



**EMOTIONS IN DRYDEN'S AND  
ETMAN'S CLEOPATRA  
A CROSS-CULTURAL STUDY**

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**Abstract :** In *All For Love* (1678), John Dryden treated the same subject as William Shakespeare's *Antony and Cleopatra*, yet both writers worked within a different set of conventions and for different purposes. Dryden admits in the Preface to the play that he tried to follow the practice of the ancients. Thus, with the use of different technical devices he explains that the mutual love of the two characters, being founded upon vice must lessen the favor of the audience to them. As a result, Shakespeare's Cleopatra, with her "infinite variety", is converted with the classical touch of Dryden into a paragon of chastity and constancy. Therefore, the real human beings in the original play, become in Dryden's play heroic types uttering conventional sentiments and emotions. On the other hand, in *Cleopatra Worships Peace* (1984) by Ahmed Etman, Professor of Classical Literature in Egypt, the writer sets out to depict Cleopatra from a modern Egyptian perspective where she transcends being a historical authentic figure and becomes a symbol of Egypt. As such, she becomes the bridge rather than the barrier between cultures. He, therefore, constructs an Egyptian Cleopatra whose emotional life constitutes merely one aspect of her character. Through an analysis of both plays, Dryden and Etman's, this paper aims to use different cultural perspectives to prove that both writers have worked towards the same target to prove the necessity of emotions in building a multicultural landmark in literature.

The aim of this research is to highlight the depiction of emotions to reflect the cultural background in two different periods. Through an analysis of both characters, Antony and Cleopatra, in Dryden's *All For Love* (1678) and Etman's

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*Cleopatra Worships Peace* (1984), the researcher aims to prove the necessity of emotions, for male and female characters, as the basis for classical literary texts (either English or Arabic), for this is what the two dramatists will achieve in their plays . The reason being that moral emotions connect a person to society and culture through self-awareness. Thus, different types of emotions will be discussed here, for critics "demonstrate that the emotions in general and tears in particular are potential avenues of agency for both sexes and challenge the assumption that men are necessarily weakened by their alliances with women in the early modern period" (Vaught 23).

The Restoration period brings a degree of secularization in England. More attention is now paid to the detached individual as he is in the center of concern. Thus decisions are now made by man rather than for him. With the restoration of the throne in 1660, a number of changes occurred; the Church of England re-established its position, but it had to fight to prove its authority. People expressed their fears of what Charles II might do with the French authorities in return for financial aids. Yet, the secularized view of the country was a reflection of the King's attitude as he expressed his deep taste for music and wit. In addition, his love of pleasure was appreciated by people for it gave a great relief towards the strict Puritans. Thus, the Marquess of Halifax wrote of Charles II after his death :

It must be allowed he had a little over-balance on the well-natured side, not vigour enough to be earnest to do a kind thing, much less to do a harsh one; but if a hard thing was done to another man, he did not eat his supper the worse for it. It was rather a deadness than a severity of nature (Price 4).

During this period, the power of feelings was then stressed for its association with ideas. They believed that : "If



men framed an image of the world through repeated and reinforced associations, the linkages were often forged and more often confirmed by the action of the feelings" (Price 12). As a result, the sublime and the Gothic set a form of play-acting; in addition to a stage for meditation. But there was a deeper force at work which is :

To relate man's emotions and unconscious powers to the forms of nature deepened the response to both. Nature became an object of reverence rather than exploitation, a place that both revealed man to himself and imposed limits on his will. On the other hand, the beauty as well as the terror of man's elemental feelings became clear (Price 13).

In this age, John Dryden (1631 – 1700) started his career, as a schoolboy, by writing a poem, as an elegy to Lord Hastings. In 1660, when the theatres re-opened, he wrote the first of his twenty-eight plays in which he is trying to create the new heroic play. The greatest of this type of drama is *The Conquest of Granada* (1670), a play in ten acts. His literary outcome includes drama, criticism, both prose and verse translation, and a large number of poems. This leads Dr. Johnson to write about him saying :

... ever produced a writer that enriched his language with such variety of models. To him we owe the improvement, perhaps the completion of our meter, the refinement of our language, and much of the correctness of our sentiments.... What was said of Rome adorned by Augustus may be applied by an easy metaphor to English poetry embellished by Dryden... he found it brick, and he left it marble (Price 55).

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Dryden is much influenced by Homer and Virgil in writing his heroic plays. Some of the inseparable properties of the heroic poem, according to him, is Love and Valor. According to Ker :

Dryden takes for granted, without any hesitation, that this is the right kind of theme for an heroic poet; he has his key from Ariosto – 'For the very next reflexion which I made was this, that an heroic play ought to be an imitation, in little, of an heroic poem; and consequently that love and valour ought to be the subject of it' (lv-lvi).

