



## Hedonism in William Shakespeare's Drama "Antony and Cleopatra"

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**Abstract:** William Shakespeare's drama *Antony and Cleopatra* illustrates various aspects of hedonism, especially in the pursuit of love, power, and desire. These behaviors are reflected in the way the characters prioritize personal pleasure over political duty, showing how immediate gratification often clashes with responsibility. This study aims to explore the different types of hedonism represented in the play. A qualitative descriptive approach is used to analyze the dialogues and actions of the main characters, Mark Antony and Cleopatra, based on Weijers' (2012) framework. The results reveal six categories of hedonism: folk hedonism (30%), value/prudential hedonism (20%), motivational hedonism (15%), normative hedonism (12.5%), utilitarian hedonism (12.5%), and egoist hedonism (10%). Among these, folk hedonism is the most dominant, particularly in Antony and Cleopatra's pursuit of love and passion without considering the consequences for their political roles. The research shows that Antony and Cleopatra reflects how the pursuit of personal pleasure can shape character development, create conflict, and even lead to tragedy, illustrating timeless patterns where short-term desires overshadow long-term responsibilities.

**Keywords:** Antony Cleopatra, Create Conflict, Drama, Hedonism, William Shakespeare,.

### 1. INTRODUCTION

Literature is a creative and intellectual form that includes prose, poetry, and drama. Beyond telling stories, it conveys values, moral lessons, and cultural identity. As Laura Green (2020) states, "Literature is not simply storytelling, it is a cultural document that records human thought and behavior." This shows that literature reflects how people think and act in different times. It invites readers to reflect on personal experiences, social norms, and universal themes like love, conflict, ambition, and morality. In this way, literature becomes a bridge between writer and reader, helping us understand human life across time and place.

Drama, as a form of literature, combines dialogue, action, and performance to depict human experiences. According to Michael Brown (2021), "Drama is a representation of human conflict placed on stage, allowing the audience to participate emotionally in the characters' journeys." This emotional engagement enables audiences to understand and empathize with the characters' challenges. Drama frequently addresses social, moral, and personal themes while also providing entertainment. Moreover, it encourages audiences to reflect on real-life issues and human behavior. Hu et al. (2024) note that "Drama promotes empathic concern and social understanding," highlighting its role in fostering empathy. Therefore, drama holds a significant place in both literature and society by connecting people through shared emotional experiences.

Hedonism is the belief that the best life is one filled with pleasure and free from pain (Feldman, 2024). According to Amanda Lewis (2022), "Hedonism suggests that the pursuit of pleasure defines a meaningful life, while the avoidance of pain is seen as natural." In literature, hedonism appears in characters driven by desires for beauty, wealth, or romance. By showing both the joy and consequences of such desires, literature invites readers to reflect on the balance between pleasure, responsibility, and morality. Supporting this perspective, Weijers (2012) classifies hedonism into six distinct types: Folk Hedonism, Value/Prudential Hedonism, Motivational Hedonism, Normative Hedonism, Egoist Hedonism, and Utilitarian Hedonism. These categories provide a comprehensive framework for understanding how different characters pursue pleasure, whether through everyday enjoyment, rational self-interest, moral judgment, or collective well-being. This classification deepens the analysis of how the pursuit of pleasure shapes literary conflicts and character development.

The reason this research raises the topic of hedonism is because in *Antony and Cleopatra*, the pursuit of pleasure often overshadows responsibility and leads to conflict and tragedy. Shakespeare shows how Antony and Cleopatra's desire for love, luxury, and passion causes them to ignore their duties as leaders, bringing both personal and political consequences. This makes the drama not only a story about romance and power, but also a reflection on how pleasure can dominate human choices and create downfall. Based on this, we are interested in analyzing hedonism in this play to show that the theme is still relevant and offers valuable lessons.

