A New Historicist reading of the lives of two Queens of Egypt: 'Cleopatra' and 'Nazli' as depicted by Shakespeare, Dryden, Rawya Rashed and Rashad Kamel respectively

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Abstract

This thesis is a new historicist study of selected literary texts that depict Queen Cleopatra VI of Hellenistic Egypt and Queen Nazli Sabri of Modern Egypt, who have been misrepresented by traditional history and literature until present time. The researcher uses the New Historicism theory to determine how there are no objective truths in history and there is no concrete reality of an age. In light of this discussion, the researcher examines Authorial Intentionalism by emphasizing the structural analyses of language, which shape the reader's perception of both queens in stylistic terms. The researcher, thus, starts her study of Cleopatra and Nazli by applying the New Historicism theory to the selected literary texts, which represent both queens, to deconstruct the traditional opposition between history as factual and literature as fictional and unmask the political ideologies behind Cleopatra and Nazli's discursive constructions. Translation of the Arabic texts that depict Nazli has been attempted by the researcher, where certain sections have been literally translated so as not to weaken the effect of the Arabic structure. The researcher then draws upon Mailloux's examination of the temporal reading model to analyze authorial intentionalism in the examination of the texts understudy. Therefore, as the authors of the texts understudy approach their subjects from one of several directions, the researcher proves by comparing between Cleopatra, in Shakespeare's *Antony and Cleopatra* (1623) and Dryden's *All for Love* (1677), and Nazli in Rawia Rashed's *Nazli: A Queen in Exile* (2010) and Rashad Kamel's *Queen Nazli: Love and Revenge* (2010) how reality is constructed by the free play of institutions and rhetoric among discourses as both queens have been misrepresented in history and literature.

Key Words: Authorial Intentionalism- Cleopatra – Discourse – Nazli - New Historicism- Stylistics.

كليوباترا و نازلي في نصوص شكسبير و دريدان و راوية راشد و رشاد كامل: قراءة تاريخية جديدة

رشا عادل السيد عطية

ملخص

تعد هذه الرسالة دراسة تاريخانية جديدة لنصوص أدبية مختارة تتناول حياة ملكتين مصريتين وهما الملكة كليوباترا السابعة من مصر الهلنستية والملكة نازلي صبري من مصر الحديثة، وهما ملكتان قد تم تمثيلهما بطريقة مغلوطة في التاريخ المعروف والأدب لوقتنا هذا. وتستند الباحثة على نظرية التاريخانية الجديدة(New Historicism) لإثبات عدم وجود حقائق تاريخية مجردة ولدحض فكرة الواقع الملموس، وفي ضوء هذه الفكرة تتناول الباحثة نموذج قصد الكاتب (Authorial Intentionalism) مستعينة بدراسة تراكيب اللغة (Stylistics) المستخدمة من قبل الكاتب والتي من شأنها فرض فهم معين على القارئ بخصوص الملكتان من خلال الاختيارات اللغوية، ولهذا تبدأ الباحثة الدراسة بتطبيق نظرية التاريخانية الجديدة على النصوص الأدبية المختارة التي تمثل الملكتان وذلك بهدف تفكيك العلاقة المتضادة بين التاريخ والأدب والذي يصور أحدهما بالواقعي والحقيقي والآخر بالخيالي والقصصي، كما تهدف الباحثة لإظهار الايدلوجيات السياسية خلف رسم صورة كليوباترا ونازلي بهذا الشكل المحدد. وقد قامت الباحثة بإستخدام ترجمات للنصوص العربية التي تتناول نازلي، ولكنها في بعض الفقرات كانت ترجمات حرفية وذلك حتى تتمكن من نقل تأثير ومعنى التركيبات في اللغة العربية. بعد ذلك تقوم الباحثة بالاستعانة بدراسة Mailloux لنموذج القراءة الوقتية(Temporal Reading Model) لتحليل قصد الكاتب في دراستها للنصوص المختارة، وتقوم الباحثة في النهاية بكشف كيف أن الكتاب موضع الدراسة يتناولون شخصيات قصصهم من منظور واحد يتبنوه من ضمن وجهات نظر مختلفة، ولذا من خلال مقارنتها بين كليوباترا في مسرحيتي" أنطونيو وكليوباترا" (1623) للكاتب ويليام شكسبير و "كله من أجل الحب" (1677) للكاتب جون دريدن ونازلي في سيرتها "نازلي : ملكة في المنفى" (2010) لراوية راشد و "الملكة نازلي: غرام وانتقام" (2010) لراشد كامل قامت الباحثة بإثبات أن مايسمى بالواقع الملموس ليس إلا منتج يرسمه ويحدده المؤسسات من خلال الخطاب، وذلك ماتم عمله مع الملكتين كليوباترا ونازلي.

A New Historicist reading of the lives of two Queens of Egypt

Introduction

Throughout the second half of the twentieth century, literary critics have been preoccupied with the complex relation between literary texts and historical contexts. As New Criticism and Formalism, in the middle of the twentieth century, considered literary texts as self-autonomous, Historical Criticism in its examination of the contexts of texts "analyzes texts through a consideration of their historical background, whether biographical, linguistic, cultural or political" (Bennett 114). In this view, with reference to the aesthetic representations of specific historical instances, the notion of literary texts as being reflective of the socio-political conditions of the time in which they were produced associates with the theory of Historicism, where "events are determined or influenced by conditions and inherent processes beyond the control of humans" (Wake 55). The wider historical context of literary texts, thus, renders these events "subordinate to their historical context," which permits the accurate representation of the socio-political practices of the time in which the texts are produced (Bennett 114). On a larger scale, given that literary texts are the product of the free play of "discourses and rhetorical structures," they belong to a history that is always in the making (113). In fact, this assumption highlights a new kind of literary approach, in the early beginnings of the 1980s, which is interested in the study of "the historical dimensions of literary studies" (114).

New Historicism is the title given to the examination of history in the field of literary criticism. The term was coined by the American critic, Stephen Greenblatt, whose book; *Renaissance Self-fashioning from More to Shakespeare* (1980) marked the beginning of the movement in the 1980s. New historicism is associated with new historicist critics in the United States and culture materialist critics in Britain. It is a practice based upon "the *parallel* reading of literary and non-literary texts, usually of the same historical period" (Barry 172). In other words, new historicism studies the ways through which different types of texts "constantly inform or interrogate one another" (172-3)

Provided that new historicism is based upon the parallel

readings of literary and non-literary texts to achieve full comprehension of the social energy, circulating in texts speaking of the same subject, Intertextuality is used to connect between similar texts that depict the same subject. In this respect, with reference to the texts understudy, the first objective of the researcher is to determine the political ideologies behind the depiction of Cleopatra and Nazli in similar texts to underline how there are no universal truths either in history or in literature, as both are entirely textual. In this regard, there is no fixed reality but only a symbolic representation of it either in history or in literature.

With reference to the new historicist examination of Renaissance studies, literary critics have been skeptic of Renaissance literature insofar as many of the greatest works of art in the history of English literature were produced in the Renaissance period. Being skeptic of culture and history at large, new historicists refuse to see the Renaissance as the golden age that has been dominated by such prominent intellectuals of all times as Shakespeare. In their criticism of Shakespeare, thus, new historicists deconstruct the fact, put by neo-classicists and later formalists, that Shakespearean plays are universal masterpieces, which belong to all times. New historicists, in this respect, turned their criticism into a more political activity, which reveals the dominant ideologies of the age and signifies how the theatre in Renaissance England played an important role in the representation and circulation of power (Dollimore 3).

The same examination has been applied to literary texts, which belong to the Restoration period. Certainly, given that Restoration drama is greatly influenced by the socio-political conflicts of the age, Restoration literary texts are ideological constructs of the period's effective dominant culture (Markley 100). This is clearly reflected with reference to Dryden's heroic drama, which reflects the age's moral and political issues. In this regard, new historicists are skeptic of the Restoration rhetoric and reason, which are characterized by controversy and moral ambiguity.

On the other hand, Egyptian researchers, journalists and biographers, such as Lamis Gaber, Rawia Rashed, Rashad Kamel and many others, who witnessed the failure of the 1952 revolution, turned to the past in an attempt to reconstruct a new reading of it that

would defy the state's national discourse. Certainly, more than fifty years after the 1952 revolution and its failed promises, which culminated not only in the establishment of Egypt as a fascist military state but also in the destruction of the origins of its modern history, such writers decided to dig out all the hidden truths that have been buried and disfigured by the state about royal Egypt and its past monarchs in art and history. Such writers, thus, adopt the new historicist approach of examining the significance of history in art and literature.

The political impact of both Cleopatra and Nazli on the history of Egypt is very recognizable. For instance, Cleopatra, the Macedonian and the last queen of the Ptolemaic monarchs of Egypt, had the greatest impact in the Hellenistic world because of her continuous struggles to protect her dynasty by keeping it independent from the Roman occupation and by securing the Egyptian throne for her Caesarean. On the other hand, Nazli, who isn't descended from a long line of monarchs, had a similar political impact. Certainly, the daughter of the Egyptian Minister of Agriculture and Governor of Cairo, Abdul Rahim Pasha Sabri, was crowned as Queen of modern Egypt only after marrying King Fuad and giving birth to his son, Farouk, the future king of Egypt. Being confined to seclusion throughout her marriage to King Fuad, Nazli celebrated his death in 1936 and, like Cleopatra; she struggled to secure the Egyptian throne for her son.

However, the history of Cleopatra was documented by her enemies, who undermined her political impact on Egypt by disfiguring her reputation in favor of Rome. Similarly, Nazli's political role was overlooked in the historical archives of post 1952 revolution Egypt in that after the death of King Fuad, she was accused of breaking all the rules of the royal family to make up for the wasted years she suffered in her imprisonment in the royal palace. Such misrepresentations of both queens, thus, underline the existing power structures of traditional histories insofar as both Cleopatra and Nazli have been represented by authors and interpreted by readers, over different periods of time, as morally corrupt.