One of the most important heroic plays is *All For Love* or *The World Well Lost* (1678) which is written in blank verse and is regarded as Dryden's dramatic masterpiece. In the play, the dramatist chooses to engage in a dialogue with Shakespeare's *Antony and Cleopatra* to offer another perspective of love. In the Preface to the play, Dryden states that here he follows the practice of the ancients who ought to be our masters. As a result, he observes the unities of time, place and action; and regards the play as the most carefully crafted of his dramas.

Dryden introduces the play by commenting on the death of Antony and Cleopatra as a subject that has been tackled by a number of writers after Shakespeare. To him, these two characters are famous heroes of 'unlawful' love, and their end is 'unfortunate' (Preface 33). He, thus, declares that :

... I have drawn the character of Antony as favourable as Plutarch, ... the like I have observed in Cleopatra. That which is wanting to work up the pity to a greater height was not afforded me by the story; for the crimes of love, which they both committed, were not occasioned by any necessity, or fatal ignorance, but were wholly voluntary; since our passions are or ought to be, within our power (Preface 33).



As a result, critics claim that the Preface contradicts the play for it does not depict criminal love that is punished for its sin, but it illustrates a transcendent love for which the world is well lost. Thus, rather than following the classics, Dryden lays the foundations for the moderns, for the play applies Kristeva's theory of intertextuality and psychoanalytic approach.

Julia Kristeva (1941) is one of the most original thinkers of our time. She is one of few philosophers whose thoughts are required for understanding oral and written literature, in addition to politics, identity, culture and nature. Noelle McAfee states that :

Where other thinkers might see these fields as separate domains, Kristeva shows that the speaking being is "a strange fold" between them all - a place where inner drives are discharged into language, where sexuality interplays with thought, where the body and culture meet (1).

Kristeva is regarded as the inventor of the term "intertextuality" especially that neither Saussure nor Bakhtin used the term, yet she was influenced by both critics and their models and has tried to combine their major theories. Through this combination, Kristeva's theory of intertextuality appeared. She declares that :

... authors do not create their texts from their own minds, but rather compile them from pre-existent texts. Thus, the text becomes "a permutation of texts, an intertextuality in the space of a given text", in which "several utterances, taken from other texts, intersect and neutralize one another" (Simandan).

In one of her interviews, she admits that : "Intertextuality is perhaps the most global concept possible for signifying the

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modern experience of writing, including the classic genres, poetic and novelistic" (Smaller 3). She further explains that the text is not an "individual, isolated object but a compilation of cultural textuality" (Simandan). The reason being that both, the individual and the cultural text, are composed from the same material and could not be separated from each other. As such, Kristeva is re-writing Bakhtin's concept of the 'dialogue' where he "created a relation between author, work, reader, society and history" (Simandan). Thus we must agree that : "Both Bakhtin and Kristeva believed that texts cannot be separated from the larger cultural or social textuality out of which they are constructed. Therefore all texts contain ideological structures expressed through discourse" (Simandan).

When discussing her ideas about intertextuality, Kristeva expresses her intellectual debt to Bakhtin, especially his theory of 'dialogism'. She proceeds to "introduce a psychoanalytic element into the notion of intertextuality by suggesting that the intertextuality of the creator and the reader make them 'subject-in-process' whose psychic identity is put into question" (Smaller 1). To her, intertextuality is more important in postmodernism, because it is here related to contents, not only to forms. She proceeds to explain her theory saying :

It is true that I see intertextuality as being just as applicable to modern poetic writing as to modern novelistic writing. But perhaps within this broadened concept of intertextuality, which concerns all contemporary writing, one can maintain a distinction between poetic and novelistic experience. For me, this distinction is interesting because it indicates different levels of psychic unity and, in a certain way, some of the writer's possible defenses with regard to the crises that writing assumes.... The poetic experience is more openly regressive, if you will; it confronts more directly the moments of loss of



meaning, and perhaps also the maternal, the feminine, which obviously represents the solicitations of sexual pleasure and gratification and, at the same time, risk and loss of the self (Smaller 4).

Kristeva went on a number of trips to various countries. These trips led her to stop being interested in politics and started showing interest in psychoanalysis. She explains :

The psychoanalytic experience struck me as the only one in which the wildness of the speaking being, and of language, can be heard. Political adventures, against the background of desire and hate that analysis openly unveils, appeared to me the way distance changes them : like a power of horror, like abjection (McAfee 8).

This interest in psychoanalysis has influenced her approach to literature, and literature, in turn, gives force to her provocative vision of subjectivity (Becker-Leckrone 19). Thus, we must admit that, "if Kristeva's theory of literature depends on a critique of linguistics' approach to the literary object, it arguably depends even more on her deep investment in psychoanalysis' approach to the human subject (Vaught). It is this approach that the current study aims to relate to the characters' and their emotions in the two plays under examination.

