

CHAPMAN'S REVENGE FOR HONOUR (1603): A SUBJUGATION PORTRAYAL OF ARAB WOMAN

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ABSTRACT: *The Renaissance was a period that witnessed important changes that greatly affected the relations between the Orient and the West. The view of the West regarding Arabia falls within the domain of Oriental exotica. As Englishmen traveled in the Arab World recording observations about Arabian religion, culture and social custom, they noted the differences between Englishmen and the Arabs in the status and role of women. They saw among the Arabs a subjugation of women which differed widely from the libertinism among English women. This study aims at foregrounding some of the images which dealt with the Arabian royal harem of the Caliph Almanzor. The Renaissance dramatist George Chapman's (1559–1634) *Revenge for Honour* depicts Arabs as weak caliphs, lustful princes, medieval Saracens, mysterious lords, and immoral men and women. Chapman explored the Oriental jealousy over the Arabian practice in killing for honour which was against the Western values.*

KEYWORDS: Caliph Almanzor, Arabia, honour, Dishonour, Revenge, Murder.

INTRODUCTION

The Oriental play *Revenge for Honour* is an honour tragic tale set in Arabia. The production of this kind of a play on London stage, is unusual for Elizabethan audience. The material of this play goes back to more than five hundred years to the Abbasid Caliph Almanzor in Bagdad. In fact, the Arabs had, of all others, perhaps, best preserved their national independence and their distinctive character and manners. Thomas Newton's book *A Notable History of Saracens* (1575) was a great Renaissance source of information about the nature and customs of the Arabs and the Arab World. Moreover, there was a popular understanding among the Englishmen about the tragic tradition in the Ottoman courts. Therefore, Chapman's *Revenge for Honour* (1603) is merely following the popular Oriental coloring of treacherous brothers, tyrannical fathers, court intrigues and strangling by mutes. Like Chapman, Renaissance playwrights had a real affinity with Arabs and harem. The Arab Kings' appearance in their Oriental costume was attractive. They were represented on London stage as rich, bright and fashionable such as Rhesus, King of Arabia in George Chapman's *The Blind Beggar of Alexandria* (1596), and Caliph of Arabia, Almanzor in *Revenge for Honour* (1603); the Soldan of Baghdad in Dekker's *Old Fortunates* (1647), and prince Mustapha and princess Donusa in Massinger's *Renegado* (1624); Crocon king of Arabia in Greene's *Alphonsus* (1590); and the King Rhesus of Arabia in Marlowe's *Tamburlaine the Great* (1587). Marlowe exposed a negative portrayal of the King Rhesus of Arabia. Rhesus appeared spineless, heathenish and Western-like. He was in courtesy with love to the Arab princess Zenocrate before she married Tamburlaine. Shortly, he was murdered by Tamburlaine. Naji B. Oueijan's comment is worth considering: "Marlowe presented to his Elizabethan audience a picture of the East they desired to see, an Orient

filled with treachery, cruelty and false doctrine, an Orient that was destroyed by its own rulers..." (1996:19). In *Revenge for Honour*, however, the struggle of distrust made Abrahen to poison his father [Almanzor the Caliph of Arabia] and plotted the murder of his elder brother Abilqualit. Abrahen rebuffed his biological humanity for his lust to a white lusty Arab lady Caropia who preserved herself against male oppression.

