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<b>Article:</b>	<b>In the Light of Postmodernism, Differentiating Between the <i>Truth and Myth</i> of Cleopatra' Demise</b>
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**ABSTRACT**

Duvall (2002) states that history literary history is different from the textually mediated and reconstructed history. I strongly believe that there is a strong line that defines the truth regarding history and its reconstructed parts. There would be need to explore two different worlds/era/time in order to search for the real incident that occurred in the past. This is also the essence of the postmodernism which always finds a connectivity of the present to its past. Thus, this is the aim of this paper to separate the truth from the myth that lurked on Cleopatra's demise for almost two thousand years.

**Key Words:** Cleopatra, Ptolemy, Mark Antony, Octavian, Last Pharaoh, Post Modernism, Myth

**Introduction:**

In postmodernism we find a cry for the historical facts and what happened in the past. For many things we do not find ourselves convinced enough to believe what we read, see or hear. Sometime we need to investigate and look for the evidences in the world that is left in the past in order to dig for the truth and separate reality from the myth. In addition to this, According to Roller (2010) the enormous biography of Cleopatra has attracted people during thousands of centuries. The queen is a popular figure in world history. Due to the particular reasons a huge variety of scholars have their interest in Cleopatra. The scholar goes on to say that art historians, students of Renaissance drama, filmographers and musicologists are interested in Cleopatra as the icon of cultural history but not as the historical figure from the Hellenistic period. The retelling of the myth of Cleopatra is not concerning Cleopatra as the queen herself beside signifying the power of her status as well as her reputation. However, the power of her afterlife that started to exist after her demise is so exclusive that even the best classical scholar cannot avoid it for only a quotation from a drama or mere discussion of 19<sup>th</sup> century Art may draw their attention and indulge them in.

Hutcheon (1986) opines that, “what both its supporter and detractors seem to want to call ‘postmodernism’ in art today- be in the video, dance, literature, painting, music, architecture, or any other form-seem to art marked primarily by an internalized investigation of nature, the limits, and the possibilities of language or discourse of art. On the surface, postmodernism’s main interest might seem to be in the process of its own production and reception, as well as in its own parodic relation to the art of the past.” Moreover, according to Duvall (2002), “Jameson’s postmodernism is ahistorical [and hence politically dangerous] playing only with the pastiche images and aesthetic forms that produce a degraded historicism” Jameson’s Pastiche or Hutcheon’s Parody stands to have their own value but after a thorough discussion Duvall (2002) opines that Hutcheon post modernism carries a suggestiveness about the possibilities of contemporary narratives that escapes Jameson’s totalizing view of postmodernity. But these possibilities only emerge by limiting the definition of ‘historiographic metafiction’ so, that it refers not to the aesthetic past but simply to the past and the fabrication of the history. Both the critics though have one thing in common that they believe that past is inseparable from present and history and present times have strong connection. What happened in the past if recorded as it is or is fabricated would have its effect in totally different manner on the present. For this we are going to explore the truth out of myth regarding the old romantic tale of Cleopatra’s demise.

Immense part of discussion on literature contains the argument regarding *Truth and Reality* in literature, in literary history as well as the constructed history. In the beginning when the first genre of performing art took place, it was the myth that was fully occupying the genre of drama that was the first visual entertainment ever set to benefit the spectators. Drama was originated from the stories written in Egypt earlier than tragedy and comedy gained their firm places in ancient annual festival in Greece and then later in Rome.

Long before this genre, Epic existed and that mostly dealt with the myths religiously famous at that time, which in its early stages was told verbally and later inscribed. With time advancement occurred and thus the drama gained place as the visual performing art. To this genre it was Thespis who introduced the first actor to the drama and acted that character which made him the first actor and the dramatist as the tragedy prior to this only existed as a chorus.