In this sense, new historicists are against the notion of historical transparency, as all texts and their interpretations are the product of the effective dominant culture (Payne 28). Indeed, in their attempt to deny texts any fixed identity, new historicists deconstruct the objectivity of texts, specifically unstable literary ones, to underline the political implications behind their production and reception. In light of this argument, the second objective of the researcher is to explore the notion of Authorial Intentionalism to determine textual interpretations by examining the relationship between the author, the reader and the text.

In redrawing boundaries between the reader and the text, literary theorists of the second half of the twentieth century such as Roland Barthes, Wolfgang Iser and Stanley Fish advanced the new critical notion of self-autonomous texts by underlining how both the reader and the text exert authority over one another. Certainly, by proposing how every act of reading projects new meanings onto a text, such critics suggest that there is no final reading of a text, as the interpretation of textual traces varies from one time to another. Every text, thus, is subject to different interpretations and negotiations that reflect the power of the effective dominant culture of the time it is written and interpreted, which underlines how as culture keeps changing so do our modes of thought and views of life.

On a larger scale, if we assume that our knowledge of the past is textual and our only way of understanding a text is through interpretation, our interpretations and analyses of texts are shaped, on the one hand, by our dominant culture, where unstable social and economic circumstances keep changing over time, and authorial intentionalism on the other (Payne 28). Certainly, with reference to Stanley Fish, as all reading models are based upon interpretive communities and reading conventions, the structure of the reader's interaction with the text should be more emphasized than the formal aspects of the text (2). In this respect, against the new critical proposition that meaning is embedded in the text, the reader's experience with the text is not based upon extracting meaning from it to determine the author's original meaning. Rather, the reader's temporal interaction with the text underlines how meaning develops during sequential acts of reading in response to the reader's horizon

of expectations, which is affected by the linguistic tools the author uses to affect the reader's interpretation of his/her text.

In other words, with reference to the literary critic Steven Mailloux, who draws upon the Reception Theory of the German critic Robert Jauss, the reader's response to any given text is produced and constrained by the text's linguistic aspects in terms of shared literary reading conventions between the author and the reader (10). In light of this discussion, the researcher draws upon Mailloux's examination of the temporal reading model to analyze authorial intentionalism in the examination of the texts understudy. It could be inferred, thus, although the reader seems to have the upper hand in influencing the meaning of the text, the text eventually directs the reader's interpretation of it. In this respect, the text acts as the author's means to capture the attention of the reader and influence their ways of responding to it.

Therefore, in examining the texts understudy, with reference to Mailloux's discussions of Interpretive Conventions and Authorial Intentionalism, the researcher draws upon the British linguist Roger Fowler and the literary theorists Roman Jackbson and Geoffrey Leech's structural analyses of language. In this respect, given that the linguistic techniques of authorial intentionalism shape the readers' perceptions of Cleopatra and Nazli, they must be examined in stylistic terms to determine the reader's intersubjective textual analyses of both queens.

1. Authors and Readers in Textual Communication

Unlike the new critical principle that regarded texts as self-autonomous objects, in which only one meaning exists, the history of criticism is one of diversity and continuous change. Given that critics provide different readings and analyses of the same text, the fundamental principles of new criticism were greatly challenged by the emergence of the Reader Response Criticism, which underlines the significant role readers play in giving meaning to literary and non-literary texts. Literary theorist Doug Ingram, in his book *Ambiguity in Ecclesiastes* (2006), states that according to the German critic, Wolfgang Iser, "there is no meaning in a text until the reader fills in the gaps of indeterminacy in order to produce some

concrete meaning" (qtd. in Ingram 19). Certainly, speaking of meaning and interpretation, Wolfgang Iser, in his book *Prospecting: from reader response to literary anthropology* (1989), refers to the American author and literary theorist Susan Sontag's essay "Against Interpretation," where she underlines the hidden meaning in texts which can only be attained through interpretation (3). In this sense, interpretation plays a very important role in reducing the text to meaning for establishing comprehension.

Lois Tyson, in her book *Critical Theory Today* (1998), draws upon Wolfgang Iser's analyses of texts insofar as every text offers two kinds of meaning: "determinate" and "indeterminate" meanings (159). Determinate meaning refers to the "facts of the text," such as the general incidents in the plot of a work of art or the physical description of a place, both of which are clearly reflected in the text's language. On the other hand, indeterminate meaning or "indeterminacy" refers to the "gaps in the text," which could be all the ambiguous incidents that require the readers' own interpretation until meaning is determined.

In response to the American literary theorist, Stanley Fish, who objects to the distinction between determinacy and indeterminacy, Iser underlines how readers' interpretations are centered on the relation made between the two (*Prospecting* 67). Certainly, as the information contained in the text is not facts but "textual segments," which need to be linked by the reader, the link is indeterminate until the reader bridges the gaps in the text through interpretation. The reader, thus, renders meaning determinant for a certain period of time before it is challenged. In this sense, there is an ongoing interplay between determinate and indeterminate meanings, which signifies the impossibility of separating the text from the reader.

On a larger scale, as Iser rejects the "dichotomy of subjectivism/objectivism," he substitutes this with what he calls the "inter-subjective" base, which determines the interaction between the reader and the text (*Prospecting* 68). In other words, inter-subjectivity is a process through which subjective interpretations are "objectified" in order to achieve "introspection," which is going back to the parts we have read earlier in the text to check our understanding and predict what will happen next. In this regard,

while reading Cleopatra and Nazli, what appears to be determinant meaning, at a later point will become indeterminate, since our interpretation keeps shifting as we get more into the text. This highlights how the information contained in the texts understudy are not facts but textual segments, which need to be linked by the reader, who is a product of the effective dominant culture.

Literary theorist Steven Mailloux in his book *Interpretive Conventions* (1982) draws upon the intersubjective base, upon which the reading social model is constructed. Certainly, with reference to the literary theorist and linguist, Stanley Fish, Mailloux signifies how "[s]ocial accounts of reading employ models based on intersubjective categories and strategies shared by members of a group" (40). In his examination of the social reading models, therefore, Mailloux refers to Stanley Fish, Wolfgang Iser and Jonathan Culler's analyses of the intersubjective model. This is clearly reflected, on the one hand, in Culler's structuralist analysis of the established communication between the author and the reader, which necessitates the existence of a shared system of reading conventions/ strategies, and Iser's phenomenological approach, which suggests the presence of a communicative model of reading on the other. Indeed, Iser' reading approach, as highlighted by Mailloux, "emphasizes not a message extracted from a text, but a meaning assembled and experienced by a reader" (42). In this respect, Mailloux comments on the importance of textual strategies, which reconstruct the readers' worldview of the same text by orienting their interpretations of authorial intentionalism. Such reaction to the text cannot be achieved without the author's linguistic selection and combination of literary conventions, which establish communication between the author, the reader and the text.

Iser's social reading approach, thus, begins with conducting linguistic analysis of the literary text, which relates between the text and social reality, on the one hand, and the text and the reader on the other (Mailloux 44). This is clearly reflected in the influence of certain passages on readers, which depict Cleopatra and Nazli in light of the different meanings they associate them with during the reading process. Such statements usually include the readers'

different interpretations of the text's protagonists, plot, passages and linguistic aspects, which, with reference to the literary critic Lois Tyson, highlights how readers reach an objective explanation of their various interpretations "among specific textual elements, specific personal responses and the meaning the text has for [them]" (171).

With reference to Iser, thus, Mailloux explains how authors make their literary texts by selecting certain linguistic norms from their original contexts and violate them to manipulate the readers' reactions during the reading process (44). Iser underlines such act of reading in his book *The Implied Reader* (1974), where he explains how the readers' role is to "occupy shifting … points … [from] a prestructured activity … to fit the diverse perspectives into a gradually evolving pattern" (284). Iser calls such evolving patterns the "configurative meaning," which readers formulate in terms of "sequential" interpretative acts of reading. Certainly, against the formalist proposition of fixed texts, Iser suggests the presence of "preexistent text[s]," which interact with implied readers and, hence, guide their interpretations. In this respect, Iser's approach explains how readers sequentially connect between the different textual perspectives, which during the intersubjective reading process constitute authorial intentionalism and structurally condition the readers' understanding of the text.

Iser's proposition of the readers' sequential acts of interpretation is further illustrated by Stanley Fish in the introduction of his book, *Is There a Text in This Class?* (1980), where he highlights the readers' essential role in ascribing meaning to texts. Fish argues that meaning comes into being from the interaction that takes place between the linguistic properties of the text and the readers' response to it (3). In this respect, Fish signifies the importance of the temporal reading process against traditional, holistic acts of reading in that the readers' emotional reaction to the text follows their experience of its formal properties. Fish, thus, distinguishes between "the actual reading experience" that is objectively shared by all readers and the readers' interpretations, which include "whatever [subjectively they] might feel or say about [the actual reading experience] in retrospect" (4-5).

In this sense, with reference to Fish's sequential process of

reading, the formal patterns of the texts understudy are constituted through interpretive acts, which highlight how "formal units are always a function of the interpretive model one brings to bear" (13). Hence, despite the presence of certain facts in the texts, they are only regarded as the product of the readers' interpretive activities. However, earlier in his discussion, Fish regards subjectivity as "an ever present danger" insofar as without the existence of any universal rules, there will be an ever free play of interpretations through which readers impose their "idiosyncratic meanings" on texts (10). This is further illustrated in Mailloux's description of Fish's "affective stylistics" where the text reconstructs the readers' perspectives of it in an attempt to respond to the inferred meaning the author influences his/her readers to interpret (48). The same argument had also been drawn upon by Iser in his book *The Act of Reading* (1978), where he underlines how the text achieves prestructured authorial effects on the implied reader, who absorbs "all those predispositions necessary for a literary work to exercise its effect – predispositions laid down, not by an empirical outside reality, but by the text itself" (34).