One of the hedonism theories relevant to *Antony and Cleopatra* is represented by this dialogue:

Cleopatra : *"If it be love indeed, tell me how much."*

Mark Antony : *"There's beggary in the love that can be reckon'd."*

Cleopatra : *"I'll set a bourn how far to be beloved."*

Mark Antony : *"Then must thou needs find out new heaven, new earth."*

In this scene, Cleopatra and Antony are focused on the idea of endless love and pleasure. Cleopatra wants to set limits on love, but Antony says true love cannot be measured or controlled. This shows their belief in folk hedonism, especially in dialogue "***Then must thou needs find out new heaven, new earth***". which means pleasure is the most important good and should be enjoyed for its own sake. They treat love and desire as the greatest happiness, ignoring the consequences for their political duties and social responsibilities. Their conversation reveals how the pursuit of pleasure can take over reason and responsibility, highlighting both the risks and appeal of a hedonistic lifestyle.

William Shakespeare's *Antony and Cleopatra* passion creates tension between private desires and public responsibility, reflecting the conflict between hedonism and leadership. To explore this issue, several studies can be reviewed: (1) *Representation of Hedonism by the Characters in Gossip Girl Series* by Adi, N. P. K., Matradewi, N. K. W., and Soethama, P. L. (2021) shows how the characters' obsession with wealth and social status makes hedonism look attractive to teenagers; (2) *Hedonism in Eugene O'Neil's A Long Day's Journey Into Night* by Sinaga, G. R., and Sinaga, B. J. (2022) explains how seeking temporary pleasure helps the characters escape from their inner problems; (3) *Implications of Lifestyle Hedonism on Psychology Well-Being* by Simbolon, S. E. A. (2023) talks about how always looking for quick enjoyment can hurt students' mental health and make life less stable; (4) *Hedonism Among University Students* by Oktariani, N. F. (2024) shows how wanting instant pleasure affects students' studies, friendships, and long-term goals; and (5) *Hedonism in David Frankel's The Devil Wears Prada* by Bahri, S., Salsabila, I. N., Ginting, J. S., and Amelia (2025) explores how ambition and materialism push people to choose luxury and career success over personal values and real connections. The difference between these studies and this research is that while they focus on modern life, media, and consumer culture, this study looks at Shakespeare's *Antony and Cleopatra*, where hedonism is about rulers chasing pleasure, power, and romance. Their desires cloud their judgment, cause conflict, and lead to tragedy. This research hopes to help readers understand hedonism in classical literature and think about its dangers, reminding them to value responsibility, meaningful goals, and self-control.

## 2. REVIEW OF LITERATURE

Hedonism is the belief that life's main goal is to gain pleasure and avoid pain. Hedonism has a long intellectual tradition that began in Ancient Greece. Aristippus of Cyrene, a follower of Socrates, argued that bodily enjoyment should be pursued freely, while Epicurus later refined the idea by emphasizing simple pleasures, peace of mind, and freedom from fear as the true path to happiness. During the Middle Ages, this outlook was overshadowed by religious doctrines that prioritized spiritual duty over worldly satisfaction. In the modern era, hedonism through utilitarian thought, stressing the principle of "the greatest happiness for the greatest number," which John Stuart Mill then developed further by distinguishing between higher and lower forms of pleasure. Today, hedonism remains relevant not only in philosophy but also in psychology and cultural studies, as it reflects the universal human tendency to seek enjoyment and avoid suffering.

Over time, hedonism has been refined into several categories that explain different ways people pursue happiness. This study focuses on the six types of hedonism proposed by Weijers (2012) and illustrates them through examples from popular dramas:

### **Folk Hedonism**

Folk hedonism is the most basic and widely recognized form of hedonism, typically found in everyday thinking rather than formal philosophy. It assumes that the goal of life is simply to seek pleasure and avoid pain, often through immediate gratification. According to Reuter (2022), the folk concept of happiness emphasizes subjective feelings and personal satisfaction rather than moral or social dimensions, meaning that ordinary people associate happiness with enjoyable experiences even when these lack deeper meaning. Similarly, Sun (2023) explains that the overemphasis on pleasure can lead to the "paradox of hedonism," where constant pursuit of enjoyment ultimately reduces one's well-being. In literature and media, it is frequently portrayed through characters who equate pleasure with wealth, status, or romance without considering long-term consequences. Example (The Wolf of Wall Street, 2013):

Jordan : *"Let me tell you something. There is no nobility in poverty."*

Donnie: *"Yeah, money gives us freedom, it gives us fun, it gives us everything we want."*