Then Sophocles introduced the second actor and Aeschylus the third. Euripides brought rationality to the tragedy and themes were rationalized, gods were mocked and realism replaced the prototype stories. This is where things started to take place in the literature which are taking these genres to another level. Aristophanes with his comedies took it to a step further and later in the hands of Romans, drama became more realistic. This genre travelled to Europe and to England and when it was banned in 1737 due to the licensing act, Fielding tried another genre known as novel which began in Spain which was initially introduced to England by Richardson. Many of the themes emerged during the last few hundred years and it was the 20th century literature in general and especially novel where skepticism enters the realm of the literature. Similarly, Epic started by the stories revolving round myths and mythical creatures/adventures and later in the hand of Milton and Wordsworth turned into extremely realistic. So, the genres began as the tales and turned naturally realistic with time. From Didactic Literature to the Literature for the sake of Art brought verisimilitude as the permanent feature of Literature. Here in this paper, we are more concerned in cultural verisimilitude. The death of a queen who ruled Egypt as the last Pharaoh of the Ptolemy dynasty which was also the very last of the Pharaoh dynasties in Egypt.

#### **Theoretical framework:**

On the other hand, Fredrick Jameson (2016) believes also that Post Modernism is linked with capitalism, or the cultural logic of late capitalism. We find that being Marxist he isn't a big fan of postmodernism. He believes that postmodernism is a product of capitalistic society today. Capitalism, of course is involved in Cleopatra's death, the myth regarding her suicide. On the other hand, according to Duvall (2012) for Hutcheon post modernism is both historical as well as political due to its parodical essence. For instance, Hutcheon (2003) writes that, "between brut events of the past and the historical facts we construct out of them". Duvall (2012) explains that this act drawing draw one's attention to such fictions will raise the problematic status of the historical representation of events.

In Cleopatra's life, the characters/people in her story/life, whether it was Julius Caesar, Mark Antony, Octavian or Cleopatra herself, were driven by capitalism as well as the historical events were also seems constructed. This led us to find out the truth out of the myth of the Cleopatra's demise.

#### **Research Question:**

What is the truth and myth about cleopatra's demise in the light of postmodernism?

#### **Objective:**

To find out the truth and myth about cleopatra's demise in the light of postmodernism.

#### **Literature Review:**

Following is the Literature Review on the topic of this research.

#### **The Amalgamation of Truth and Myth:**

Now, the question arises that what is truth and what is myth. There were several things which were truth as the bright sun and there were several things a myth as Phoebes but people believe what they are made to believe. For instance, the two iconic poets of Romantic age Wordsworth and Coleridge if we carefully read their poems closely, we find that the former made myths real and the later made realities the myths by dealing rather playing with the supernatural as well as the realistic elements in their writings. Wordsworth played with real and turned them into unreal of mythical and Coleridge turned mythical into reality in his work.

### **The Concept of Two or Different Worlds:**

Postmodernism has the ontological dominance on literature, nature, being and history in a good sense for most modern literature is mostly concerned with questions about different worlds. What may be my or anyone's experience in different worlds, experience changing from one to another. For example, if I am a man/woman living in 1960s in Pakistan. Just think of imagining a day in that ambience, in that environment for the era and time none are same as today. Everything would seem very different from now even the people and their way of dealing with long and short-term happening around them. It is to find oneself imagining in a world that is not mine and different than where we live now. Post modernism is contrary to realism but it has its very own special reality which holds mirror to our contemporary reality. Postmodern literature uses different strategies to make people aware how we shift from the worlds, into totally different worlds. Let's take it to a step further by focusing on Marvell Entertainment's movie (in collaboration with 20th Century Fox, TSG Entertainment, Bad Hat Harry Productions, The Donners' Company) X-Men: Days of the Future Past, directed by Bryn Singer.