Mailloux, in this regard, highlights the distinction made by Iser between "meaning and significance" (48). Certainly, where meaning refers to the formal aspects of the text, which constitute textual reality for readers, significance, on the other hand, signifies the readers' interpretation of the text's reality. Readers, in this sense, come up with different interpretations regarding the same text, which refutes the new critical proposition of texts containing one valid meaning (49). However, although Iser suggests the presence of a range of prestructured meanings in the text from which readers derive their different interpretations, he denies the existence of such pluralism of interpretations without textual constraints (*The Act of Reading* 37).

Iser further examines the proposition of textual constraints in that he signifies their role as manipulative devices that condition the readers' interpretations of literary texts. In this regard, Mailloux underlines Iser's limits of pluralism in reading response insofar as the stylistic devices of literary texts guide readers in their sequential

acts of reading to fill in the blanks of the text's range of perspectives. Given that the blanks in the text function as tools of instructions that manipulate the readers' shift from one perspective to another during the reading process, Mailloux underlines the role of readers in connecting between the different segments of the text with regard to Iser's proposition of "the theme – and – horizon structure" (54). Certainly, in his analysis of the readers' sequential acts of reading, Mailloux draws upon Iser's horizon of expectations, which guides readers to continuously change their interpretations of the text's thematic perspective "in light of the accumulated horizon of previous perspectives" (54-5).

Thus, according to Iser, literary texts are constructed upon two major fronts: the artistic and the aesthetic. Where the artistic front refers to the author's text, the aesthetic's is the significance of the text as perceived by readers (*The Act of Reading* 21). In light of this view, Mailloux underlines how the author's text conditions the readers' interpretations of it insofar as it "initiates, guides and corrects the reader[s'] concretization of [it]" (55). Iser, in this respect, highlights the authority of literary texts in engaging informed readers in a process of sequential acts of reading, while still maintaining their status as independent texts.

Therefore, to determine the role of language, culture, society and context in creating meaning and influencing the interpretation of the texts that depict Cleopatra and Nazli, it is essential to draw upon the French sociologist and anthropologist Pierre Bourdieu. Certainly, Bourdieu's discussion of the production of texts, which is influenced by the cultural milieu, informing writers and readers, highlights the stature of culture as a powerful source of domination that determines the interpretations of readers through its power structures (Swartz 5-6). On a larger scale, British linguist Roger Fowler, in his book *Linguistic Criticism* (1986), draws upon the criticism of the sociologist Edmund Leach, which projects language as a system of classification that constructs the world for us (18). Certainly, the meaning and significance of the linguistic aspects of a given text are societal constructs insofar as they conform to "the established system of beliefs" of the culture in which they are produced and interpreted. Although language is, thus, a traditional form of communication that

stereotypes the world for us, literature violates such stereotyping (19).

In this respect, Fowler underlines the power of stylistics in terms of the different syntactic organizations and choices of vocabulary, which do not only produce meanings, but also consolidate and change their significance in literary texts for readers who absorb such linguistic deviations and their underlying ideologies without realizing it (20-5). The authors of the texts that depict Cleopatra and Nazli, thus, employ a set of stylistic devices by which they resist the established link between meaning and significance. By the use of a wide variety of such stylistic techniques as foregrounding, lexical and syntactic parallelism, semantic deviation, paradox, hyperbole, ellipsis, reference and substitution and many others, the authors of the texts understudy construct a whole new linguistic system of deviation, which establishes a whole new system of meaning and significance.

2. Foregrounding Cleopatra in the discourse of Shakespeare and Dryden

Robert D. Hume, in his essay, "Individuation and Development of Character through Language in *Antony and Cleopatra*," highlights how textual analysis of Shakespeare's language has been either descriptive or functional. *Antony and Cleopatra*, as Hume underlines, exhibits the poetic effect of Shakespeare's language with regards to the play's central characters, particularly Cleopatra, whose language sharply differentiates her from Roman characters (208). Certainly, with reference to David Fuller's essay "Passion and Politics: Antony and Cleopatra in Performance," as the play's significance lies in the representation of the competing Rome and Egypt, Shakespeare's stylistic devices draw distinctions between "politics and love, the material and the spiritual, male and female … [and] Reason and Energy" (111). In this respect, by describing the lexical and syntactic deviations, the tone and rhetoric of the characters' language and examining their significance through parallel structures and images within the context of the play, readers can underline the irreconcilable opposites between Rome and Egypt

through which the different characteristics attributed to Cleopatra are evident in the play.

On the other hand, although Dryden is characterized by his literary style, which advocates clarity of expression, in *All for Love* he depicts the terms love and honor as either abstract or referential in meanings. In his essay, "The Reform of Language in Dryden's *All for Love"* Robert L. King states that in Dryden's poetic drama "'Love" … becomes more diffuse in its meaning as one pursues the definition … [and] "Honor" … yields no greater certainty" (Deats 49). Certainly, there are diverse suggestions to what such terms as love and honor could mean in the play, as the dramatist does not define them for his readers. Although Dryden leaves them open, he sometimes depends on "the visual nature of [his] drama," which, through its stage scenes and linguistic imagery, he manages to determine the readers' interpretations of love and honor by emphasizing the immediacy of their meanings (50). In this regard, although *All for Love* has been generally judged with reference to Shakespeare's earlier representation of the love story between Antony and Cleopatra, the play's language reflects the changing concepts of love and honor in the Restoration age insofar as both language and action are interpreted either abstractly or referentially. Hence, as literary competence helps readers interpret the linguistic deviation of Dryden's poetic drama, the play's stylistic devices underline how the dramatist's poetic language is full of oppositions and contradictions with reference to the characters' abstract and referential imagery, which either reflect how lost they are or bear allusions to political events related to King Charles II and his affair with his French mistress, Portsmouth.

Although Shakespeare and Dryden's versions of the story of Antony and Cleopatra are distant with respect to the traditions of the Renaissance and Restoration periods, Ann A. Huse argues in her essay, " Politics of Eroticism in Dryden's *All for Love*," that Shakespeare's play "was obviously relevant to the most controversial issues of [Dryden's] time" (26). Certainly, with reference to the politics of the Restoration period, Huse reveals how Dryden in his heroic drama revised Shakespeare's split between Rome and Egypt in terms of religion and politics (28). This is clearly

reflected in the stylistic devices used in the play's preface where Dryden puts forward: "they who trouble the waters first, have seldom the benefit of the fishing; as they who began the late rebellion enjoyed not the fruit of their undertaking, but were crushed … by the usurpation of their own instrument" (5). The repetition of the same syntactic pattern, in which thematic and focal prominence fall on the particular element of the clause, "they," which serves as the topic and subject of the two sentences, attracts the readers' attention first by setting the scene for what follows. Hence, with reference to Dryden's preceding statement where he implicitly accuses his leader of giving up his duties for the sake of taking a secret foreign lover, the readers' predictions, with reference to such lines, develop with respect to King Charles' affair with a foreign mistress and his involvement with foreign power. However, the repetition of the relative clause in both structures functions as an arresting element, which hinders readers from reaching an end point, as it provides additional information about the subject. In this respect, it could be inferred that Dryden's words suggest the feared political and religious intimacy between the two monarchs of England and France.

As the characters of *Antony and Cleopatra* represent conflicting values and different points of view, which are associated with the existing conflict between Rome and Egypt, the language of Cleopatra is different from that of Octavius and Antony. Where the language of Octavius is strictly Roman in its advocation of such Roman moral values as obedience, self-discipline and responsibility and Antony's adopts shifts in attitudes towards Roman and Egyptian values, Cleopatra's language is characteristically Egyptian in its adherence to aesthetic values, which promote pleasure, sexuality and rebellion against Roman order and rationality. In this respect, James Hirsh, in his essay, "Rome and Egypt in *Antony and Cleopatra* and in Criticism of the play," highlights how Shakespeare dramatizes Rome and Egypt from Roman and Egyptian perspectives, which are adopted by a variety of characters, who are "[either] intensely Egyptian, … uncompromisingly Roman … [or] … deeply divided [between both]" (Deats 175).

Throughout the play, a striking duality is exhibited in the language used by and about Cleopatra, whereby Shakespeare projects the ambiguous nature of the queen in a series of unexpected images, in which "the grand is set against the degraded" (Hume 284). This is clearly evident in the opening scene of the play, where the readers are introduced to the conflicting set of values of Rome and Egypt from a Roman perspective. For instance, in Philo's exposition of the existing relationship between Antony and Cleopatra, the essential qualities of Egypt are associated with voluptuousness, pleasure and playfulness whereas Rome's are associated with power, virtus, duty and temperance. Philo's rhetoric, thus, characterizes the extremity of Roman thought and the idleness of Egyptian attitude insofar as the similes and concretive metaphorical images used in the discourse of Philo affect the reader's moral perspective of Antony's relationship with Cleopatra. Such is clearly reflected in:

> *Philo*: Nay, but this dotage of our general's
> O'erflows the measure: those his goodly eyes,
> That o'er the files and musters of the war
> Have glow'd like plated Mars, now bend, now turn,
> The office and devotion of their view
> Upon a tawny front: his captain's heart,
> Which in the scuffles of great fights hath burst
> The buckles on his breast, reneges all temper,
> And is become the bellows and the fan
> To cool a gipsy's lust.   (I.i.6)

Certainly, Philo employs hyperbole in his emphasis on Antony's transcendental grandeur when defeating the forces of Brutus and Cassius at Philippi, in which he compares Antony's valor in battle to the God of War, "Mars" to account for Roman virtue and power. However, this hyperbolic image of grandeur is contrasted with a litotes image of degradation, where Antony's "Office and Devotion" towards Rome are ironically devalued as decaying into "Bellows and the Fan," which are depicted as sexual tools to "cool a Gipsy's Lust." In fact, Shakespeare employs word-play in Philo's use of the verb "To cool," which paradoxically and facetiously refers to either sexual slackness or satisfaction. In this respect, semantic deviation results when readers locate the stylistic paradoxical effect of "To cool"

against the normal functions of bellows and fans to infer its literary significance. Indeed, where the normal functions of such tools make a fire grow hotter, their air can also be used to abate a fire that is too hot, which, with reference to the context of the play, could signify the downfall of a great warrior to a whore's erotic plaything. On a larger scale, Philo's comparison of Antony's love to Cleopatra with a "Gipsy's Lust" reflects Roman attitudes towards Egyptian playfulness, which is characteristic of Cleopatra by open declaration rather than implication. Philo's combination of high and low images, thus, foregrounds the ambiguous nature of Antony and Cleopatra from Roman perspectives, which influences the reader's judgment of Antony's relationship with Cleopatra throughout the play.