Jordan : *"I have been a rich man, and I have been a poor man. And I choose rich every time."*

Donnie: *"Exactly, because being rich means living without limits. That's the real happiness."*

In this context, Jordan and Donnie express a worldview where happiness is equated with wealth and material success. Their dialogue reveals how they perceive money as the ultimate source of pleasure, freedom, and power. The pursuit of luxury and indulgence symbolizes their belief that success and enjoyment are inseparable, disregarding the moral and legal boundaries that accompany their actions. Theoretically, Jordan's statement "There is no nobility in poverty" and Donnie's response "Money gives us freedom, it gives us fun, it gives us everything we want" embody folk hedonism, which holds that individuals naturally seek pleasure and avoid pain as the main motivation behind their actions. Their reflections reject the idea that struggle or moderation can bring true fulfillment. Instead, their pursuit of wealth and luxury represents happiness through material comfort and instant gratification.

### **Value/Prudential Hedonism**

Value or prudential hedonism holds that pleasure has intrinsic value when it contributes to a balanced and meaningful life. It does not reject pleasure but emphasizes its quality and sustainability. Nelson (2020) defends prudential hedonism by arguing that a good life is one that integrates pleasure with long-term well-being rather than short-lived indulgence. Likewise,

Dietz (2021) connects this view with the paradox of hedonism, suggesting that meaningful pleasure linked to reflection and growth creates lasting fulfillment. Thus, prudential hedonism focuses on long-term happiness derived from meaningful experiences, not just sensory enjoyment. Example (The Secret Life of Walter Mitty, 2013):

Walter : *“When are you going to take it?”*

Sean : *“Sometimes I don’t. If I like a moment, I mean me, personally... I don’t like to have the distraction of the camera. I just want to stay in it.”*

Walter : *“But what if you miss out on something better?”*

Sean : *“**Life is about savoring the now, Walter. The best moments are often the ones we hold onto.**”*

In this context, Sean expresses a philosophy of appreciating the present without the need for validation or documentation. His words reveal a mindset that values inner fulfillment over external achievement. By choosing to *experience* rather than *capture* the moment, Sean demonstrates that genuine happiness arises from mindfulness and presence rather than from material or superficial gains. Theoretically, Sean’s reflection **“Sometimes I don’t... I just want to stay in it”** and **“Life is about savoring the now, Walter. The best moments are often the ones we hold onto”** embody *prudential hedonism*, which emphasizes the pursuit of pleasure that contributes to one’s long-term well-being and inner peace. Rather than seeking temporary or sensory satisfaction, prudential hedonism values meaningful experiences that enrich the soul and bring lasting contentment.

### **Motivational Hedonism**

Motivational hedonism, also called psychological hedonism, argues that all human actions are ultimately driven by the desire to gain pleasure or avoid discomfort. Becker (2023) supports this idea by showing that hedonic impulses influence both emotional and ethical choices, shaping self-regulation and behavior. Similarly, Sun (2023) notes that balancing hedonic motives (pleasure-seeking) with eudaimonic motives (meaning-seeking) plays a crucial role in psychological well-being. In literature, this type of hedonism can be seen in characters whose desires emotional, romantic, or ambitious motivate their actions. Example (Catch Me If You Can, 2002):

Carl : *“Why’d you do it, Frank?”*

Frank: *“**Because no one ever looked at me the way my dad did... I just wanted to get it back.**”*

Carl : *“But isn’t it better to create your own identity rather than chase a memory?”*

Frank: *“Maybe, but sometimes those memories are all we have to guide us.”*

In this context, Frank's confession reveals that his actions are rooted not merely in greed or deception, but in a deep emotional need for affection and belonging. His longing to recapture the admiration once received from his father becomes the driving force behind his choices. The dialogue illustrates how his pursuit of happiness is intertwined with emotional pain he commits fraud not for wealth itself, but for the comfort and validation it symbolizes. Theoretically, Frank's reflection "**Because no one ever looked at me the way my dad did... I just wanted to get it back**" embodies *motivational hedonism*, which posits that all human behavior is ultimately guided by the pursuit of pleasure and the avoidance of pain. His emotional motivation to recreate lost happiness demonstrates how pleasure functions as both a goal and a coping mechanism for psychological distress.

