



COMPARISON BETWEEN

"Menaechmi"

AND

**"The comedy of
errors"**





A general summary

MENAECHMI, PLOTUS III SEC. A.C

The play "Menecmi" tells the story of twins separated when they were child. One of them grew up in Epidammo. After years the other brother also went to Epidammo, here were created various unpleasant circumstances due to the exchange of identity that were resolved by the mutual reconditioning of the two brothers.

THE COMEDY OF ERRORS, SHAKESPEARE 1594

"The comedy of errors" tells the story of two pairs of twins who were separated after a shipwreck. The names of the twin sons of Egeon were Antipholus, while the name of the twin servants was Dromius. Following the shipwreck the missing twins arrived at Ephesus, here years later the other twins also went and this caused a series of misunderstandings that were resolved by the recognition made by the Antiphollus twins' mother, Emilia.

About that comedies

- Only «**Menecmi**» has a **prologue**, «The comedy of errors» begins from the first act.
- Prologue's purpose: **giving information**
- Both comedies have **5 acts** and are divided into scenes
- The two comedies share the theme of the **exchange of identity**
- The **titles** are very clear and **anticipate the content of the comedies**

Act III

MENAECHMI

Analysis of the act

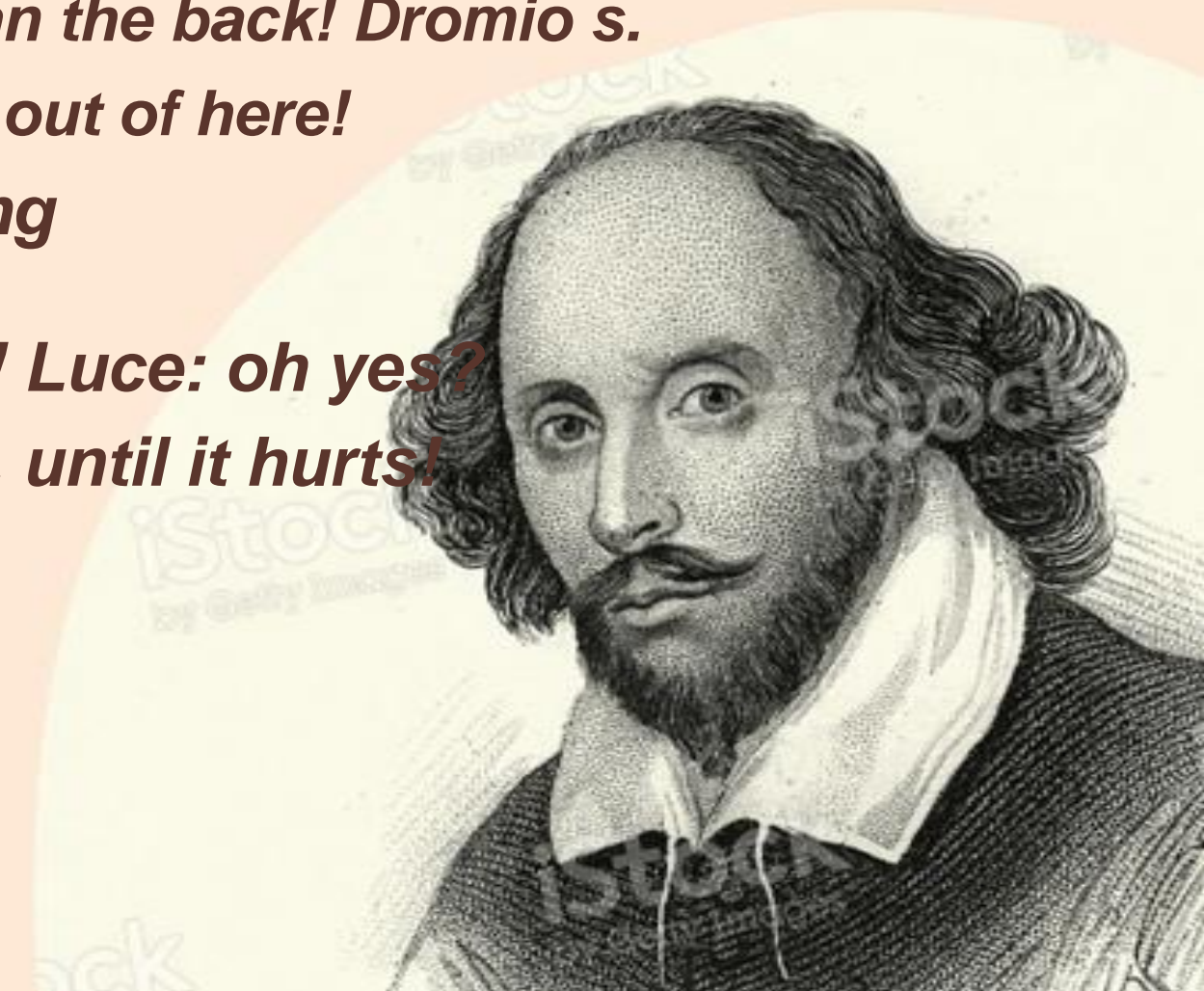
- There is a great tension and the **climax grow**
- **Parody:** “ *sei più leggero di una piuma, tu sei un rifiuto, un bidone e una caccola di topo.* ”
- Puns and playful identifications: “*Balengo di un Balengo*”; “*ma io le do spago .*”; “*ragazzo tu non sei a posto con la testa*”.
- Metaphore: “*I trenta li ho passati* ” ; “*Prende lucciole per lanterne*”. Combination of refined and crude words: “*sfotti anche?*”, “*cretino, parassita, ma che cavolo vedo?*”, “*luoghi puttaneschi*” Double meanings, especially of a sexual nature: “*attento a te! Credi che siano tutti dei finocchi perché lo sei tu?*”
- This act contains primarily a **low-medium, colloquial register.**



Act III

THE COMEDY OF ERRORS

- The act III in the comedy of errors is characterized from the “**epitasis**” that is the moment where the story change rhythm and the epitasis is characterized of **rising action and climax**.
- Exchanges of characters and twists: *Dromio s.: No, i'm a donkey; I Don't belong to me, but to a woman; i'm out of my mind. Antifolo s.: Out of you? Which woman are you talking about? Dromio s.: Other than out of me, sir! I seem to be owned by a woman, who claims to have rights over me, and haunts me; it will end up eating me in one bite.*
- Parody: *Dromio s. [From inside] yes, it breaks everything, and I break your head! Dromio e.: Let's start by breaking the silence, because words are made of air: better with the front than the back! Dromio s. [From inside] it is you who will end up cut into pieces! And for the last time, get out of here!*
- Metaphore: *"for if the skin were parchment, and the ink strokes, your writing would then confirm every word."*
- Double meanings, especially of a sexual nature: *Antifolo E. Slut, let me in! Luce: oh yes? Why? Dromio E.: Come on, sir, knock on that door!Luce: strong, stronger, until it hurts! Antifolo E.: I'll make you regret it, then later if I break the door down!*
- Combination of refined and crude words: “ *you are a nice donkey*”



Comparison between the two acts

THE COMEDY OF ERRORS

- **Time:** is set during the day, to be more precluded at lunchtime
- **Set:** the play is set in more than one place
- **Characters:** all the characters are certainly confused and scared. The protagonists of the play are the Antipholus twins.
- **Main theme:** relationships, appearance, family.

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CLASS

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