Shakespeare's *Antony and Cleopatra*, which basically influenced Dryden by its story, is a play that could be read as the fall of a military leader, or it can be viewed as the celebration of transcendental love. Yet the researcher believes that the play presents opposing aspects of love: the crude and the ideal. Thus the way love is presented in the play is distinguished for it portrays a variety of emotions produced as such. In spite of the fact that Dryden takes a different approach in dealing with the



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same story, for he looks beyond Shakespeare to create his version of both Antony, and Cleopatra in their final day; yet Derek Hughes believes that :

Dryden took over and transformed one important strand of Shakespeare's play : the lovers' self-exalting self-dramatization in a world increasingly alien to their aspirations. In *All For Love* the role-playing remains but the self-exaltation is largely gone, for the roles are stifling and unwanted, imposed by uncomprehending outsiders on an exhausted hero and on a bewildered heroine who secretly longs for quiet, obscure domesticity....The action of *All for Love* proceeds almost wholly from the stage-craft of its characters (91-2).

On the other hand, we find that in the modern age, a lot of the Arabic literature is now written in European languages, such as English and French. The reason being that :

The Arab world is one of Europe's closest neighbours, and, occupying the whole of the southern and eastern Mediterranean and stretching to the borders of Iran, it is not as far away from us as we might sometimes be encouraged to think. It would be a shame if this region's cultural achievements and debates, as represented in its modern literature, were to remain a closed book to us as a result of translations that are either few in number or that are not widely accessible (Tresilian 10).

Across the Arab world, Egypt is the largest in the literary production and it possesses the most influential literary and intellectual milieu. At the beginning of the 20<sup>th</sup> century, there is a change in the medium of theatre performance. Many issues connected to the confrontation of different heritages and cultural values are approached by playwrights, as they find a great deal of inspiration for their works in the cultural confrontation itself

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(Allen 199). This is clear with writers such as Ahmed Shawqi, the Poet Laureate, who is considered one of the Arab world's greatest literary writers. During his latter years he produced a number of verse dramas based on themes from Egyptian and Islamic history, for example *Masra Kliyubatra* (The Death of Cleopatra 1929) which is based on the original story of Antony and Cleopatra.

Recently, modern Arabic literature has moved forward a number of steps, for the number of Arabic works translated into English is increasing rapidly. Thus, "modern Arabic literature is no longer read by just a few students interested in the subject" (Davies). The reason being that "the position is now 'the simpler the better' and no one any longer has to learn Arabic in order to read modern Arabic literature" (Davies).

One of the prominent figures in Arabic literature is Professor Ahmed Etman (1945 – 2013) who was a playwright, basing his work on classical material. From the beginning of his career, he showed deep interest in the comparative histories of classical texts. In recent years, he contributed a lot of work in this field and submitted various works to a number of conferences in different European countries. One of his most famous plays is *Cleopatra Worships Peace* (1984), that was translated into a number of languages including English. In the play, the writer depicts Cleopatra from a different perspective than his predecessors. Etman does not present her as a historical figure, but from a modern view where she becomes a symbol of civilized Egypt : the bridge rather than the barrier between cultures. As a proof of that, we see Hardwick stating that :

Ahmed Etman's sadly premature death has cut short his plans to use his retirement to promote cross-cultural exchange through discussion of the histories of classical scholarship and

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translation. We shall miss his energy and humour and especially his courteously ironic and even-handed dismissal of simplistic polarities between 'orientalism' and 'occidentalism' (175).

The interest in emotions has started in the last decade in different fields such as sociology, philosophy and feminism. Very few critics focus on men in discussing this issue as they believe that : "early modern people were not particularly conscious of emotions, and were lacking a vocabulary to discuss emotional experience directly" (Vaught 12). This idea does not seem to be totally true, for in the Renaissance, the words 'passions' and 'affections' were used replacing the term 'emotion' which appeared around the year 1660. Critics go as far back to the classics, stating that :

"both Aristotle and St. Augustine emphasize the potential power of the emotions to move one to virtuous deeds" (Vaught 13-4). St. Augustine goes further to influence the Reformation writers with his view of emotions within the religious traditions. He argues that : "those people not excited by any emotion are 'monstrous' and lacking in 'humanity' (Vaught 14).

To understand the moral emotions, we need first to identify the meaning of morality. Morality rotates around the cultural values that specify what is right or wrong, good or bad, acceptable or unacceptable. These moral values differ according to the amount of moral content they contain. The definition of moral emotions has varied by different critics, thus :

The "moral emotions" are often considered to be shame, guilt, sympathy and empathy, and, to a lesser degree, contempt, anger and disgust, but a moment of reflection reveals that this view is far too narrow. The palate of human emotions is much

larger and diverse than this short list of moral emotions; and since human capacities for emotion evolved to increase moral commitments to others, social structures and culture, many more emotions have moral effects.... Moreover, as the literature makes clear, the arousal of emotions like shame and guilt can set into cognitive and psychodynamic processes such as attribution, expectation states, repression, displacement, or projection that transmute the initial arousal of an emotion like shame into anger, fear, disgust, and hatred (Turner & Stets 544).