### **Normative Hedonism**

Normative hedonism is an ethical theory claiming that pleasure should serve as the moral standard for evaluating actions. Barker (2023) argues that pleasure can be ethically justified when linked to justice and human dignity, drawing inspiration from Mill's utilitarianism. He suggests that moral hedonism is not selfish if it supports harmony and collective well-being. Supporting this, Heath et al. (2024) demonstrate how moral actions rooted in compassion and care can enhance collective happiness, especially in times of crisis. Example (Into the Wild, 2007):

Ron : "*You can't live your life for other people. You have to do what's right for you.*"

Chris : "*That's what I'm doing. I'm living my life for me.*"

Ron : "*But what about the people who care about you? Don't they deserve a part of your journey?*"

Chris : "***They do, but I can't lose myself in their expectations. I have to find my own path.***"

In this context, Chris expresses his belief that genuine happiness can only be achieved through personal freedom and authenticity. His rejection of societal expectations reflects a moral stance rooted in the pursuit of self-determined happiness. The dialogue shows how his journey represents a philosophical conflict between individual fulfillment and social responsibility. Chris's decision to follow his own values demonstrates his conviction that living truthfully to oneself is more meaningful than conforming to others' standards. Theoretically, Chris's assertion "**I'm living my life for me**" and "**I have to find my own path**" embody *normative hedonism*, which argues that actions are morally right when they promote happiness and minimize suffering. From this perspective, Chris's refusal to conform is ethically justified, as his pursuit of personal joy and inner peace aligns with the principle that happiness is the highest moral good.

## **Egoist Hedonism**

Egoist hedonism prioritizes personal pleasure as the highest good, often disregarding others' welfare. According to Simbolon (2023), such self-centered lifestyles may cause psychological instability due to their focus on personal gratification. Ribeiro Coimbra (2023) similarly found that individuals driven by egoistic hedonism often act impulsively and pursue material satisfaction, which rarely leads to lasting happiness. As a moral theory, it justifies seeking one's own pleasure without considering others' well-being. Critics argue that it promotes selfishness and may justify unethical behavior, while supporters view it as a realistic account of human motivation. The theory also questions whether personal happiness can truly be separated from others' happiness, since social bonds often shape one's sense of pleasure. Example (American Psycho, 2000):

Evelyn: *"What do you really want, Patrick?"*

Patrick: *"I want to fit in."*

Evelyn: *"But at what cost? Isn't it exhausting to keep up with everyone?"*

Patrick: *"**Maybe, but the thrill of being accepted is worth it to me.**"*

In this context, Patrick reveals that his pursuit of happiness is rooted in social approval and material status rather than genuine fulfillment. His desire to "fit in" reflects an obsession with external validation, showing that his sense of self-worth depends on how others perceive him. Despite his success and wealth, Patrick feels internally empty, symbolizing the hollowness of seeking pleasure through image and power rather than inner peace. Theoretically, Patrick's statement **"I want to fit in"** and **"The thrill of being accepted is worth it to me"** embody *egoist hedonism*, which emphasizes that individuals act primarily to maximize their own pleasure, regardless of others' well-being. His obsession with being admired and accepted represents the prioritization of short-term gratification over deeper, lasting satisfaction.

## **Utilitarian Hedonism**

Utilitarian hedonism expands the focus from individual pleasure to collective welfare. Savulescu (2020) explains that this perspective seeks to maximize happiness for the greatest number of people, balancing personal and social interests. Complementing this, Ribeiro Coimbra (2023) shows that real-world decision-making often combines hedonic and utilitarian motivations, where moral satisfaction and pleasure intersect. Unlike egoist hedonism, which focuses on individual well-being, utilitarian hedonism emphasizes collective welfare. It requires people to consider the wider consequences of their decisions, encouraging choices that benefit society rather than just personal gain. Because of this broader perspective, utilitarian

hedonism remains highly relevant today, shaping debates in law, governance, and moral philosophy as a practical framework for evaluating the impact of human actions. Example (Schindler's List, 1993):

Itzhak Stern : "This list is life. All around its margins lies the gulf."