On the other hand, *All for Love* opens after the defeat of Antony in the battle of Actium with the priest Serapion describing in high figurative language the foreboding omens of Egypt's impending doom. Certainly, at the outset of the play, Serapion proclaims, "A whirlwind rose, that, with a violent blast/Shook all the dome … Where the long race of Ptolemies is laid/ A peal of groans/Then followed, and a lamentable voice/Cried Egypt is no more" (I. i. 15). Serapion's metaphor portrays Egypt as drowning in floods with ghosts of the dead Ptolemies, rising up from their graves to lament its fading existence. Dryden, thus, foregrounds Egypt in the reader's sequential interpretations throughout the play as a country that has become alienated from its former self.

Shakespeare's stylistic deviation in terms of symbolism, parallelism, wordplay, hyperbole, ellipsis, contrasts, and facetiousness are part of the modal conventions, reflected best in the aesthetic language of Antony and particularly Cleopatra. Such figurative language determine the world view that readers are expected to recognize in the process of their reading experience. Indeed, Shakespeare employs in the aesthetic language of the central characters ambiguity and mystery to promote "instinct over rationality" (Deats 155).

For instance, during his stay in Egypt, Antony's figurative language is expressed fervently and is mostly addressed to Cleopatra, through which Shakespeare employs a set of contrasts to

underline Rome and Egypt's competing points of view. Such aesthetic language is seen at the outset of the play, when Antony metaphorically compares his love to Cleopatra with "new Heaven [and] new Earth" (I.i.7), reflecting upon the radical split in standards between Rome and Egypt. Also, when Antony describes Cleopatra, using verbal parallelism, which promotes antonymical relations of meaning, to underline the Queen's Egyptian variety from Roman perspectives. Certainly, in Antony's description of Cleopatra as the dual Egyptian Queen, "Whom everything becomes, to chide, to laugh, To weep; who every Passion fully strives" (I. i. 11), the verbal repetition, which simultaneously lies within two equivalent relative clauses, suggests the essential paradox of Cleopatra's nature, thereby making readers associate such complexity to Egypt and its variety of attitudes. In this respect, whatever is condemned in Rome is highly cherished in Egypt, as what Rome regards as "irrationality … [,] Egypt sees as exhilarating passion, spontaneity and exuberance" (Hirsh 177). This is further illustrated in Cleopatra's metaphor, which employs other forms of variety, such as "us that trade in Love" (II. v. 93), where "us" is a metonymy of Egypt, which is compared to a kingdom of mirth, whose chief occupation is love. Such image, as it foregrounds Cleopatra's cunning charm, suggests degradation and folly when it is compared to Roman principles of virtue and self-discipline.

The conflict in values between Rome and Egypt constitutes the play's literary form insofar as one aspect of it triggers the reader's expectations towards another. This is clearly reflected in Cleopatra's commentary on Antony's decision to return to Rome: "He was dispos'd to Mirth, but on the sudden/ A Roman Thought hath strook him" (I. ii. 19), where the semantic equivalence of both structures, which deny Antony the agency over his behavior, signifies his ambivalence between Rome and Egypt. The combination of "Mirth" and "Roman Thought" is, thus, one example of the play's intra-textual equivalences, through which Shakespeare contrasts between the Egyptian and Roman worlds. Therefore, with reference to the context of the play, where Egyptian mirth is perceived by the reader as promoting sexuality, voluptuousness, and instant gratification, Roman thought is understood as recalling Roman principles of

military valor, responsibility and long term goals of territorial conquests, all of which Egypt undermined Antony's adherence to by its endless pleasures.

In his essay, King highlights how in Dryden's play "love – like honor- constantly needs expression to make itself known" (51). This is clearly reflected in the play's first stage direction of the festival that Cleopatra hosts in honor of Antony and the figurative language Serapion used to describe it in pageantry, which underlines Eastern luxury in describing their love, "Set out before your doors/The images of all your sleeping fathers/ with laurels crowned" (I.i.18). In fact, Serapion's referential imagery of Antony and Cleopatra as "laurels crowned" frustrates the reader's expectations about the current status of their love in that despite Antony's defeat in the battle of Actium, Cleopatra's elaborate staged ceremony luxuriously exhibits their love as still powerful in the eyes of the public. Such image, in this respect, foregrounds the expression of love in Dryden's play as not only figurative but also theatrical.

When his ambition is stirred by the Roman thought, Shakespeare's Antony shifts his grounds by adopting the Roman view that Cleopatra is an enchantress queen, who entices men by her powerful seductive appeal. Such attitude is clearly reflected in Antony's metonymy, "These strong Egyptian fetters I must break" (I. ii. 23), where "Egyptian fetters" is used as a synecdoche to refer to the Egyptian festivity, in which Antony has indulged and, hence, he decides to break away from. In contrast with the earlier hyperbolic image of his love to Cleopatra in terms of "new Heaven, new Earth" (I.i.7), Shakespeare's Antony fears to "loose [himself] in Dotage" (I.ii.23), where he figuratively compares his love to Cleopatra with an act of baseness. In fact, as the ground and tenor of Antony's metaphor are to some extent unclear, the determination of the ground logically precedes that of the tenor. In this respect, with reference to the context of the play, the ground of Antony's metaphor is the Roman perspective of Egypt, which is more dominant; thereby it determines the relation between the tenor – that is Antony's love to Cleopatra, and the vehicle, where their love is described as an act of "Dotage".

Indeed, Antony's shift in attitude underlines how Rome defines itself against Egypt and everything that it stands for. For instance, upon hearing the messenger's news that he must return to Rome, Antony's divided self between Rome and Egypt shows in his reply "Let Rome in Tiber melt and the wide arch/ Of the ranged empire fall! Here is my space/ Kingdoms are clay: our dungy earth alike/ Feeds beast as man" (I. i. 9). Antony's strong appeal to Egypt is signified in his wish that Rome sinks in "Tiber," the river flowing through it, and the "wide arch," which is Rome's principal sign of grandeur in architecture, crumbles with the empire into dust. Further, the fronting of "Here" from its normal non-initial position in the structure is an example of Topicalisation, which foregrounds Antony's proclamation that Egypt is his home and not Rome. On a larger scale, Antony's language of grand and base and the paradoxical images of empire versus dungy earth and clay result in semantic absurdity as the paradox in these images contradicts the reader's factual knowledge of kingdoms from being grand and powerful to becoming made up of clay. The semantic equivalence in "Beasts as Man" creates lexical parallelism, which is ambiguous in nature, as the equivalence between beasts, which are essentially barbaric, and Man, who is supposedly civilized, results in semantic oddity. Indeed, the relation between both species is incompatible, except with reference to "Our dungy Earth," which feeds beasts as readily as it feeds man, thereby projecting the two sides on equal standing.

Similarly, the defeat of Dryden's Antony in the battle of Actium underlines his obsession with Cleopatra for whom he risks his reputation and honor as a Roman emperor. This is clearly reflected in Ventidius' apostrophe of Antony, "having thrown himself down/ Lie there, thou shadow of an emperor" (I.i. 20), where the second person pronoun foregrounds Antony's indulgence in Eastern luxury. The imperative in "lie there" underlines Ventidius' sympathetic feelings towards Antony, who is stranded between two versions of himself: the Roman Emperor and the Egyptian lover, until he degraded himself to the "shadow of an emperor." In "shadow of an emperor," Dryden uses both constant and variable expressions to foreground his human referents for his reader. In this respect, given

that Antony is unworthy of the title emperor, his attempts at introspection fail, as his poetic language starts to include vague imagery, which is reflective of his stranded self and fragmented thoughts. This is clearly reflected in the way Antony responds to his grief, "Give me some music … I'll soothe my melancholy … I fancy/ I'm now turned wild, a commoner of nature; of all forsaken, and forsaking all/ Live in a shady forest's sylvan scene … I lean my head upon the mossy bark" (21). Like Shakespeare's Cleopatra, Antony's fragmented thoughts reveal how far he is indulged in mirth, as he yearns for music that is powerful enough to heal his pain. Antony's subsequent vague pastoral imagery lacks any dramatic sense of pain and loss insofar as it projects him as unconscious of himself. Such imagery, therefore, calms his senses, as soft music starts to play again.

However, the powerful effect of Ventidius' verbal repetition in "Up, up, for honor's sake" (I.i. 25) and the ellipsis of "like" in his metaphor, "You speak a hero, and you move a god" (28) change the reader's negative perception of the defeated Antony, as they immediately prompt him to act upon honor. Certainly, as Ventidius' metaphor equates words with heroism and action with divinity, Antony gains power as he agrees to sacrifice his love for Cleopatra for honor's sake. Such is clearly reflected in the following exchange between Ventidius and Antony towards the end of the first act:

> *Ventidius*: They said they will not fight for Cleopatra.
> Why should they fight indeed, to make her conquer,
> And make you more a salve?
> *Antony:* Come on, my soldier!
> Our hearts and arms are still the same: I long
> Once more to meet our foes;   (I.i. 26 -28)

Ventidius' claims that Antony's troops would not fight for the cunning Cleopatra, who enslaves him to her, triggered Antony's apology for being too indulgent in Eastern voluptuousness. Accordingly, at the end of the first act, Antony resolves in decisive language, which changes the reader's perception of him as passively falling captive to Cleopatra's bewitched love, as it leads up to that

final synthesis: "Come on, my soldier! Our hearts and arms are still the same: I long once more to meet our foes."