In recent years, it has been argued that human beings have a moral identity which is positioned at the highest level of the hierarchy of identities. This guides the moral conduct. But when there is a discrepancy between both, the moral identity and the individuals' conduct, we find that negative emotions arise. In addition, if the human being is faced with moral dilemmas and does not respond according to the moral identity, the negative moral emotions are reported. Thus Turner comments :

People tend to make moral evaluations of their various identities. Verification of self is an affirmation about what an individual perceives as good (and bad) about self, while a failure to verify self calls into question the moral evaluation of self. This moral dimension to self adds extra emotional fuel to interaction.... Additionally, the higher in the hierarchy an identity is, the more likely it is to be evaluated in moral terms. Hence, its confirmation or disconfirmation will generate intense emotions (548).

As such, the more people's identity is high in their hierarchy and the more it is viewed as negative by his surroundings, the more negative emotions will arise. Furthermore, the more negative emotions the individuals experience, the more likely

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are they "to repress the emotions and transmute them into negative emotions directed at social structures"(Vaught 550).

As such, this individual may reveal anger at himself, represented as annoyance, agitation or displeasure. Furthermore, he will experience some sort of disappointment-sadness when facing moral codes, such as feeling discouraged or being downcast.

The study of moral emotions brings to discussion a number of human emotions. When the emotions are negative the person seeks to react in different ways. This is clear in the plays under examination in this research, for the emotions expressed by the two major characters are mostly, negative. First, we witness Antony's sense of depression as a result of his defeat in the battle. According to the psychoanalytic theorists, Freud and others, depression, or 'melancholia', as originally stated, indicates the mourning over losing something. Melanie Klein (1882 – 1960), one of the pioneering psychoanalysts, developed this theory of depression to indicate:

...the lost object is not an actual person but an "internal object". The subject feels both love and hate toward this object, love because he cannot do without it and hate because he has been undermined by its loss. The subject reproaches himself. He may consider suicide as a way of killing the hated object within. If he were to go into psychoanalysis, he might learn the true target of his hostility; he may learn that he internalized the loss of something outside of himself (McAfee 60).

As such, melancholia is a grief which is not communicable, we see the melancholic totally enclosed in his sadness, it belongs to him only, he cannot share it in public. The melancholic is not

searching for meaning to his life, rather it is despair or pain that is his only meaning. Thus, "in its extreme form melancholia is a living death"(Lechte 185). In *All For Love*, different speeches in the play indicate that Antony is suffering from melancholia :

Antony : Give me some music : look that it be sad :  
I'll soothe my melancholy, till I swell,  
And burst myself with sighing (I.i.227-9).

Later in the same scene, he talks to Ventidius explaining his current condition, saying:

Antony : ... Dost thou think me desperate,  
Without just cause ? No, when I found all lost  
Beyond repair, I hid me from the world,  
And learnt to scorn it here : which now I do  
So heartily, I think it is not worth  
The cost of keeping (I.i.323-6).

Furthermore, Kristeva introduces another kind of depression which she calls "narcissistic depression", where the depressed feels 'flawed, incomplete, and wounded' (McAfee 61). She explains that : "she would feel personally wounded – the loss she suffered was of part of herself ... The wound manifested itself linguistically, disrupting her ability to symbolize and to name. This is one of the primary symptoms of depression that Kristeva zeroes in on : the loss of interest, even inability, in speaking" (Vaught). In *All For Love*, different characters comment on Antony's state after the loss of Actium, these comments indicate that he suffers narcissistic depression.

Gent. : He eats not, drinks not, sleeps not, has no use  
Of anything, but thought; or if he talks

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'Tis to himself, and then 'tis perfect raving :  
Then he defies the world, and bids it pass;  
Sometimes he gnaws his lip, and curses loud  
The boy Octavius; then he draws his mouth  
Into a scornful smile, and cries, "Take all,  
The world's not worth my care" (I.i.114-122).

Similarly, in *Cleopatra Worships Peace*, the narcissistic depression is presented through the character of Antonius. Different characters comment on his state after the loss of Actium, saying :

[Antonius sits on a couch in a big balcony. He is leaning his head on the palm of his hand. He sits meditating, absent-mindedly gazing at the sea]

Eros : Spare him now Enobarbus, for the hour of stillness and relaxation for people of agility and stamina is a positive asset for them....My master Antonius, the valiant hero is in need of rest for a few days, nay for months and years after... (II.i.65).