It is shown that how Logan (played by Hugh Jackman) in the seventh installment of X-Men franchise entitled as Days of the Future Past, goes back to several decades in the year 1973, to get the help of Charles (played by James McCoy) and Erick (played by Michael Fassbender) in pursuit of preventing Raven (played by Jenefer Lawrence) from killing Trask (Played by Peter Dinklage) who invented a horrible weapon which killed so many of mutant kind. Logan not only got back into his younger body, he also did not have the metallic bone structure (through scientific experiment), for he in 1973 did not have that. There in the year 1973 Logan experiences by being in that body and in an era that is decades back to his original timeline. Moreover, he met his friends, Charles and Hank (played by Nickolas Hoult) and his foe Erick (Played by Michael Fassbender) who behaved differently as if they were different men he never knew, for they were in another decade in their younger selves.

There is not straight line or exact point which could be said to be the origin of postmodernism. It is actually very political and keeps on reminding us that what we are experiencing is not actually real. It is actually a deconstructive genre of literature which may tear every institution and will not offer too many solutions to a problem; sometimes will not offer any solution at all.

### **Cultural Verisimilitude in Historical Literature:**

When postmodernism focuses on the history, as suggested by Linda Hutcheon (2003) in her book *A Poetics of Post Modernism*, it defines that all history is fiction of a kind. If we like to know of some event that happened in past, the best way to be acquainted with it, we need to consult some sources which were out of that situation. It is not wrong to say that we cannot get the pure truth from history but it always tinged with some element painted with fiction. Linda speaks of Historiography, which leads us to historio-graphic Meta fiction because it refers specifically to the dark areas of history and this history is Meta-fictional in its representation. Linda (2003) believes in speaking about also the minorities who we cannot find in official history or recorded historiography. Because it wants to underline, make clear that all fiction, every story you tell features an element of selection, features a mechanical process behind. Linda gives a sense to rewrite history. This also is an instigation to retell Cleopatra.

### **Our Society is Just a Copy of the Copy:**

When we look deep into post modernism, we find that it continues to say that our society is a just a mere copy of a copy. According to this notion, there is not such a thing as, “realist” for to be. So, the literary movement entitles as, “postmodernism” took place and warmly welcomed by a greater number of practitioners, followers and adherents. As we know all movements are a revolt to something and so post-modernism was a revolt against, “realism” which considered delusive; became the foundation of this movement.

Fredric Jameson (2016) sees Post modernism as catastrophic and progressive both, for he is Marxist and social theorist both.

### **Old and New:**

Hutcheon (2013) states that the term post modernism has been defined differently by different scholars. Some of them refer it to “style” and some bound it “historical period”. For some it is “moment” specific and some it is related to the “condition”. So, this not only to define the different perspective of the critics but also signify the complexity and multiplicity of the of this culture related phenomena. There is no shortage of opinions and definitions for postmodernism. They cannot be blames for this confusing description of the term though this word along with the concept existed long ago. Today this can be referred to something that is (Jencks, 1986, as cited in Hutcheon, 2013) double coded as the novel and modern but also historical that may also be parodic or ironic way. There are hybrid building that are both modern and al historical. They have all the advantages of the modern architecture but they have the historical echoes of the tradition set in earlier times. Similarly, when it comes to the historical records of human experiences or the events concerning the human from higher strata of life, whose down fall or the victory effects human beings on a higher level always attracts the attention of the people from the later generation for thousands of years. However,

(Fischer, 1986, as cited in Hutcheon, 1988), “. . . Novelists and playwrights, natural scientists and social scientists, poets, prophets, pundits, and philosophers of many persuasions have manifested an intense hostility to historical thought. Many of our contemporaries are extraordinarily reluctant to acknowledge the reality of past time and prior events, and stubbornly resistant to all arguments for the possibility or utility of historical knowledge”. Furthermore, (White, 1979 as cited in Hutcheon, 1988) proclaimed that it was only till 1970 that contemporary literature had the conviction to obliterate the historical consciousness of the author/writer was to seriously examine the particular strata of the experiences of human beings that are related to modern art’s particular purpose to unveil.