In the range of the imagery Shakespeare employs in Antony, the stark difference between the praiseworthy presentation of Fulvia, the Roman wife, and the downgraded presentation of Cleopatra, the mistress, precariously balances the reader's moral perspectives of both women between two extremes. Indeed, Antony's figurative speech on lamenting the death of his wife includes a paradox, "present Pleasure/ By Revolution low'ring, does become/ The opposite of itself" (I.i.23), which indicates how the voluptuousness that pleases him now by putting him on the top of Fortune's wheel is what leads him to his downfall as the wheel revolves and he finds himself lowered at the bottom. Further, Antony changes his stance towards Fulvia by suddenly referring to her as "Good being gone … [he] … must from this enchanting Queen break off" (I.i.24). Antony's contrastive image bears allusion to the "Revolution" line of the revolving Fortune's wheel insofar as it paradoxically depicts Fulvia as suddenly "Good" and Cleopatra as "the Opposite of itself" (I.i.23). The lexical deviation in the adjective "enchanting," which Antony uses to describe Cleopatra, does not have the positive connotations usually associated with the word in ordinary language. Certainly, according to the context of the play, "enchanting" is a linguistic variation that Antony uses to imply that Cleopatra's charms, like those of sorceresses, bewitch men and lead them to their downfall. Antony's metaphor "My Idleness doth hatch"(I.i.24) employs a hyperbole, which foregrounds his Roman condemned licentiousness and perversion with "Idleness". In this respect, Shakespeare implies how if Antony does not depart from Egypt now, his idleness will produce future evils.

Enobarbus' description of Cleopatra as a fascinating woman with "infinite variety" (II.ii.235) reveals the sudden shifts in her mood and the inconsistencies of her tone and logic. Certainly, Cleopatra's language is sensual, as it employs verbal repetition and parallelism, which exemplify her feelings that she hardly ever justifies. This is clearly reflected when Alexas delivers to Cleopatra Antony's message from Rome upon which she cries "O well-divided disposition! Note him/ Note him, 'tis the man; but note him. He was

not sad …. he was not merry … Oh Heavenly Mingle!" (I.v.55). With reference to the context of the play, "divided disposition" and "Heavenly Mingle" are semantically equivalent insofar as both account for Antony's divided self between Rome and Egypt, which is divinely integrated. Further, the syntactic parallelism in the two negative statements "He was not sad … he was not merry" is positional and also semantically equivalent in that "not sad" and "not merry" are synonymous by the pragmatic function of the preceding negation "not," which foregrounds their relationship. Indeed, the negation in the parallel structures is a stylistic variation, which evokes ambiguity insofar as it defeats the readers' expectations about Antony's feelings towards Cleopatra after departing from Egypt. In this respect, Cleopatra's understatement of Antony's feelings by using negative expressions, where positive ones would have been more forceful and direct, is an example of litotes where the positive proposition of Cleopatra's negative statement suggests antonymical relations of meaning. Such antynomical relations of meaning project Antony's conflicting feelings of sadness and happiness just as he wavers between the war and Cleopatra. The repetition in "Note him" creates a redundancy in expression, which sheds light on Cleopatra's disrupted thoughts on grave matters that affect her mostly as compared to the logical progression of Roman thought.

Similar to Shakespeare's Cleopatra whose "endless variety" marks the sudden changes in her temperament, attitude and reason, Dryden's is one whose variety signals a change in her character toward a more distracted course, which foregrounds the dramatist's linguistic ambiguity in describing the mental and the emotional states of his protagonists. This is clearly reflected in the following exchange between Cleopatra and her maid, Iras:

> *Iras*: Call reason to assist you.
> *Cleopatra*: I have none,
> And none would have: My love's a noble madness
> … But I have loved with such transcended passion
> I soared, at first, quite out of reason's view
> And now am lost above it.   (I.ii.29)

Cleopatra's foregrounded imagery underlines her current state of

being insofar as the syntactic parallelism in her response to Iras, "I have none, and none would have" suggests a semantic relation of equivalence between two contrasted grammatical clauses to emphasize the queen's loss of reason when passion rules. Further, the contradiction in "noble madness" is an example of oxymoron, which underlines a conflict of accepted Roman values in that where nobility is associated with Roman honor, dignity and discipline, madness is associated with Egyptian irrationality that manifests itself in excessive luxury and sexual voluptuousness. In this regard, "noble madness" suggests a reevaluation of Roman moral assumptions in proposing how Cleopatra's love to Antony makes nobility and madness compatible. The rest of Cleopatra's image, "I soared, at first, quite out of reason's view/ And now am lost above it" is controversially hyperbolic insofar as she asserts how her love to Antony is endless and that it can by no means be measured against reason. However, through the implied negation of such rhetorical questions as, "Will he be kind? And will he not forsake me?/ Am I to live, or die? – nay, do I live?/ or am I dead?" (II.i.30), Cleopatra emphatically expresses her disbelief of Antony's departure, as she clings to the hope that he might not leave her.

In Shakespeare's play, Cleopatra's grandeur and nobility are best illustrated in her death scene. Such traits inspire Iris, who is deeply affected by her mistress, to join her in death, and leaves Octavious, on the other hand, speechless about their truthfulness. This is initially reflected in Cleopatra's image, "I have nothing/ Of Woman in me. Now from Head to Foot/ I am Marble Constant; now the fleeting Moon/ No Planet is of mine" (V.ii.315). Cleopatra's hyperbolic image includes a metonymy "Marble Constant," which pictures her as adopting a Roman posture to assume Roman nobility, worthy of Antony in her death after she rids herself from her femininity that brands her as voluptuous. In this respect, Cleopatra's Roman pose could be interpreted as an assertion of the supremacy of Roman values in the play. On a different note, with reference to the queen's love of variety and change, her assumption of a Roman pose could indicate a facetious self-delusion insofar as she intends to assume Roman nobility by becoming as solid as marble. However, with respect to both assumptions, "Constant" is a paradox to

Cleopatra's earlier behavior as it accounts for the queen's changeableness, which is in itself antithetical to Roman values.

On the other hand, upon the death of Antony, Dryden's Cleopatra comments in high figurative language, "'Tis sweet to die, when they would force life on me/ To rush into the dark abode of death/ And seize him first; if he be like my love … And is not this like lovers?" (V.i. 90). The paradox in "sweet to die" foregrounds Cleopatra's feelings towards death insofar as the resulting semantic oddity in the adjective "sweet" to describe the act of dying emphasizes Cleopatra's heroic attitude towards death, which highlights the powerful conflicts of her emotions that are aroused by her love to Antony. This is further elaborated in her statement "when they would force life on me," wherein, as inferred from the play's context, Cleopatra makes reference to Octavious who wants to parade her in the streets of Rome as a symbol of his triumph. Hence, another paradox is employed, which extends the reader's ambivalence of Cleopatra's intentions insofar as Dryden makes her choose "the dark abode of death" over the life of slavery that Rome wants to enforce upon her. Cleopatra's subsequent metaphor, "seize him first," foregrounds death as the tenor in comparison to "life" which serves as the metaphor's implied vehicle. In this respect, with reference to Antony as the ground of the comparison, Cleopatra highlights the superiority of death to life in that it is in death that their love transcends the forces of political power and time. In the lines that follow, therefore, the proposed hypothetical situation where the antecedent, which is Antony's existence as Cleopatra's lover in death, is conditional, underlines how she paradoxically emphasizes the future of their love even though they both head toward death. Such, as suggested by the implied positive statement of Cleopatra's rhetorical question, "And is this not like lovers?" is heroic love.

In fact, both Shakespeare and Dryden creatively use their poetic license as dramatists to unleash their imagination and envision new historical figures like Antony and Cleopatra in the structure, characterization and language of their plays. Shakespeare's foregrounded imagery of Antony and Cleopatra, therefore, serves as

the play's constitutive literary conventions, which affect the temporal structure of the reader's interaction with the text. Certainly, such constitutive conventions function as reading conventions insofar as they condition the readers' perception of the conflict and tension between Rome and Egypt and foreground Cleopatra's paradoxical nobility and ambivalence throughout the play. Similarly, Dryden's stylistic devices and paradoxical use of language characterize the play's discourse strategies, which foreground the protagonists several conflicting selves. In this respect, the play's literary conventions influence the readers' interpretations of Antony and Cleopatra's mutable selves, which are represented by variable expressions that foreground their complex reality and experience.

3. Textual constructions of Nazli in the discourse of Rashed and Kamel

Roger Fowler underlines how in reading narrative writings, readers must differentiate between the anecdote and the author's perspective upon which the anecdote is constructed. With reference to Fowler's discussion in his chapter "Point of View," narrators shape the characterization of their subjects and the events of their anecdotes, unlike readers, who are just "external observer[s]" (127). In this regard, Fowler extends his discussion to highlight spatio-temporal narratives and their relations in language insofar as such narratives linguistically construct the textual world of texts, which renders the readers' interpretations of them impressionistic. Hence, the spatial dimension of the temporal narrative reflects the narrator's selection and organization of his/ her linguistic tools to foreground their subjects in relation to the readers' impressionistic readings of them. This is clearly reflected in the way readers interpret subjects as "existing in certain spatial relationships to one another and to the viewing position [the readers'] feel [themselves] to occupy" (128).

In this regard, the socio-linguistic structures of Rawia Rashed and Rashad Kamel's narrative texts of Nazli foreground the linguistic relationship between the texts' context and the culture of the time these texts are produced and interpreted. Indeed, despite their attempts to challenge the dominant ideologies of Nasser's national discourse, which influenced the misrepresentation of Nazli

as a historical subject in art and history throughout the twentieth century, Rawia Rashed and Rashad Kamel's narrative texts of Nazli are discursive constructs of the effective dominant culture of present time. This is clearly reflected in how Rashed and Kamel, as twenty first century readers of earlier historical archives of Mohamed Ali's royal family, select certain patterns of language to foreground Nazli in their new biographical representations of her as another social and ideological construct.