In addition, his depression leads him to lose interest even in war, although he is always regarded as the great leader of the army, yet he declares :

Antonius : No, Enobarbus. If you wish to fight, do so. But as for me, I'll stay here. I won't budge until I die in my place. What's the use of battles and warfare? I've gone through devastating wars ever since my early, green days and what have I gained? (II.i.71)

His depressive mood leads him to reach a state of melancholia, thus he is wrapped up in his sadness and is unable to speak to anybody. Thus we see him ordering Enobarbus, one of his favorite men to:



Antonius : Begone Enobarbus, away Enobarbus and leave me alone...yes, for I'm now – nothing but a neglected debris – a worthless junk – after all living things and creatures took their commands from me, and were petrified by my wrath.... my wrath shook kingdoms and crowns toppled down. If I rejoiced, the whole world danced to my tunes – But now, I'm withering, verging my decline, for after a short while the end comes, and what a terrible end! (II.i.71-2)

His melancholic state takes him further to think only of death, thus he asks Eros to :

Antonius : Well, give me your right hand ... swear Eros, I mean repeat after me this oath which I'll dictate you... I swear by Jupiter the supreme god,... to kill my master Antonius with this sword [pointing to his sword] when he himself orders me that and in the most urgent need (II.i.73).

In her book, *Black Sun* (1987), Kristeva uses the term melancholia to refer to narcissistic depression, and claims that it is closer to psychosis than neurosis (McAfee 62). A number of critics, including Klein, indicate that the appropriate treatment for different types of depression is medical. But Kristeva asks :

...whether literary production might be an alternative "treatment" for depression, depression of both forms. Because both forms of depression impair the subject's willingness and ability to speak, and because Kristeva is focusing on a signifying practice as a "counterdepressant". Kristeva doesn't worry too much about the technical differences between different forms of depression. She uses the terms melancholia and depression almost interchangeably (McAfee 62).



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When viewing the melancholic/depressive, we find that he is not simply constructing hatred for somebody in his ego, according to different psychoanalytic writers, but we find that the melancholic's sadness is :

the most archaic expression of a non-symbolisable, unnameable narcissistic wound that is so premature that no external agent (subject or object) can be referred to it. For this type of narcissistic depressive, sadness is in reality the only object. More exactly, it is an ersatz of an object to which he attaches himself, and which he tames and cherishes, for want of something else (Lechte 185).

Kristeva proceeds to argue that the problem with the melancholic, is the failure of his relations to others. Thus he does not search for meaning (for life), for despair, or pain, is his only meaning. Thus she admits that : "indeed, in its extreme form melancholia is a living death" (Vaught). Thus in Dryden's *All For Love*, Antony tells Cleopatra :

Antony : And now to die each other's, and, so dying,  
While hand in hand we walk in groves below,  
Whole troops of lovers' ghosts shall flock about us,  
And all the train be ours.

Cleop.: Your words are like the notes of dying swans,  
Too sweet to last. Were there so many hours  
For your unkindness, and not one for love ?

Antony: No, not a minute – This one kiss – more worth  
Than all I leave to Caesar (V.i.395-4)

Cleopatra, as well, after the death of her lover, repeats the same words before her death in Act five of *All For Love*, we see her addressing her maids saying :

Cleop. : ... My eyelids fall  
And my dear love is vanquished in a mist.  
Where shall I find him, where ? O turn me to him,  
And lay me on his breast (V.i.497-500).

Similarly, Etman's play, *Cleopatra Worships Peace*, manifests the theory of intertextuality, as we see Antonius' death scene echoing similar images and expressions.

Cleop. : Love, you won't die! You won't die!  
[Embracing him to her bosom, his blood stains her hands and cheeks]  
Antonius : At last... in Egypt's embrace, I want a glass of wine  
... I long to sleep...How ravished – to die in your embrace –  
people will envy me this death – I'm the luckiest man in the  
entire world to sleep in your embrace for ever Egypt... to be  
buried on the banks of the River Nile (III.ii.117-8).

During the Renaissance, a notion was highlighted that men and women are not different from one another as previous generations believed. Thus these similarities between male and female bodies add new beliefs about how men and women should express emotions. It was believed at the time that women were represented as the sex more likely to express emotions than men, so weeping and wailing are much related to them. On the other hand, men express other types of powerful emotions such as grief, sadness, anger, patience and joy. A number of critics claim that women are often regarded as producing anxiety for men during this period. Yet, upon reviewing a number of literary works produced during this period, we notice that, the emotions expressed in these works are of an overwhelming power, either in a positive or negative sense (Vaught 18). A number of writers at that time "feature[d] weeping and wailing

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men who are strengthened rather than weakened by tears in a variety of literary genres"(Vaught). However, upon examining a number of Shakespeare's history plays, critics discovered that these plays "highlight the legendary power of weeping and wailing for these public figures whose private desires ultimately cost them their kingdoms" (Vaught 17)

In the early modern literature, women are depicted as having less ability to control their emotions, thus, the Dutch physician, Levinus Lemnius asserts that :

...women are subject to all passions and perturbations... a woman enraged is besides her selfe, and hath not power over her self, so that she cannot rule her passions, or bridle her disturbed affections, or stand against them with force of reason and judgment (273-4).