### **The Hyper Reality:**

Our media is not real. Everything it shows isn’t real indeed. For instance, the entertainment media there are photoshoots when models are asked to look taller beyond their true height with the help of camera tricks and angles. There are several props and software’s that make models and actors look extremely different from what they really are in their lives. this applies to the media and social media who are creating this type of illusions for their own gains to their everyday audience. If a goddess, a pharaoh takes her own life is her own free will and she may come back but if she is forced to leaves her huma form that’s a sin which may result in revolt.

This is not impossible for the Octavian to create a deception about Cleopatra's demise that deluded Egyptians in order to get rid of Cleopatra who was the pharaoh of a historical nation direct rival of the Rome and threat to Octavian's reign that in Egypt was just began.

Furthermore, the world we are living in is totally a confusing one for this is a world of changing behaviors. For instance, there are world wars, chemical and atomic weapons, unyielding crimes, global warming, pollution, poverty, hunger, illiteracy. Furthermore, no one knows answers to the questions which are projected to solve these problems. So, there comes the comparison between performing art and real world. What can be unreal, illusion, delusion, when all is three times removed from reality as the great philosopher Plato puts it? Once said by him is has taken it to steps further by post modernism. All costumes, make up, lyrics, poetry, scenery, etc. is a set up and so is removed from reality and is known now as hyper reality. Even the reality shows are not real. One style is contrasted and contradicted with another, depicts comparison of one world to that of another. Just as Cleopatra's persona and character is contrasted when we go through the historical accounts of Cleopatra recollected and penned down by Roman and Arab historians. We find huge contradictions.

### **Postmodernism is Historical:**

Hutcheon (1988) inscribes that Ricoeur was of the opinion that Postmodernism is historical in the following words, “. . . is the surprising, but general, agreement that the postmodern is ahistorical.” Postmodernism has history as its integral part and thus what happens in history will always be studied, traced and deciphered and explained time and again to find out the reality. Thus, (LaCapra, 1980, as cited in Hutcheon, 1988) claiming that de Man, in fact, had had a very keen sense of the need for inquiry into the conditions of possibility of history and how these are enacted in actual historical processes.

### **Discussion on Truth and Myth about Cleopatra's Death:**

Linda Hutcheon believes that, that in history, minorities should be focused and must be given the voice and so I have selected the historical figure, the last Egyptian pharaoh, Cleopatra. Cleopatra has been celebrated as one of the most influential people of her time/era/century and of the times/eras/centuries afterwards. The reason I chose her for the discussion over myth and truth, in regards of historical minorities is, because in comparison to Romans, Egyptians were the minorities. Moreover, Cleopatra was, though the queen at that time but she was never given the true honor by the Romans, even though she shared the Roman blood for her ancestry was linked to Rome. In comparison to Julius Caesar, she was an inferior; she was an inferior/minor to Mark Antony and even a minor to Octavian (Augustus) who happened to be her killer. Being aware of the fact that she was inferior to her Roman husband Mark Antony, and so Cleopatra offered him her womb, to cultivate his children and in return she, from him, saved her country, her people, and her queen ship. While bringing in discussion, this myth of Cleopatra's suicide, which in reality, I believe truly was a murder; I connect within several of the worlds as well, serving the true essence of Post Modernism.

According to Burstein (2007) in 30 BCE Antony and Cleopatra committed suicide. It has been always believed that Cleopatra committed suicide but it can be a myth and truth; may be that Cleopatra never committed suicide but she was killed by the Octavian (Augustus), nephew of Julius Caesar. Later, Burstein (2007) continues to write that In 29 BCE he arrived back on Rome accompanying Cleopatras' remaining children and, “he celebrated his triumph over Cleopatra and in which for the first time the idea that she died of snake appeared.”