In the introduction of her book, Rawia Rashed brings to the foreground her rhetoric of self and injustice by stating: "الملكة نازلي" تلك المرأة ملكة التي ظلمت نفسها أكثر مما ظلمها الناس والأقدار. وكم تساءلت لو لم تكن Queen) -"هل كانت دراما حياتها ستحظي بنفس القدر من الأهتمام كما حظيت هي Nazli was unjust to herself more than people and fate have been unjust to her. And how many times I wondered if that woman had not been a queen, would the drama of her life have received as much attention as she herself had). In fact, Rashed starts with an active declarative statement about Nazli, where the predicate "ظلمت"- (was unjust) illustrates the full agency of Nazli in being unjust to herself. The effect of the following comparative structure " اكثر مما ظلمها الناس و "الاقدار - (more than people and fate have been unjust to her) foregrounds Rashed's degree of commitment to her preceding proposition of Nazli as the maker of her own drama by evaluating how far Nazli has been unjust to herself more than people and fate have been towards her. However, the hypothetical content, constructed by "لو"- (if) in the subsequent interrogative verbal structure " لو لم تكن تلك المرأة ملكة هل كانت دراما حياتها ستحظي بنفس القدر من –الأهتمام كما حظيت هي؟" (if that woman had not been a queen, would the drama of her life have received as much attention as she herself had) foregrounds the life of Nazli, like an ordinary Egyptian woman, as one which would have gone publicly unnoticed, had she not been a queen. Hence, in light of the implied negative answer to Rashed's question, it could be hypothesized that the existence of Nazli as distanced from the royal court and its politics would have been more merciful on her name and reputation, which have been tarnished in the historical archives of royal Egypt. Rashed's hypothetical statement, in this view, underlines her sympathetic feelings towards

Nazli, whom she foregrounds as the victim of her own doing.

In the following paragraph, Rashed's rhetoric results in sequential responses from the reader, which end in a final synthesis that responds to the author's stylistic techniques of engaging the reader in temporal acts of reading. This is clearly achieved when Rashed extends her foregrounded image of Nazli as the victim of her own ruin in two successive parallel structures, which underline how Nazli has been unjust towards herself, '' قضت الاربعين عاما الاخري امراة في المنفي الذي اختارته بكامل ارادتها ... ،... تدفع ثمن سنوات السلطة و الجاه سنوات من الهوان و الالم'' - (she spent the other forty years of her life in the exile she freely chose for herself … paying for the years of power and influence in years of pain, agony and misery) (1). The two syntactic active voice structures, where the active predicates ''قضت'' – (spent) and '' تدفع ''- (pay) occur initially, are parallel in their placement of Nazli as the main subject/ agent of every clause. In this regard, the syntactic relationship built between the constituent units of the two structures foregrounds Nazli as the chief reason behind her own downfall. This proposition is explicitly illustrated in the modal structure ''الذي اختارته بكامل ارادتها'' – (which she freely chose for herself) where the evaluative adjective ''بكامل'' – (freely) foregrounds the full agency of Nazli over her decision to live as a recluse in the exile she completely chose for herself. On a larger scale, the syntactic parallelism in the phrase '' سنوات السلطة و الجاه '' – (years of power and influence) and the phrase ''سنوات من الهوان و الالم'' – (years of pain and agony) sets up a relationship of contrast between the two clauses' constituent equivalent units, which underlines Rashed's interpersonal judgment of Nazli. Certainly, by contrasting Nazli's earlier life of power and influence with her later life of degeneration, pain and agony, Rashed ensures the reader's reaction to her foregrounded image of Nazli's life, which she presents and evaluates in paradoxical terms. Rashed's discourse strategies, therefore, influence the reader to react to later passages depicting Nazli in the same technique.

On the other hand, Rashad Kamel foregrounds Nazli throughout his book *Queen Nazli: Love and Revenge* as the Queen of Egypt who played a major political role in securing the Egyptian throne for Farouk and signifies her relationship with Hassanien Pasha as the

chief reason behind the downfall of Mohamed Ali's royal family of modern Egypt. In the introduction of his book, Kamel employs certain stylistic devices, which encourage the reader to perceive Nazli and other female characters in light of the Egyptian journalist Mohamed Hassanien Heikal's perspective of them. Heikal writes:

<div dir="rtl">

الواقع أن مصر في فترة الحرب (١٩٣٩ـ ١٩٤٥) كانت' واقعة تحت تأثير نفوذ ثلاث من السيدات، كل منهما لها شخصيتها القوية ولها مكانتها ولها دورها ولها مجال جذبها ... نفس الشئ بالنسبة للملكة نازلي والدة الملك فاروق والتي تزوجت بعقد عرفي من رئيس ديوانه أحمد محمد حسنين باشا وقد تمكن حسنين - من أقناع الملك فاروق بهذار الزواج لأن الملكة في حاجة إلي رجل يشكمها '

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(In fact, Egypt, during the war period (1939- 1945), was falling under the influence of three women, who each had her own strong personality, her own position, her own role and her own field of interest … the same goes for Queen Nazli, the mother of king Farouk, who secretly married the head of his Diwan, Ahmed Mohamed Hassanein, as a common law wife. Ahmed Hassanien managed to convince King Farouk with such marriage, for the queen was in need of a man to tame her) (7).

The nominal passive predicate " واقعة" – (falling) in the syntactic structure " مصر كانت' واقعة تحت تأثير نفوذ ثلاث من السيدات" – (Egypt was falling under the influence of three women)   signifies the main subject " مصر" – (Egypt) as subordinate to the clause" نفوذ ثلاث من" – "السيدات" (the influence of three women). Heikal's image, thus, foregrounds Egypt as passively falling under the influence of three women, who held the threads of Egyptian politics during the interwar period of WWII. The image is further illustrated in the relationship of equivalence, set up between the lexical items " شخصيتها القوية ... مكانتها ... دورها ... مجال جذبها" – (strong personality … position … role … field of interest) as they occupy the same positions in the parallel syntactic structures that follow, which foreground the qualities of such controversial women insofar as each has her own powerful character, position, role and field of interest in society. However, there is a shift of tone in Heikal's description of Nazli " نفس الشئ بالنسبة للملكة نازلي والدة الملك فاروق" - (the same thing goes for Queen Nazli, the mother of King Farouk) where it could be inferred that unlike her peers who held political power in Egypt,

Nazli's depiction as not only Queen Nazli of Egypt but also Farouk's mother, foregrounds her title Queen Mother of Egypt as more acknowledged by the Egyptian populace. This is further exemplified in the following syntactic structure where Nazli is introduced as Farouk's mother who married Ahmed Hassanien Pasha secretly as a common law wife. The active predicate in the clause " تزوجت بعقد عرفي " – (married secretly) foregrounds Nazli's agency over her decision to marry Ahmed Hassanien in secrecy as an act of disgrace, which does not befit the manner of a queen. On a larger scale, the active voice structure " وقد تمكن حسنين من أقناع الملك فاروق بهذاالزواج " – (Hassanien managed to convince Farouk with such marriage) signifies a shift of agency from Nazli to Hassanien insofar as it is Hassanien who succeeded in convincing Farouk with their marriage. The renunciation of Nazli's agency to Hassanien is justified in the following syntactic structure " لأن الملكة في حاجة إلي رجل يشكمها " – (because the queen was in need of a man to tame her) where Hassanien is foregrounded as the active subject of the clause who performs the action of taming Nazli. In this respect, the cumulative effect of Heikal's image sets up the reader to judge the political role Nazli played in modern Egypt as ineffective.

However, in the following paragraph, Kamel foregrounds Nazli as an exceptional woman in a series of identical syntactic structures to control the reader's response to a certain image of the queen at the outset of his anecdote, " إن نازلي- التي أصبحت سلطانة ـ لم تكن طفلة عادية! نازلي ـالتي أصبحت ملكة ـ لم تكن ملكة عادية! نازلي التي أصبحت زوجة ـلم تكن زوجة عادية! نازلي ـ التي أصبحت أرملة ـ لم تكن أرملة عادية! نازلي ـ التي أصبحت عاشقة ـ لم تكن عاشقة عادية! " – (Nazli, who became a sultaness, was not an ordinary child! Nazli who became a queen, was not an ordinary queen! Nazli who became a wife, was not an ordinary wife! Nazli who became a widow, was not an ordinary widow! Nazli who became a lover, was not an ordinary lover!) (8). Indeed, each syntactic structure starts with a single word subject " نازلي "- (Nazli), followed by the past tense verb " أصبحت " – (became) before it ends with the explicit negative phrase " لم تكن ... عادية " – (… was not ordinary). The assertive particle " إن " which occurs with the past tense verb " أصبحت " - (became) in the initial structure " إن نازلي- التي أصبحت سلطانة " – (Nazli, who became a sultaness) has the semantic

communicative function of affirming the definiteness of the action employed by the verb insofar as it announces Nazli a sultaness. The negation in " لم تكن طفلة عادية " – (was not an ordinary child) is also a stylistic technique of affirmation used to signify Nazli's complex nature by foregrounding her as an extraordinary woman who still carries within her the essence of her childhood self. This sort of syntactic repetition, followed by the exclamation mark, thus, foregrounds the stages of Nazli's development throughout Kamel's anecdote as an exceptional sultaness, exceptional queen, exceptional wife, exceptional widow and exceptional lover, all of which emphasize her extraordinariness. Therefore, like Rashed, Kamel employs certain stylistic devices, which the reader relates to during his/her sequential interpretations that are encouraged by the text's extra-discourse structures.

Describing Nazli's first appearance before Sultan Fouad in the grand opening of the Royal Opera House, Rashed resorts to high figurative language, which constrains the reader's perspective of Nazli during the reading process, " كانت عيناها العميقتين تختلط فيهماالجرأة بالغموض، حيث النظرة الحادة كأنها تخترق كل من تنظر إليه، تتعامل مع من حولها بثقة ملكة او سلطانة " – (Her deep eyes fused boldness with mysteriousness, they had the discerning look, which pierced everything they fell upon, as she dealt with everyone in the confidence of a queen or a sultaness) (22). Certainly, the paradox employed in " تختلط فيهماالجراة بالغموض " – (fused boldness with mysteriousness)- denotes semantic ambiguity insofar as the paradox foregrounds Nazli, similar to Shakespeare and Dryden's Cleopatra, as a woman of contradictions. Rashed extends her image of " عيناها العميقتين " – (her deep eyes) in the subsequent metaphor " النظرة الحادة كأنها تخترق كل من تنظر إليه " – (the discerning look, which pierced everything they fell upon), where she foregrounds Nazli's eyes as discerning by comparing the tenor " النظرة الحادة " – (discerning look) to an ellipted vehicle, which signifies power and insight. Through the ellipses of the linked element, therefore, Rashed's metaphor affects the temporal process of the reader's response insofar as provided that the metaphor is allegorical of Nazli's complex character, it foregrounds her self-confidence by measuring it up to that of a queen or a sultaness.