Therefore, we find a number of modern writers presenting women as sources of anxiety for men. So in *Cleopatra Worships Peace*, Antonius holds Cleopatra responsible for his defeat in the battle, thus he addresses her saying :

You deceitful woman, you frivolous, reckless queen – leave me, don't you speak to me now. You're the cause of my defeat, nay *you are defeat and shame*. You betrayed me and fled the battle before I had the chance to get involved in a real fight, you know that my fate is tied to yours and hence your flight from the battle is a betrayal to me....(28)

The second type of emotion we find in the two plays, is shame and guilt. According to Turner, one of the most important critics in this field , they are :

... shame and guilt are "second-order" emotions in that they involve combining the three negative primary emotions – anger, fear, and sadness – in different rank orderings. The dominant emotion in shame and guilt is sadness, and it is the relative amounts of fear and anger that produce shame or guilt. For shame, the dominant emotion of sadness is followed by anger (at self), and then fear of the consequences (to self) for one's actions. For guilt, the ordering is the reverse : Sadness is followed by fear about the consequences (to self) for one's actions, and then anger (at self) (Turner & Stets 547).

Thus he argues that both shame and guilt are "ways that natural selection worked to mitigate the power of the three negative primary emotions while producing emotions that keep individuals in line with cultural codes"(Vaught).

Critics believe that both shame and guilt appear when the individual, in a certain situation, witnesses failure. In spite of the fact that these two emotions appear similar, yet there are important differences between them. To start of with, shame seems to attack the whole self, thus Lewis argues that :

...shame is an emotion that focuses on a person's global self, making the individual feel small, worthless, powerless, and otherwise in disfavor with others.... Shame leads individuals to be concerned with others' evaluation of self and motivates them to hide, escape, or strike back.... As a result, shame often leads individuals to transmute their shame into anger and direct this anger at others (Turner 551).

Therefore, shame is associated with depression, anxiety, eating disorders, and low self-esteem. In contrast to shame, Turner views guilt as being :

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... about a particular behavior that is perceived by a person to have violated moral codes. Rather than seeing the global self in negative terms, guilt leads individuals to perceive that they "did a bad thing" while generally leaving the level of evaluation of the whole self in place. As a result, guilt is less painful (551).

Because the referent of moral emotions such as shame or guilt is the identities high in the hierarchy, we find that these emotions can be painful to the individual. But as guilt is not a harmful emotion to the human being, critics regard it as a 'bad' feeling and shame as an 'ugly' one. Yet, shame is a private emotion related to the human being, it leads him to negative self-evaluation rather than social evaluation, since it arises when he feels that he has behaved incompetently in a situation. Therefore we can regard guilt as a moral emotion for it leads to a moral behavior, whereas shame leads to a self-destructive one. The reason being that :

Shame is a destructive emotion because it leads to the activation of defense mechanisms and the transmutation of shame into anger directed outward. Guilt, on the other hand, is an emotion that leads to role-taking, sympathy, empathy, and attunement (Turner 552).

Thus we see Antony, in *All For Love*, revealing his sense of guilt for the loss of the battle in his dialogue to his attendants:

Antony : They tell me, 'tis my birthday, and I'll keep it  
With double pomp of sadness.  
'Tis what the day deserves, which gave me breath.  
Why was I raised the meteor of the world,  
Hung in the skies, and blazing as I traveled,  
Till all my fires were spent; and then cast downward,  
To be trod out by Caesar? (I.i.202-8)

In addition, he feels ashamed of his defeat to the extent that he does not regard himself as an Emperor any more.

Vent. : Emperor.

Antony : Emperor! Why, that's the style of victory;  
The conqu'ring soldier, red with unfelt wounds,  
Salutes his general so : but never more  
Shall that sound reach my ears (I.i.273-7).

Similarly, Antonius in Etman's play, expresses his shame over the defeat, thinking that Cleopatra is responsible for it :

Antonius : [Standing upright thus making her fall to the ground]:  
You deceitful woman, you frivolous, reckless queen – leave me,  
don't you speak to me now. You're the cause of my defeat, nay  
*you are defeat and shame*. You betrayed me and fled the battle  
before I had the chance to get involved in a real fight, you know  
that my fate is tied to yours and hence your flight from the battle  
is a betrayal to me....(I.ii.2)

Therefore, when people feel shame and realize it, they are motivated to take corrective action, and, thus, reaffirm cultural codes. Similarly, when they experience guilt, they are motivated to take corrective action to affirm cultural codes (Turner 560). In *All For Love*, Antony feels the sense of guilt after the defeat and is thus ashamed of his relation to Cleopatra, therefore he decides to take corrective action as such:

Antony : Tell her, though we shall never meet again,  
If I should hear she took another love,  
The news would break my heart. – Now I must go;  
For every time I have returned, I feel  
My soul more tender; and my next command  
Would be, to bid her stay, and ruin both (IV.i.37-42).