Octavian let her other three remaining children live in peace and again her daughter's demise occurs only at the age of 36. We do not know much about her son Ptolemy Philadelphus survived or not but there is a persistent belief that he died too (Burstein, 2007). The historian Cassius Dio (3 BCE) only writes about the twins (Cleopatra Selene and Alexander Helios) of Cleopatra; whom he forced to march, tied in gold chains, behind the Cleopatra's effigy clutching an Egyptian asp (*naja haje*) in her arms. Later they were given to Octavia Minor, who was Mark Antony's former wife, and Octavian's elder sister. Octavian's successful arrival to Rome, and making the children of Cleopatra and Mark Antony march behind this effigy with the asp in arms, depicts a connection to the conspiracy related to Cleopatra's death, suggests that it was all in Octavian's head, and when he couldn't get the honor of insulting the Egyptian queen on the streets of Rome, he did it with her offspring twins. He only sacrifices his pleasure of insulting the Egyptian queen on the street of Rome, by killing her instead, for he feared her political insight and unyielding determination to look for a prosperous future to Egypt, her children and herself. Thus, he decided to kill Cleopatra and humiliated her children walk in chains behind her effigy on the streets of Rome.

Filipin (2016) reveals that post modernism is, "theory of rejecting theories". So, there can be a theory that the theory of her suicide is also rejectable. To support this theory, it is important to note down that the war that Octavian unleashed was against Cleopatra not against Antony. This exhibits his vengeance against a woman who stole his brother-in-law Antony. This was all personal and he murdered Cleopatra. According to Reinhold (1981) the charges against Cleopatra were whoring, lust, use of drugs and black magic, animal worship, drunkenness, and rampant luxury. This was Octavian's wrath and abhorrence towards Cleopatra and the main reason behind this was that she stole Mark Antony; the love of her sister's life. Burstein (2007) mentions that during 32-33 BCE the relationship between Antony and Octavian became public as Antony divorced Octavia and married Cleopatra. Octavian had all the motives to humiliate and kill Cleopatra. Reinhold (1981) further explains that however the charges mentioned above did not qualify as the formal ones according to the Roman Public Law, still Octavian managed to ask the senate to declare war against her instead of Antony.

In the light of the opinion above, the Cleopatra's death by snake bite is a myth, associated to her. She was killed by the man who had the chance, ability and the motif to kill her and just after murdering Cleopatra; he hunted down her 17 years old son as well. The last female Egyptian pharaoh didn't die a natural death, didn't die by committing suicide, she died of killing against her. Octavian happens to be the one who created the whole scene, murdered Cleopatra; and simply staying away from the murder spot. Being the master mind of the whole conspiracy, Octavian was so clever and powerful that it is not beyond expectations that he influenced the historians to mold the whole event set according to his will in the annals of history. The investigation of the murder by Pat Brown has the truth, tested by several experts, who unanimously agree that Pat Brown's finding is closer to truth. Cleopatra was 39 years old when she died; she was the last pharaoh of the glorious empire that gleams its greatness, even today with all its vividness. With Cleopatra, the Egyptian empire came to an end for Egypt was consumed and absorbed by Octavian and he by conducting propaganda against this magnificent queen who herself was a killer, killer of her own siblings and one of the siblings was her husband Ptolemy Theos Philopator, as well. She loses the war, lost the throne, lost her life but

she wasn't defeated; she won for, she is known by many and commoners, her fame never faded during all these centuries, on the other hand how many know who Octavian Was.

### **Myth of Asp and Venomous Liquor:**

Snake is a myth which comes in association to Cleopatra with the goddesses Isis. When Cleopatra took the throne, became the pharaoh, she became the reincarnation of the goddess Isis herself; Snake happen to be the prosperity and fertility Isis offered to Cleopatra for Egypt. This whole myth is illustrated in hieroglyphs carved on the walls and from there; this myth is being taken to be mistaken for the truth of her suicide. This was meditated story that was revealed to the people of Egypt which aroused no protest among the Egyptians. There is another theory regarding her demise was that she committed suicide through consuming poison, which according to Brown (2023) gained popularity after her investigation and eliminating the idea of snake bite from the myth. This was also exhibited in the latest documentary on Cleopatra's life on Netflix. The poison available that time couldn't have been taken its place in the hollow comb of her royal hair pin as much as could kill three of these ladies in the room including Cleopatra's two maidens. Furthermore, such prisoners and their prisons thoroughly are searched in order to prevent any unwanted incidents.