Schindler : "**I could have got more. I could have saved more.**"

Itzhak Stern : "But you saved many. Isn't that what matters most?"

Schindler : "Yes, but I can't help but think of those I couldn't save. Their lives were just as valuable."

In this context, Schindler's dialogue reveals the depth of his moral awakening and emotional conflict. While he has saved countless lives, he remains burdened by the thought of those he could not rescue. His remorse underscores the idea that true happiness and moral worth come not from self-interest or pleasure, but from contributing to the well-being of others. Through his transformation, Schindler embodies the shift from personal gain to altruistic purpose, showing that compassion can be the highest form of fulfillment. Theoretically, Schindler's statement "**I could have got more. I could have saved more**" illustrate *utilitarian hedonism*, which holds that morally right actions are those that promote the greatest happiness for the greatest number. Schindler's guilt and reflection demonstrate the tension between individual emotion and collective welfare his sense of purpose stems from maximizing others' happiness, even at the expense of his own comfort.

### 3. METHOD

This research uses a qualitative descriptive method to analyze how hedonism is represented in William Shakespeare's *Antony and Cleopatra*. The data were collected by reading the play several times, identifying dialogues and actions of the main characters that reflect hedonistic attitudes, and categorizing them into six types of hedonism as classified by Weijers (2012). According to Flick (2022), qualitative research emphasizes exploring and interpreting the meanings embedded in texts or contexts, focusing on experiences and values rather than numerical measurement. This makes it particularly suitable for literary studies. Therefore, the analysis in this study was conducted in two stages: first, examining the context of each dialogue to understand the characters' pursuit of pleasure or avoidance of pain; and second, interpreting the findings based on the theoretical framework of hedonism to reveal how these attitudes influence the conflicts and themes of the drama.

#### 4. RESULT AND DISCUSSION

No.	Types of Hedonism	Number	Percentage
1	Folk Hedonism	12	30
2	Value/Prudential Hedonism	8	20
3	Motivational Hedonism	6	15
4	Normative Hedonism	5	12.5
5	Egoist Hedonism	4	10
6	Utilitarian Hedonism	5	12.5
		40	100

##### Folk Hedonism

Mark Antony : *"Let Rome in Tiber melt, and the wide arch of the ranged empire fall!"*

Cleopatra : *"Excellent falsehood!"*

Mark Antony : *"When such a pair and such a twain can do't, / In which I bind on pain of punishment / The world to weet, we stand up peerless."*

Cleopatra : *"The barge she sat in, like a burnish'd throne, / Burn'd on the water."*

(Duration: Act 1, Scene 1, approximately 20 minutes)

In this context, the dialogue captures Mark Antony's impulsive abandonment of reason and duty for the sake of love and pleasure. His declaration of letting "Rome in Tiber melt" illustrates his willingness to sacrifice an entire empire to indulge in his affair with Cleopatra. Cleopatra's admiration for the beauty and grandeur surrounding their relationship reinforces this atmosphere of excess and desire, showing how both characters prioritize emotional and sensual gratification over responsibility. Theoretically, Antony's statement **"Let Rome in Tiber melt, and the wide arch of the ranged empire fall!"** exemplifies folk hedonism, where immediate and intense pleasure takes precedence over long-term consequences. In folk hedonism, individuals seek pleasure without rational restraint, and Antony's words directly reject restraint and civic obligation. This unfiltered pursuit of passion underlines the destructive

nature of impulsive hedonism, where pleasure is valued above morality or duty.

### **Value/Prudential Hedonism**

Cleopatra : *“Age cannot wither her, nor custom stale / Her infinite variety.”*

Mark Antony : *“Let not thy image suffer by my life’s dull lineage.”*

Cleopatra : *“Flatter me; tell me I’m fair.”*

Mark Antony : *“Thou art fairer than the evening air.”*

(Duration: Act 2, Scene 2)

In this context, the exchange reveals Cleopatra’s deep need for emotional reassurance and appreciation, showing her awareness of time’s passing yet her desire to preserve her beauty and charm. The interaction between Antony and Cleopatra moves beyond momentary lust it reflects the pleasure found in admiration, affection, and emotional validation. Their words convey not reckless indulgence but a more reflective kind of enjoyment tied to one’s sense of worth and fulfillment. Theoretically, Cleopatra’s request **“Flatter me; tell me I’m fair”** encapsulates value or prudential hedonism, which emphasizes pleasures that enhance one’s long-term well-being rather than fleeting satisfaction. This type of hedonism values meaningful pleasures such as self-esteem and emotional intimacy over purely sensory gratification. Cleopatra’s pursuit of affirmation represents a conscious choice to find sustainable happiness, illustrating prudential hedonism’s balance between quality and depth of pleasure.

