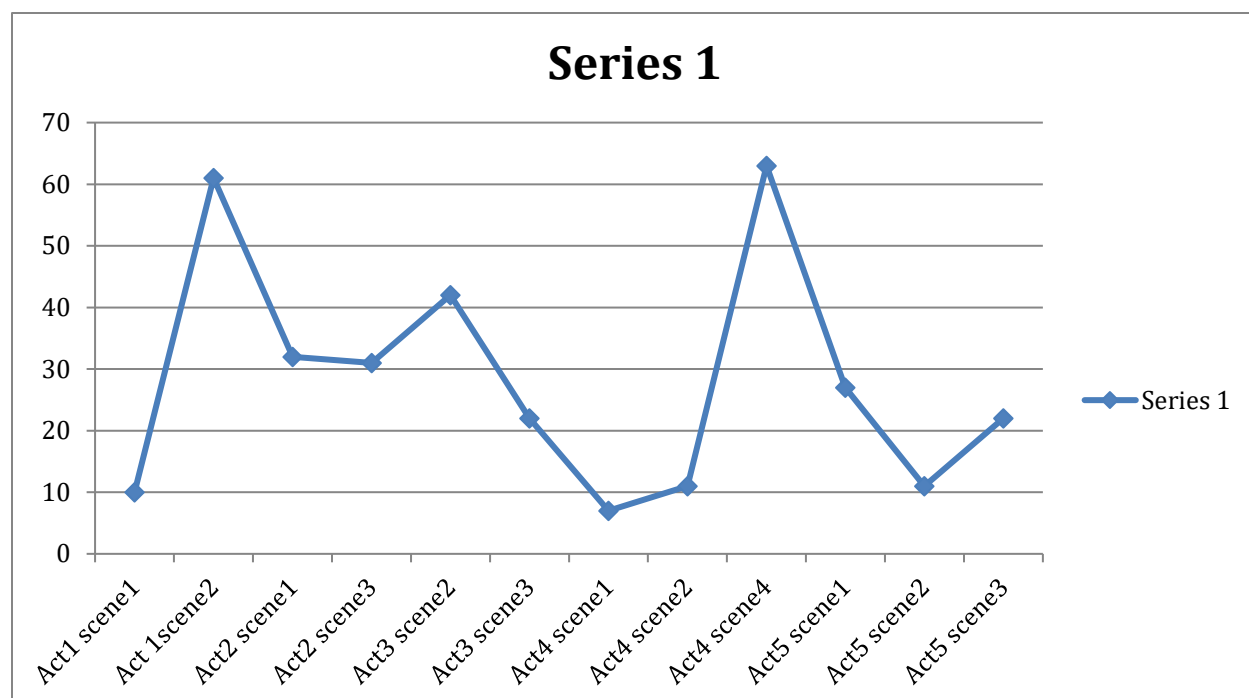
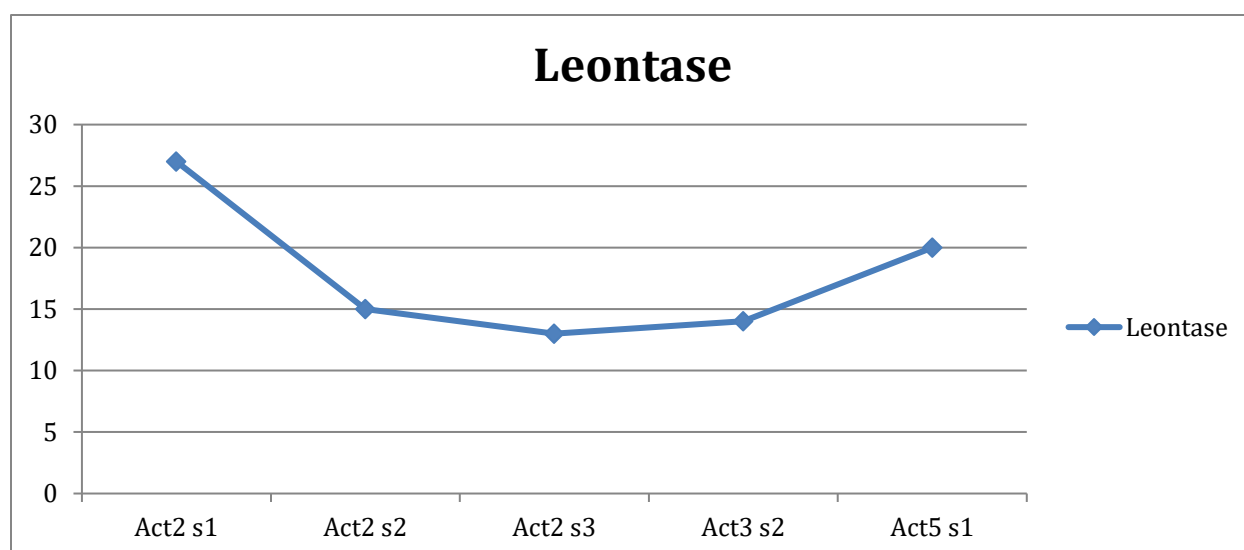