### **Family History in Regards of Demises:**

Cleopatra was killed; to dislocate the truth from the myth (Hudson, 2017) researched the demises in Cleopatra's family and what found was amazing for, In her family history there are no suicides, besides, All her family members were killed and faced a miserable death and none committed suicide could be found at all. Cleopatra was not a woman who could take her own life; not because she was a coward to take her own life, but because she was not genetically designed to do so and Cleopatra was trained in a family which was always looking up to the future.

(Hudson, 2017) has proven her point by extracting the truth out of the myth, and experts have unanimously agreed to her; so, now we know that her suicide was a myth and truth was that she was killed and today we can say that most seemingly, we know by whom, Octavian of-course.

### **Her Race:**

It's a persistent believe that Cleopatra was black for her ancestry was formed with dual races. Again, there is comparison of two worlds as in Cleopatra's time; there existed no racial prejudice in that region as it is today. None of the historians speaks of her color and race for it wasn't important for them. More amazing thing was that there wasn't any patriarchal prejudice as well for women shared the equal rights with men.

She was of mixed race; Romans and Egyptians both and for romans suicide was not immoral but a positive thing. So, it may be was believed that she could commit suicide but still there are enough evidences that she did not took her own life by her own. She was meant to rule and she always looked forward to the future. She was a strong lady and more of an Egyptian than a Roman and so, she couldn't commit suicide. She could kill; plan to kill but not to kill herself.

Brown (2023) Cleopatra wrote a suicide note and sent it to Octavian; people do not send suicide notes to the people who are the reason of their absolute desire to end their lives. The most likely is that the note may be found near their dead body when it is discovered. The researcher further reveals that she met Dr. David Worrel who is poison expert on snakes in

Egypt. He explained that if a person is bitten by cobra it would take at least 30 minutes to 1 hour to die of the venom so the messenger and Octavian had plenty of time to find all the three women alive and to treat them with antidote. Furthermore, there had not been any openings or the holes in the chamber from which the snake would have slithered out. There isn't any evidence of finding the cobra that bit the three women in that chamber. They write and leave the notes beside themselves to be found later on with their dead bodies. Two of the greatest historians of that time have two different ideas about her death. One writes that she committed suicide by smuggling the snake into her chamber and the other points that she committed suicide by drinking venomous liquor and both the methods are proven false in the light of (Hudson, 2017) Pat Brown's investigation in 2005. In addition to this Brown (2013) inscribes, "Cleopatra was already in captivity under guard and nothing was allowed in the tomb". The scholar continued to write that there had been a full body search and also of the room in order to prevent any hazardous incident or any substance that may be used by the queen in a foul manner. It was believed that the snake came in with the figs or rather the figs were poisonous. How can this occur without the knowledge of Octavian for couldn't he have let anything in the tomb if he really wanted Cleopatra to face the trial in Rome. So, Cleopatra was not poisoned either and this story also is a myth like the snake one. Furthermore, the contraries in the opinions of the historians, has the answer itself. Therefore, Brown (2023) reveals that Cleopatra in her death cell knew that she will not be visited by Octavian and as expected she was visited by two of the soldiers, one which choked her throat till she died. This is how she was executed and dispatched. That's what she concludes out of her investigation happened to the queen and all the other fanciful stories about her death have lesser or no sense. Cleopatra was not a woman who would have put up the fight for her kingdom, her people and her children. It was inevitable for Octavian to put the threat to an end. This made-up story about Cleopatra's death effected the story and thus effected the researchers to the view of queen as well as of that era.