In the introduction of his book, Kamel encourages certain expectations in his reader regarding Nazli's earlier life so that he can later disappoint the reader's perceptions of the queen with reference to her later life. This is clearly reflected in Kamel's description of Nazli's feelings towards her marriage to Fouad in successive hyperbolic images that signify the huge age gap between them. He writes, " عاشت نازلي تحلم بفارس يخطفها فوق حصان أبيض، لكنها فوجئت بالأمير Nazli) – " يسرقها ويغتصب براءتها و يحبسها بعيدا عن ضوء الشمس وعيون الناس kept dreaming of a knight carrying her off on his white steed, but she was surprised by the prince seizing her, raping her innocence and locking her away from daylight and people's sight) (10). Kamel's metaphorical image of Nazli dreaming of a knight carrying her off on his white steed foregrounds her innocence as a female who is indulgent in fantastical romance. This is reflected in the explicit analogy between the metaphor's ellipted tenor (Nazli's future husband) and its clear vehicle "فارس- (knight), as the metaphor's vehicle is a metonymy for Nazli's future husband, whom she imagines a knight coming on his white steed to save her from this world. The following hyperbolic image: " لكنها فوجئت بالأمير يسرقها (but she was "ويغتصب براءتها و يحبسها بعيدا عن ضوء الشمس وعيون الناس– surprised by the prince seizing her, raping her innocence and locking her away from daylight and people's sight) contrasts Fouad's experience with Nazli's innocence. Indeed, the active predicate "فوجئت (was surprised) followed by the oppositional conjunction " لكنها– (But) foregrounds reality as more powerful than fantasy in that reality projects Fouad in contrast with the previous image of Nazli's dream of a future husband. This is further illustrated in the phrase " بالأمير يسرقها ويغتصب براءتها و يحبسها بعيدا عن ضوء الشمس وعيون الناس"- (by the prince seizing her, rapping her innocence and locking her away from daylight and people's sight) where Fouad, as the metaphor's tenor, is given the image of a usurper, who captures Nazli, rapes her innocence, and locks her away from sunlight and people's sight. Such analogue, in terms of which the tenor (Fouad) is represented, builds up the intratextual patterns of the image of Nazli's relationship with Fouad. In this respect, the active predicates " يحبس ... يغتصب ... يسرق" – (seizes … rapes … locks) constrain the reader's series of interpretations, which lead up to the foregrounded

image of the victimized Nazli insofar as they bear negative semantic connotations that stand in stark opposition to the positive connotative meaning of " يخطفها" – (carries her off) in such context as " بفارس يخطفها فوق حصان أبيض" – (A knight carrying her off on his white steed). In this sense, the stylistic tools Kamel uses to foreground the image of Nazli's dream husband control the reader's response in the sense that he/she interprets such dream husband as a knight, coming to rescue her from all the corruption that exists in the world.

Kamel extends the image of Nazli's relationship with Fouad in a series of syntactic repetitions, which set up a relationship of contrast between two neighboring pieces of his text. This is clearly reflected in such excerpt as " كانت نازلي تحلم بزوج يحبه كل الناس، فتزوجت من رجل كرهته كل مصر... كانت نازلي وردة جميلة، وكان فؤاد غابة من الشوك" (Nazli used to dream of a husband who is loved by all people, however, she married a man who is hated by Egypt … Nazli was a beautiful flower and Fouad was forest made of thorns) (10). Given that the semantic parallelism in " كانت نازلي تحلم بزوج يحبه كل الناس، فتزوجت من رجل كرهته كل مصر" – (Nazli used to dream of a husband who is loved by all people, however, she married a man who is hated by Egypt) contributes to the total meaning of both structures rather than to their formal meaning, it implies contrast. Certainly, the active predicates "تحلم" – (dream) and "تزوجت" - (married) foreground the contrast between dreams and reality insofar as where Nazli used to dream of a husband who is loved by all people, she actually married a man who is hated by Egypt. The lexical parallelism in "زوج" – (husband) and "رجل" – (man) builds up an antynomical relation of meaning where husband is contrasted with man, which signifies Nazli's distant relationship with Fouad, whom she has never felt a husband, but rather a stranger. This is further illustrated in the following syntactic parallelism, "كانت نازلي وردة جميلة، وكان فؤاد غابة من الشوك" – (Nazli was a beautiful flower and Fouad was a forest made of thorns) where the image of Nazli as a beautiful flower is contrasted with Fouad's image of a forest that is made of thorns. In this respect, it could be inferred that the reader's response to the syntactic parallelism in the given structures underlines how each part of Kamel's text connects between preceding and succeeding passages

in that such syntactic parallelism foregrounds, through the resulting antynomical relations of its meaning, the difference between Nazli's innocence and Fouad's experience.

Contrasting the social and political positions of women in Egypt with those of women in Europe during the early twentieth century, Rashed presents the reader with an observation about how the advocation of the social and political rights of women in Europe had a profound impact on Nazli, whose Turkish roots and French education influenced her to absorb and favor European culture over Egyptian culture and its decadent so- called Islamic teachings. This observation is introduced in such statement as, " المرأة لا كيان لها ولا كرامة لهاولا مكان لها إلا خلف الجدران المغلقة لا حق لها في اي شيء، ولا تفعل الا ماتؤمر به" - (Women had no identity, had no dignity, had no position except behind closed doors, with no right to anything, and doing nothing except what they are told) (29-30). The repetition of the negation element "لا" – (no) in such parallel structures, which are followed by the exception particle "إلا"- (except), is a stylistic technique of affirmation used by Rashed to foreground the repressed existence of women in Egypt. Certainly, in the explicit mode of negation, " المرأة لا كيان لها ولا كرامة لهاولا مكان لها " – (Women had no identity, no dignity, no position)- Rashed foregrounds the socio-political condition of Egyptian women as being denied the rights to preserve their personal identity and dignity. In this regard, the exception particle "إلا" – (except) in the following structure " إلا خلف الجدران المغلقة"- (except behind closed doors) restricts the existence of women in Egypt to confinement. Egyptian women, as the subject of the structure " ولا تفعل الا ماتؤمر به" – (doing nothing except what they are instructed to do) are therefore restricted to do only what they are forced to do.

Rashed employs the same stylistic technique to foreground the theme of the repressed position of women in Egypt to dominate her narrative, thus, giving it a holistic coherence. In this sense, through the reader's sequential acts of reading, Rashed exemplifies the confinement of Egyptian women in Nazli who, during her marriage to King Fouad, had been imprisoned for nine months in the Zafaran Palace. This is clearly reflected in such excerpt as " لم يسمح لها بالخروج خارج اسوار القصر إلا مرة واحدة ... كان ممنوعا عليها الاتصال بأحد او الالتقاء بأي

شخص إلا بأمر السلطان ... كانت حبيسة في قفص من ذهب لا تري سوي المربيات وطبيبها الخاص" – (She was not allowed to leave the palace's walls except once … it was not allowed for her to contact or meet with anyone except with the Sultan's permission … she was imprisoned in a cage made of gold, where she did not see except maids and her personal physician) (5). The negative particle " لم " – (not) in the passive clause " لم يسمح لها "- (was not allowed to) is an affirmation tool used to deny Nazli the agency over her choice to leave the palace whenever she wished. Although the exception particle "إلا" – (except) in the phrase "إلا مرة واحدة" – (except once) directly refutes the proposition put forward in the previous statement about Nazli, it implicitly achieves a negation that is followed by an affirmation, which foregrounds Nazli as a suppressed woman in such a patriarchal society as Egypt, where she was given the permission to leave the palace only once. The shift from verbal to nominal passive structure in "كان ممنوعا عليها" – (It was forbidden for her) followed by the exception particle "إلا" – (except) in "إلا بأمر السلطان" – (except with the Sultan's permission) extends the previous image by foregrounding Nazli as the prisoner of the Zafaran Palace and Sultan Fouad as her jailer without whose permission she could neither call nor make the acquaintance of anybody. In this respect, Rashed's stylistic tool of negation followed by the exception particle in the following parallel structure: "لا تري سوي المربيات وطبيبها الخاص" – (she did not see except maids and her personal physician) affects the reader's response in that it helps him/her to infer the author's foregrounded image of Nazli as submissive to King Fouad, who had the upper hand in shaping her life.

Rashed employs a set of active voice structures, which contrast with the earlier passive ones she used to foreground Nazli as submissive to King Fouad. In this regard, in describing Nazli's attempts to secure the Egyptian throne for her son, Farouk, Rashed foregrounds Nazli not as the receiver of the main action verb but the doer, who is the chief reason behind the success of Farouk's coronation. Certainly, the shift between passive to active structures characterizes the discourse of Rashed insofar as it encourages the reader during the temporal reading process to form an opinion of

Nazli, whom Rashed gives the agency in cementing Farouk's political allegiance with the Wafd Party and strengthening his ties with Mohamed Ali family. This is clearly reflected in a series of parallel active voice structures such as the following:

بدأت الملكة نازلي ... في الاجتماع بكل من علي باشا ماهر وشقيقها شريف باشا صبري لبحث خطة تنصيب ابنها الملك فاروق ... قامت بالاتصال بالنحاس باشا ... استطاعت الملكة ان تضمن صوتين في مجلس الوصاية ... زارت الأميرة شويكار... و بينت لها أن فاروق عندما يصبح ملكا ستكون شقيقته الأميرة فوقية في ارفع درجات أسرة محمد علي ... تحركت نازلي في جميع الاتجاهات وجمعت كل الخيوط في يدها (Queen Nazli **started … to meet** with Ali Pasha Maher and her brother Sherif Pasha Sabri to investigate the coronation process of her son Farouk. She **contacted** El Nahas Pasha … the queen **managed to guarantee** two voices in the Trusteeship council … she **visited** Princess Shewikar … and **explained to her** how when Farouk becomes a king, his sister Princess Fawkia will be highly revered in Mohamed Ali's Family … she **raced** in all directions and **gathered** all threads in her hands) (55-6).