### **Motivational Hedonism**

Cleopatra : *“My salad days, when I was green in judgment, cold in blood.”*

Mark Antony : *“Let me behold the men that I may shame them.”*

Cleopatra : *“O my lord, my lord!”*

Mark Antony : *“Nay, ’tis true; I am shot with an arrow made by Julius Caesar’s hand.”*

(Duration: Act 1, Scene 5)

In this context, Cleopatra reminisces about her youth, when she was inexperienced and emotionally restrained, contrasting it with her current passionate state. Antony’s remarks about pride and conquest reveal how their desires and ambitions are intertwined with personal gratification. The dialogue illustrates how their motivations are rooted in emotional and psychological impulses, each driven by the longing for satisfaction and validation. Theoretically, Cleopatra’s reflection **“My salad days, when I was green in judgment, cold in blood”** embodies motivational hedonism, which posits that all human actions are ultimately motivated by the desire to seek pleasure and avoid pain. Both Cleopatra and Antony act upon emotional stimuli pursuing pleasure as the main driver behind their behavior. This theoretical lens clarifies that their passion is not random but a natural expression of hedonistic motivation

governing human choice and desire.

### **Normative Hedonism**

Cleopatra : ***"Give me my robe, put on my crown; I have immortal longings in me."***

Mark Antony : *"I am dying, Egypt, dying!"*

Cleopatra : *"One kiss, Master. Let me share your fulness."*

Mark Antony : *"Remember me, but ah! forget my fate."*

(Duration: Act 5, Scene 2)

In this context, Cleopatra faces imminent death yet chooses to embrace it with dignity and joy rather than despair. Her request to wear her royal robe and crown shows her determination to experience beauty and pleasure even in her final moments. Antony's plea for remembrance adds emotional depth, presenting their death as an act of fulfillment rather than loss. Theoretically, Cleopatra's statement **"Give me my robe, put on my crown; I have immortal longings in me"** exemplifies normative hedonism, which holds that seeking pleasure and happiness is morally right. Cleopatra's choice to die beautifully and on her own terms reflects her belief that pleasure and autonomy are the ultimate good. Through this, Shakespeare dramatizes the moral logic of hedonism asserting that pleasure is not merely desired but ethically justified as a guiding principle of life.

### **Egoist Hedonism**

Cleopatra : *"My salad days, when I was green in judgment, cold in blood."*

Mark Antony : *"Come, come, the cause! If arguing make us sweat, / The proof will turn to redder drops."*

Cleopatra : *"Let Rome in Tiber melt, and the wide arch of the ranged empire fall."*

Mark Antony : ***"Here is my space."***

(Duration: Act 1, Scene 1, ~18–22 minutes)

In this context, Antony and Cleopatra reveal their obsessive focus on personal gratification, disregarding political consequences and moral expectations. Their relationship becomes a private universe where their desires outweigh any duty to Rome or others. Antony's claim of ownership "Here is my space" shows his withdrawal from collective responsibility into a self-centered pursuit of satisfaction. Theoretically, Antony's declaration **"Here is my space"** captures the essence of egoist hedonism, which asserts that the individual's pleasure is the highest good. Antony's self-absorbed stance symbolizes how personal happiness can override communal values and ethical obligations. Shakespeare uses this moment to expose the dangers of unrestrained egoism, where self-indulgence leads to alienation, chaos, and eventual downfall.