#### **Octavian Names Himself Augustus:**

Octavian was born in September but he chose the name Augustus for himself and it was the month when Cleopatra committed suicide. He had his success over her death and when he came back, he let the whole Rome know, he defeated Egypt for them. It is once again an eye-catching fact that Cleopatra and Mark Antony were defeated many months before this month of August (in which she believed to take her own life) and Cleopatra waited all these months to commit suicide. Thought Octavian let three of her kids live in peace but he tracked down and killed her son Caesarian, who was 17 years old; whom Cleopatra sent to Africa few days before her own demise. He killed Mark Antony's another son named Marcus Antonius Antyllus. Here, Octavian killed both the sons of Mark Antony who were capable of becoming rulers; rather they were brought up to be the rulers of Mark Antony's Kingdom. It suggests that if he can kill Mark Antony's sons, why he would not kill Cleopatra, the biggest threat to his throne. Brown (2023) explained Octavian as a methodical person who paved his way the way he wanted and achieved what he planned. This murder has remained unnoticed for so long, till (Hudson, 2017) retold the truth of Cleopatra's death. This son of her, history knows as Caesarian, is carved in an illustration, that he will be the one inheriting the monarchy and the pharaohship from her mother Cleopatra and will rule Egypt, under the influence of the goddesses Isis. It was enough for Octavian to put Caesarian to death like her mother Cleopatra.

**Conclusion:**

It could be thus concluded that this was Octavian's plan to get rid of every Ptolemy since from the beginning he accused Cleopatra for her sins and asked the senate to wage a war against her. His ambition was to declare himself the sole monarch of a huge territory and when he imprisoned Cleopatra, he eliminated her in order to remove the biggest threat from his way to achieve his ambition. He never intended to take her to Rome. In addition to this Brown (2023) also opines that Octavian wanted the bigger prize which was to become the ruler and for this he eliminated everyone who could stand in his way. After this triumph Octavian became the new Caesar and Augustus and ruled as emperor for the next 40 years and brought peace to the lands under his rule.

Moreover, Brown (2013) writes, "so the brutalized Cleopatra strangled and quietly removed to a sealed tomb to spend eternity with her Roman consort without all war of verdict, with the surrender of Cleopatra at Antony's forces and the cleverly concocted story of Cleopatra's iconic suicide, released to the public, the country passes quietly into the hands of the Roman conqueror, there is no citizen revolt, once the legit treasure is safely in hand and the last Ptolemy, Caesarion, the alleged son of Julius Caesar is located and eliminated. Octavian's major problems are solved. He is the undisputed ruler of the Mediterranean world. He has money to pay his troops and make his country wealthy. And he would never have a Ptolemy challenge him again. This was Octavian's greatest triumph."

Brown (2023) The historian of that time wrote to please Octavian and did not do justice to Cleopatra and thus a lot of truth vanished in the garb of the myths they created. For a longer time, it was believed for it was romantic, exotic and pleasing to the senses. However, the truth that is revealed after a lot of investigation about her demise is far more interesting than the lured history. This myth cannot define a strong and a tough woman who was in a powerful position that rarely women are found at in history and even in the modern times. She rules for nearly 20 years under the condition that may be the huge triumphs for the ruler more specifically a female. She had been intelligent, determined and a warrior and such people fight till the last breath. They do not commit suicide.

As far as postmodernism is concerned, we know all movements are a revolt to something and so postmodernism was a revolt against realism; realism was something considered delusive, became the foundation of this movement, and lifted it up to leave a mark on creative genres; and for Myth and Truth are ever in struggle with one another to take control since the whole existence of human race. Sometimes Myth takes control and sometimes Truth reveals its brilliance from behind the veils.

It could be concluded thus, the myth of Cleopatra's death and truth inside of it were contrary to one another. Now we know the truth is separated from the myth and reality has come to the light that how the myth of Cleopatra's demise was concocted by Octavian in order to achieve high political and capital-oriented benefits.

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