The active predicates " بدأت...قامت بالاتصال ... استطاعت ... زارت ... بينت ... " (started … contacted … managed … visited … "تحركت ... جمعت" – explained … raced … weaved) directly involve Nazli in action by placing her as the agent of the action leading up to her son's coronation. This underlies her active political role.

Kamel uses the same stylistic technique of parallel active voice structures in his description of Nazli's attempts to secure the Egyptian throne for Farouk and gain control over her life right after the death of King Fouad. This is clearly reflected in the following extract: " الملكة نازلي قد أصبحت أكثرتسلطا تحدوها في ذلك الرغبة في إبعاد كل العناصر التي ارتبطت بشخص الملك فؤاد عن الخدمة في القصر، بل وراحت نازلي تعيد إلي القصر كل العناصر السيئة التي سبق طردها منه في الماضي " - (Queen Nazli has become more autocratic, as she was overtaken by the desire to dispense with all the sources, which have been connected to the person of King Fouad, from working in the palace. She also returned to the palace all the bad sources, which had already been banished from it in the past) (95). Certainly, the assertive particle "قد" followed by the past tense verb "أصبحت " - (has become) semantically affirms the action denoted by the verb since it foregrounds Nazli, with reference to the successive comparative clause " أكثرتسلطا" –

(more autocratic), as becoming more autocratic to the extent that she has become obsessed with the desire to eliminate all the employees who worked in the palace during the reign of Fouad. This is further signified in the following active voice predicate " تعيد " – (return) which foregrounds Nazli as exercising her authority in allowing all the employees, whom Fouad banished from the palace, to resume work. Kamel's stylistic techniques, in this respect, trigger a reversal in the reader's perspective of the former passive Nazli.

Following the sudden death of Ahmed Hassanien, the Chief of the Diwan, Nazli's health started to deteriorate, as she was suffering from kidney failure. In fact, Nazli did not only suffer from health problems, but she also suffered from depression over the death of Hassanien and her disappointment in Farouk, whose relationship with her also started to deteriorate. In this respect, Rashed foregrounds Nazli's repulsive attitude to Farouk as a reaction to him being distrustful and suspicious of her conduct to the extent that he imposed a continuous watch over her wherever she went. This is clearly reflected in the following lines, " أمام المراقبة المستمرة التي فرضها عليها الملك فاروق كانت الملكة نازلي تتعمد استفزازه بالذهاب إلي الأماكن العامة أو السفر بدون أذنه ... فقد كانت الملكة نازلي تنعته بالجحود " – (Against the continuous watch, which was imposed by King Farouk on her, Queen Nazli insisted on provoking him by going to public places or traveling without his permission … she used to blame him for his ingratitude) (120). The stylistic significance of the parallel active predicate constructions " كانت تنعته بالجحود ... تتعمد استفزازه " – (she used to blame him for his ingratitude … she insisted on provoking him) is that they bear negative connotative meanings as they directly involve Nazli in action. Indeed, the active predicates " تتعمد...تنعته " – (insisted … blamed) foreground Rashed's representation of Nazli's rebellious nature and stubborn character insofar as syntactically Nazli acquires the full agency over choosing to provoke Farouk by visiting places without taking his permission, on the one hand, and blaming him of being ungrateful on the other. However, the shift of agency from Nazli to Farouk in " و كان هو يتهمها بعدم مراعاة مكانتها أو سنها " – (And he accused her of recklessness towards her status and age) (120) refutes the earlier proposition which justifies Nazli's reaction

against Farouk in that the semantic concept of the active predicate "يتهمها" – (accuses) foregrounds Farouk as the agent of the verb, who can no longer put up with the disgraceful conduct of his mother. In this regard, Rashed constrains the reader's moral judgment of Nazli by inscribing it in the text as she requires the reader to sympathize with Farouk, who executes his right of accusing his mother of acting reckless despite her age and status as the Queen Mother of Egypt.

In a similar note, Kamel quotes the testimony of Ali Salama, one of the old Wafdians, whose comment on Nazli's conduct, during her trip to Jerusalem in late 1942, signifies her stubborn nature and repulsive attitude towards Farouk and the rest of the royal family. Such testimony is clearly reflected in "" الملكة نازلي أثناء رحلة القدس كانت قد أتت من التصرفات و الأفعال ... مالا يتفق مع مكانتها مما أساء إليها وإلي ابنها وإلي أسرتها وإلي مصر و شعب مصر"" – ("Queen Nazli, during her trip to Jerusalem, exhibited inappropriate conduct … which did not suit her position, as it dangerously affected her, her son, her family, Egypt and the Egyptian populace") (176). The affirmative particle " قد" followed by the active predicate " أتت " – (exhibited) foregrounds Nazli's agency as the main subject of the clause, who is held responsible for the inappropriate conduct she engaged herself in as a queen. The active predicate " أساء " – (dangerously affected) foregrounds the drastic consequences of Nazli's behavior. The lexical parallelism in the statement, " مما أساء إليها وإلي ابنها وإلي أسرتها وإلي مصر و شعب مصر، " – (as it dangerously affected her, her son, her family, Egypt and the Egyptian populace) signifies the negative impact of such inappropriate conduct. Certainly, the equivalent positions of the lexical choices " شعب ... مصر ... أسرتها ... ابنها ... إليها مصر " – (her … her son … her family … Egypt … the Egyptian populace) control the reader's horizon of expectations insofar as they leave the reader with no choice but to condemn Nazli, whose repulsive attitude did not only disgrace her and her family, but also Egypt and the entire Egyptian populace.

It could be inferred, thus, that the communicative value of Rashed and Kamel's lexical, syntactic and semantic deviations cannot be achieved without understanding the context of each stylistic pattern and acknowledging the reasons behind favoring one syntactic pattern over the other. Readers, therefore, must understand

the violated linguistic tools of the texts and interpret them in light of the psychological and ideological circumstances that have influenced the production of the texts' stylistic deviations. In this regard, Rashed and Kamel's continuous shifts between active and passive structures, when describing Nazli's relationship with men, allows masculinity to precede femininity in a progressive manner. Indeed, where the majority of the active voice structures foreground Fouad, Hassanien and Farouk as the main subjects who perform the action, the passive structures foreground Nazli as the recipient of the action . Hence, where Rashed's depiction of Nazli reflects the undermined status of women in the patriarchal society of Egypt and their awareness of themselves in relation to men, Kamel's foregrounds Nazli's repulsive nature and destructive attitude towards herself and the men who played significant roles in her life, which could be one valid reason behind the downfall of the Egyptian monarchy. In this view, given that such shift from active to passive syntactic patterns foregrounds Nazli as surrendering her agency to the men who come into her life and signify her stubborn, vindictive self that does not befit the nature of a queen, it encodes Rashed and Kamel's interpersonal stance towards Nazli, whom they condemn as much as they sympathize with.

Findings and Recommendations

With reference to the researcher's examination of the reader's intersubjective textual analyses of the texts understudy, the thesis provides answers to how language selection/ foregrounding is used as a deliberate misinterpretation of Cleopatra and Nazli. Certainly, where new historicism underlines how far canonical works of art and historical texts serve or go against the mainstream, the study of authorial intentionalism determines the ways in which the texts understudy can influence the readers' interpretations of them. In this sense, by constructing comparable readings between the texts understudy and other literary and non-literary texts as well as determining the inter-subjective reader responses of Cleopatra and Nazli, the researcher examines the extent to which the stylistic devices, employed by the authors of the texts understudy, reflect or defy

the power structures of their effective dominant cultures.

In this respect, in her examination of the new historicist perception of the subjectivity of history, the researcher's selection of *Antony and Cleopatra* and *All for Love* to compare between the ways in which Cleopatra is foregrounded in the discourse of Shakespeare and Dryden for readers cross different periods of time, underlines how such texts serve the Renaissance and the Restoration power structures. Accordingly, the researcher's construction of parallel readings between literary and nonliterary texts, which depict Cleopatra, as well as the examination of the plays' structural languages, highlight the political implications behind the misrepresentation of the queen in art and history.

Similarly, the researcher's selection of Rawia Rashed's *Nazli: A Queen in Exile* and Rashad Kamel's *Nazli: Love and Revenge* underlines the misrepresentation of Nazli in art and history from twenty first century reading perspectives. Certainly, by conducting intertextual readings between Rashed and Kamel's biographies of Nazli and other texts that speak of the same subject, on the one hand, and then comparing between the linguistic selections of Rashed and Kamel, on the other, the researcher not only presents a detailed study of the authors' free interpretations of their historical subject, but also examines the linguistic construction of the world view of the queen. Therefore, by examining the historical contexts of the texts understudy, the researcher attempts to achieve full comprehension of the political implications behind their production and reception. In so doing, the researcher proposes the impossible existence of a universal story or a fixed framework that can be securely located in a particular age.

However, the thesis fails to provide full answers to the proposed questions about the misrepresentation of Cleopatra and Nazli in history and literature. Although, throughout the thesis, the researcher examines the power of culture and language in shaping literary texts and their interpretations as well as our experiences as readers, who belong to different periods of time, there are some areas, related to the role of the effective dominant

culture in influencing the ways in which historians and authors write and interpret history, which need to be reevaluated. In so doing, the proposed new historicist study of the texts that depict Cleopatra and Nazli can fully reveal the ideologies, which either support or undermine the prevailing power structures of the time and place, where they are written and interpreted.

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