## Utilitarian Hedonism

Mark Antony : *“Let Rome wait a little while; tonight, the stars themselves shall join our laughter.”*

Cleopatra : *“Let the city hear our music, my love. What is joy, if not shared with every soul that breathes beneath our sky?”*

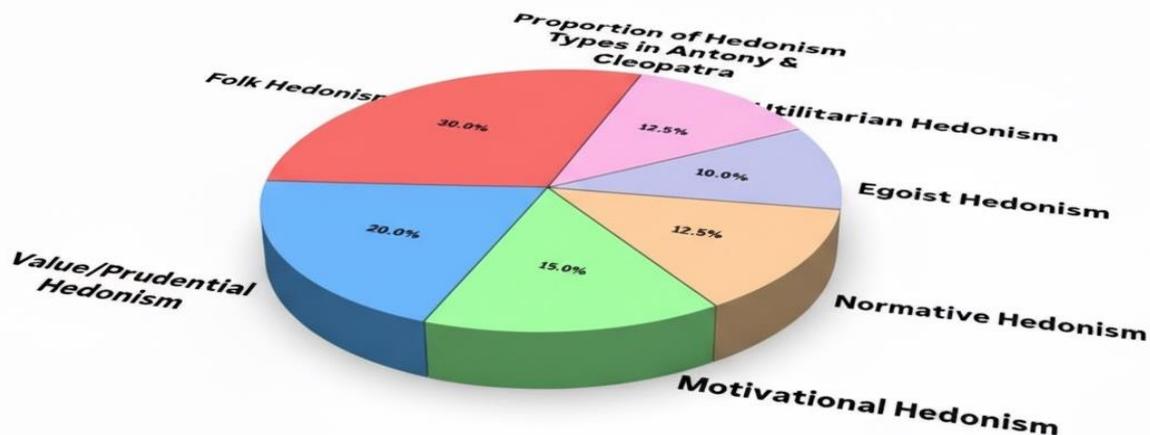
Mark Antony : *“Then call the dancers, pour the wine, and bid the servants sing! If we must live, let us make all Egypt live with us in delight.”*

Cleopatra : ***“Yes, let our pleasure be the people’s pleasure for joy, when spread among many, grows greater than the crown itself.”***

(Duration: Act 2, Scene 7)

In this context, Antony and Cleopatra express their desire to celebrate life not only for themselves but also for the people around them. Their conversation transforms personal indulgence into a collective experience of joy. Rather than hiding in private luxury, they invite others to join in their festivity, turning pleasure into something communal and harmonious. The bolded line, **“for joy, when spread among many, grows greater than the crown itself,”** reflects the essence of Utilitarian Hedonism, which asserts that moral actions are those producing the greatest happiness for the greatest number. Cleopatra’s view implies that true pleasure gains moral worth when it benefits others beyond oneself. This collective pursuit of happiness aligns with the utilitarian idea that pleasure shared within a community has higher ethical value than pleasure confined to personal satisfaction. Through this, the scene symbolizes how hedonism can transcend selfish indulgence to become a unifying moral force rooted in shared joy.

## 5. CONCLUSION



Hedonism is a way of thinking that focuses on seeking pleasure and avoiding pain. According to Weijers (2012), there are six types: Folk Hedonism, Value/Prudential Hedonism, Motivational Hedonism, Egoist Hedonism, Normative Hedonism, and Utilitarian Hedonism. In Antony and Cleopatra, the most dominant form is Folk Hedonism (30%), showing that the characters, especially Antony and Cleopatra, often chase short-term pleasure without considering the consequences. Value/Prudential Hedonism (20%) comes next, reflecting moments when happiness is linked with long-term goals or meaningful success. Motivational Hedonism (15%) appears when emotions drive the characters to seek enjoyment or escape pain. Meanwhile, Normative Hedonism (12.5%) and Utilitarian Hedonism (12.5%) highlight smaller parts of the story, where pleasure is seen as morally acceptable or connected to the well-being of others. Egoist Hedonism (10%) shows the selfish side of some characters, who focus mainly on their own happiness even at the expense of others. Overall, the percentages reveal that most characters in the play are more concerned with personal satisfaction and short-term pleasure, while fewer moments emphasize long-term happiness or collective well-being. This makes Antony and Cleopatra not only a story of love and politics but also a philosophical reflection on how people pursue happiness in different ways.

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