Figure: Pattern of Antonyms

Analysis

This graph shows the patterns of frequency of binaries in the text. The x axis shows the acts in which the binaries were found and on the y axis the frequency of total antonyms spoken by all characters in that particular act and scene are presented. Though this graphic representation can precisely be seen as representing the linear plot of the play form rise of action, climax to the resolution of conflicts. However, it can reflect the plot as well. In act 1 scene 2 and in act 4 scene 4 there are maximum numbers of binaries. This graph represents the two stages of conflicts in the play. In the first half the conflict was mainly between Leontase alone and rest of the characters which turns to an end in act 3 scene 2 when oracles declare the facts once and for all in favor of Hermione.

The next half of the play shows the reversal of fortune for Perdita. However, the higher frequency of antonyms in the next half of the play is because of the change in Leontase's character. Since he is the main character, he is given more



words. It is very significant that the next half of the play has the highest peak in act 4 scene 4. This shows that the effect of spring and happiness is more prominent in this play than the effect of winter and sadness.

5. Conclusion

The analyses show that this play is full of antonyms. The act wise and scene wise analyses of the antonyms found in various characters show that the dramatic effects is highlighted through them, making the speeches, most power display of emotional language artfully used to arise the emotions of the audience. The text is built on antonyms. The researcher found total 339 identifiable antonyms. These antonyms were actually the contrasting words found in the speeches of the characters with respect to each other and internal conflicts. The binaries hold and bind the text in such a way as to supplement each other. The antonyms in the speeches serve many purposes. They show conflict among the characters. They highlight the tragic effects. For instance, Mamillas, in act one scene 1, was considered a child who one would make wish to live longer, but later his death adds to the tragic effect of the play.

The resolution of conflict can be understood when the central conflicting figure Leontase's speech is less in conflict with other characters and more in conflict with his previous self. This shows that he has made peace with other characters and with his past. These results can be utilized to support or refute the famous themes and commonly emerging patterns of analysis of the play. The results show rise and fall of binaries. The binaries can be identified in terms of antonyms. Leontase's speeches were full of negative words for Hermione later in the last act the same person uttered the antonyms of his own words spoken in previous acts. This shows how diversely the writer used the antonyms in his plays. This was done in this play to show that the internal conflict of Leontase was resolved at the end of the play, when he says sweet and acknowledging words for Hermione.

6. Recommendation

This study is done on the assumption that the conflicts were being resolved in the tragicomedies will enable the researcher to find the declining number of antonyms. However, the antonyms are to be found in a character's speech before and after the climax. So, it is recommended that further studies should be carried out for the play, The King Lear in which the king undergoes an enormous yet convincing transformation. In doing research on the pattern of this research, King Lear can be explored in terms of resolution of internal conflicts by calculating the frequencies of antonyms at various points of time of the play.

With the data of this study the researchers can do a comparative analysis of speeches in terms of gender to find the pattern of representations given to both genders. In this play, it would become an interesting gender study as the central figure Leontase was fearlessly challenged by a female servant named Paulina. Her words gave voice to the tongue-tied queen. She was the only character whose speech contained antonyms more than those found in the speech of Leonatse.

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