

# A COMPARISON BETWEEN ROMAN VIRTUE AND EGYPTIAN PLEASURE

*The opposing nations (Rome and Egypt) are more than merely a setting for upon his marriage to Octavius Caesar's sister Octavia, "æi'th'east my pleasure lies. Thus Roman virtue is a marker of sexual difference crucial to.*

Oriental men may also be seen as less than masculine due to the supposed effeminacy of their culture, while their lust seen as sanctioned by their culture and religion made them exceed the norms of civilised masculinity. Resolution: Resolve to perform what you ought. Finally, a Higher type affirms life because he is willing to accept the eternal return of his life and affirm this forever and unconditionally. Unlike most pastorals however, it is not merely presented as a convenient place to escape momentarily from Rome. Lines 83-85, Shakespeare plays on the derivation of virtue from virtus, in its turn derived from vir- Latin for man. The above quoted line proves interesting to keep in mind when examining this cultural and locational relationship. The first three represent the three primary virtues that correspond to the three fundamental values, whereas the final four are derived from the virtue of rationality. Contemporary views[ edit ] Virtues as emotions[ edit ] Marc Jackson in his book *Emotion and Psyche* puts forward a new development of the virtues. Moral perfection is an unbreached rationality, not the degree of your intelligence but the full and relentless use of your mind, not the extent of your knowledge but the acceptance of reason as an absolute. The queen represents herself as masculine, as Cleopatra does, in order to be aptly revered as a female ruler in a patriarchal society. In this example, since you do not afford helping all needy ones, you have behaved unjustly, and it is out of the domain of principles and true virtue. The other is also presented necessarily as simultaneously distant and close. A binary opposition exists through the Manichean ideology operating in the play and, further, the cultural distance has myriad effects on the reading of the play, as discussed in this essay. Also seen in the play is the depiction of Egypt as a pastoral, happier place. To live, man must hold three fundamental values that one develops and achieves in life: Reason, Purpose, and Self-Esteem. Magritte *Le Seducteur*. Humility: Imitate Jesus and Socrates. The only aspect that makes a human truly virtuous is to behave in accordance with moral principles. Here comes Antony. Even Antony is sometimes unable to break into her speech and get a word in. Industry: Lose no Time. He identifies the virtues as what he calls the good emotions "The first group consisting of love, kindness, joy, faith, awe and pity is good" [44] These virtues differ from older accounts of the virtues because they are not character traits expressed by action, but emotions that are to be felt and developed by feeling not acting. This thought of one culture as superior to another leads to imperialism, as in *Othello* performed where cultural difference makes the eponymous protagonist not relatable, and thus distrustful. Where Egypt is characterised by the decadence of both its landscape and people, along with its naturalness, Rome is presented in contrast as a cool and level-headed place, where political concerns organise the action and reason rules the republic. They became known through Benjamin Franklin's autobiography. Avoid trifling Conversation. Silence: Speak not but what may benefit others or yourself. Though not Turkish, her representation is indebted to writings about Turks, who occupied Egypt at the time. Enobarbus: Quiet! In Antony and Cleopatra, this manifests as an imperial fantasy, in that the cultural other can only be tamed or controlled when it is fantasised about. Man has a single basic choice: to think or not, and that is the gauge of his virtue. Tranquility: Be not disturbed at Trifles, or at Accidents common or unavoidable.