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As a result, he promises his wife, Octavia, that he will forget about Cleopatra's love :

Antony : I'll think no more on't.

I know 'tis false, and see the plot betwixt you. –

You needed not have gone this way, Octavia.

What harms it you that Cleopatra's just?

She's mine o more. I see, and I forgive:


Urge it no further, love (IV.i.305-9).

Similarly, in Etman's play, after the defeat in Actium, it is Cleopatra who feels responsible and is motivated to take corrective action. Thus she declares :

Yes my lord Antonius, Emperor of the entire world, Egypt is on your side [holding him] all its possessions, treasures are at your disposal. The entire Egyptian gods and the people of Egypt back and support you. Then be it known to you that I withdrew from the battle of Actium with the ship as well as others. Laden with treasures of gold and all fortunes of the East when I knew for certain that our enemy will inevitably win this battle to save our treasures and seek refuge in our land then pull ourselves together and organize our troops once more then take up arms against him in an inevitable future confrontation with him (30).

Third, while shame and guilt are regarded as reactions to one's morals, we find that anger and disgust are reactions to the morals of others. Averill states that :

Anger is least likely to be seen as an "other-oriented" moral emotion because it is often a reaction to one's goals being blocked, and the revenge that is sought may end up hurting



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another, thereby creating problems in attunement. However, it is also true that anger emerges when another is perceived as committing an intentional and unjustifiable act that is directed wither at self or others, causing a desire to restore justice.

This is clear in Cleopatra's character in both plays under discussion, for in *All For Love*, after the meeting with Octavia, she expresses her anger over the loss of her lover, Antony. Thus she states :

Cleop. : Now he is lost for whom alone I lived (III.i.472)

As a result, her reaction is full of anger and grief for the action directed towards her self, so she says to her attendants :

Cleop. : Vain promiser!

Lead me, my Charmian; nay, your hand too, Iras.

My grief has weight enough to sink you both.

Conduct me to some solitary chamber,

And draw the curtains round;

Then leave me to myself, to take alone

My fill of grief :

There I till death will his unkindness weep;

As harmless infants moan themselves asleep

(III.i.480-8)

The same feeling of anger is portrayed by Cleopatra in Etman's play where she represents a dialogue, rather than a clash between cultures and civilizations. This is stated before the play begins as we see her asking the director :

Cleop.: To have the right to interfere every now and then because the ancients have forged history and distorted my image to the people. Hence I insist on my right to depict my story, add



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to or cross out what doesn't correspond to my character –  
Agreed? (I.i.22)

Similar to *All For Love*, Etman starts his play after the defeat at Actium. So, here Cleopatra is a partner in the decision-making of the battle, she states :


Cleop.: ...Then be it known to you that I withdrew from the battle of Actium with the ship as well as others. Laden with treasures of gold and all fortunes of the East when I knew for certain that our enemy will inevitably win this battle. I deemed it wise to let him win this battle to save our treasures and seek refuge in our land then pull ourselves together and organize our troops once more then take up arms against him in an inevitable future confrontation with him (I.ii.29-30).

This leads to a further development in their emotional life, as Antonius now puts more confidence in his beloved wife, Cleopatra, and calls upon her:

Antonius [Embracing her]: Nay, let's notarize these words with a kiss, my bliss and healing cure – your kiss is worth all that I lost in Actium, it dresses all my wounds [they embrace] Oh men prepare the table for the food, serve abundant wine, and forget the past!! (I.ii.31).

This leads to the fourth type of emotions, national sentiments, for we see that Cleopatra never forgets her origins and her position as Queen of Egypt, she even takes pride in asserting her Egyptian identity, she states:

Cleop.: ...How could I ever flee my homeland, my country which embraces in its soil the remains of my ancestors? How



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could I flee the kingdom of my children? Egypt is my family's  
past and the future life of my children (I.iii.39-40).

She repeats to the Arab King Malek:

Cleop. : ...Nationalism is thus the common heritage as well as  
the future of thousands of year to come. As for those who doubt  
and question my Egyptian identity, they are falsifying facts  
because they overlook the fact that my ancestors lived in Egypt  
for the last three centuries (I.iv.43)

Etman is reflecting the cultural background through the  
character of Cleopatra, as she says:

Cleop. : ...It is a country which welcomes with open arms and  
heart every new comer while its natives never wish to depart  
from it to other countries.... Egypt has always been the victim.  
Whoever wanted to colonize and lay hands on the area starts  
with Egypt, he may find it sufficient, or he may extend his  
ambition to its neighbours (I.iv.44).

As such, Etman's Cleopatra is not the mere lover or the jealous  
woman as in Dryden, but here she portrays another emotion,  
sacrifice, for the sake of her country :

Charmian : Hurry up then to go to Antonius your ally and love  
to set him free from his seclusion.

Cleop. : No, not yet Charmian. I still have a hard task  
awaiting me I've got to go on a long trip before I go to him  
(I.iii.41).

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Then, speaking to the Arab Sheikh, she admits:

Cleop. : I don't deny my love for life and pleasures, but now Salek, I'm wholly pre-occupied with the danger that threatens my country. Nothing save this engages my thoughts (I.iv.47).

Yet, in spite of her duties as a queen, she never forgets her role as an Egyptian wife, thus she defends Antonius, in front of the Sheikh, saying:

Cleop. : He was a foreigner before he married me, and before I bore him his children. Egypt does not desert and leave in the lurch her defeated lovers, either in war or love.

Salek : How amazing! Do you insist on your devotion to him.

Cleop. : I'll either live or die with him, conquered or conquerors (I.iv.48-9).

Her love for Antonius is therefore a special type of love. The Minister comments to King Herod saying:

Minister: ... Cleopatra your majesty adores Antonius as much as she does life itself – she rates him higher than any other person in the entire world. She's willing to sacrifice everything in this world for his sake. She has linked between him and the dignity and freedom of her country Egypt, and thus took him as an ally and lover, then a husband and father of her children.... Cleopatra and Antonius have been bound together by an eternal, unbreakable tie (I.v.57-8).

Not only is she a lover, but Etman proceeds to present her as a symbol of love:

Minister: ...whenever any man sees or hears about Cleopatra, he instantly falls in love with her, even her countrymen adore



her as though they were all her lovers. She, in turn, treats them with the tenderness and sympathy of lovers. She's a rare woman, your majesty (I.v.58).

In addition, Etman decides to distinguish his Antonius, the modern Egyptianized hero, through his final speech, thus he says Antonius : ...my country...this good earth...for my country is not where I was born...but my country is where I'm surrounded with love – happiness – security – peace...a place where dreams come true...to feel peace...stability...in your embrace Cleopatra I found my country...happiness and love, security and peace...on the Egyptian soil I lived my most wonderful days, achieved my most significant dreams...yes, my stay in Egypt was a dream (III.ii.118).

In both plays, the dramatists choose the character of Cleopatra to be the focus of their final scenes. So, in *All for Love*, we find Serapion commenting on her death scene saying : Serap. : The impression of a smile, left in her face,

Shows she died pleased with him for whom she lived,  
And went to charm him in another world....

No lovers lived so great, or died so well (V.i.511-520).

Cleopatra's intelligence and courage, throughout the play, has been a source of endless self-fulfillment to Antony; and her image as such in the death scene reasserts her ecstasy about this love relation. She has proved to be "the jewel of great price"(Hughes 84). Her smiling face at the moment of death is an affirmation of their eternal love which will take her to a silence that is more impenetrable. Thus "Cleopatra's own death conclusively reaffirms the unbridgeable disparity between art and life"(Hughes 103).

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Furthermore, in *Cleopatra Worships Peace*, Etman depicts Cleopatra to end the play giving a very significant message to the whole world :

Cleop. : But, Octavius, peace is not imposed by the force of weapons! Genuine peace springs from feelings of fraternity and love, inspired by the true desire of the cultural co-existence between different peoples...

Peace Octavius is not sought except by peace itself. It's like love you don't get it except by love only (III.iii.130).

Cleopatra here is acting as "the traumatized Egyptian queen, claiming full responsibility for the defeat"(Mazhar 277), but at the same time, as a cultural sign, Etman stresses her love of peace, as we see her in the final scene of the play extending her hand to Octavia in peace, for it was she who said : "Who on earth loves war and hates peace! Whoever tasted war, Irene, will not help but adore peace? (I.iii.40)

Thus, both plays, Dryden's *All for Love* and Etman's *Cleopatra Worships Peace*, are not basically focusing on the love relation between the two characters similar to Shakespeare's *Antony and Cleopatra*, but are rather discussing a number of different emotions related to their psychological status in the plays. This proves that the cultural belief that women are more liable to sentimentality, than men, is still prevailing in the modern age. Furthermore, both dramatists, have succeeded in displaying a relation between masculinity and emotions through portraying men who weep and wail in an effort to prove the power of emotions on both sexes. This, as a result, highlights the importance of emotions in literature. In spite of the fact that the literature of emotions did not develop until late, yet the two writers depicted it in both plays regardless of the different ages. The result is two

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outstanding landmarks in the English and Arabic literature,  
which although they bear intertextual elements to the original  
Shakespearean text, yet they separately prove their authenticity  
to their different cultural backgrounds.