Arabian Jealousy

Chapman's *Revenge for Honour* is based on the theme of jealousy in the story of Soliman and his son Mustapha in Knolles's *History of the Turks* (1603) and is supported by the same theme in Goughe's *The Ofspring of the House of Ottomanno*, (1570), and Smythe's *Straunge, lamentable, and Tragicall Hystories* (1577). The portrayal of the Arab women in *The Songs of Geste* and *The Song of Roland* stays as a traditional description of Oriental women. C. Meredith Jones points out that the image of Muslim woman is in the context of sexuality with Christian knights (219). The Arab woman is tagged with pejorative terms like 'whore,' which was often used by Elizabethans to describe Oriental dames. In Peele's *The Whore of Babylon*, Arabian Iraqi women are identified as whores. In Philip Massinger's *Renegado* (1624), Paulina says, 'I will turn Turk [means Muslim];' Gazet answers, 'Most of your tribe do when they begin in whore' (4, 2, 43). Massinger draws in the mind of the Elizabethan audience a misconception about the Islamic sexual repression. Massinger tries to draw a contrast between Christian purity and Muslim sensuality. Donusa, a Tunisian princess, falls in love at first sight with an Englishman, called Vitelli. She tenders her body to him, for 'her religion allows all pleasure'. Driven by her promiscuity, she calls Vitelli to her private room and asks him keenly for the second entertainment the next day (Kidwai, 1995: 145).

The Arabian jealousy is uncivil for the Western people. The Moorish Othello was described as "barbarian" and naïve who "is of a free and open nature/That thinks men honest that but seem to be so" (*Othello*, act I.iii). Honour is the Arab's reputation. When Arabs are dishonored, they purify themselves by revenge. Killing for honour is a tribal convention in Arabia. Although such a killing for honour in the Arab dominions may have been instrumental in the male power of the seventeenth century. George Chapman found in the excitement of Arab women much to marvel at the secrecy and danger of their love which was definitely a apart from the world freedom and openness with which European women at the end of the sixteenth century pursued their desires. But neither Chapman was looking at Arab women as models for Christian counterparts, nor that image would have been impossible in a period when women were making pleasure plots for kings. The Arab harem and the style of life within it were to be described and observed as an Oriental exotic phenomena. This model belonged to a world not even remotely related to Christian Europe. Chapman seems praising the docility and subjugation which Arab men imposed on the woman which saves them from dishonour. It is important to note that Renaissance writers in England and elsewhere in Christendom linked killing for honour to men. Chapman made the opposite by having a woman kill a man for her dishonour. Chapman seems to make a contrast with the institution of the harem which governs the relationship of the Oriental sexes.

Caropia, the Arab Woman's Sexuality

Chapman's Caropia in *Revenge for Honour* came across the model of female docility among the Arabs. Caropia is white, sexualized, cheeky and flirtatious with the sons of the caliph. Chapman described in detail how such woman like Caropia is treated in the Arabs' harem,

thereby he proposes to the English woman how should not be treated similarly in contrast Chapman appreciates the behavior of women in England. The social status of women among the Arabs and in England had earlier engaged the dramatist Philip Massinger in *The Renegado* (1624). Vitelli, an English slave, is made to reflect before the Tunisian princess Donusa about the differences between the status of women in England Christendom and in the Arab World. The dialogue begins with the princess protesting against the lack of freedom for women in Islamic states. She is envious of her counterparts in Christendom:

*. . . Christian Ladies liue with much more freedome
Then such as are borne heere. Our jealous Turkes
Neuer permit their faire wiues to be seene
But at the publique Bannias, or the Mosques
And euen then vaylde, and garded. (I, ii, 17-21)*

This restrictiveness of Arab women's lives is not objectionable and emphasized that women accepted this mode of behavior because they were submissive to the Holy Qur'an which had banned them to behave otherwise. Because of their religious piety, Muslim women were morally and socially chaste. Chapman indirectly contrasted this description of Muslim women with English women. He has described an actual account and example of Arab women who were continuing to put up with the Arabian tradition of chastity, humility, piety, and patience under suffering and wrong. Because English women were relatively free to do what they wanted, they disrespected their husbands and freely indulge in sex out of marriage. Though Chapman's Caropia admired this social freedom, it was leading to moral degeneration which did not occur in Arab women who were confined to their lodgings. In satirizing English conditions, therefore, Chapman was showing that the price of women's honour in England was family disorder. The dramatist has made a connection between tragic and sexual themes. Although this connection bears no direct association to the rest of *Revenge for Honour*, the representation of female desire attributes to the conflict between the Almanzor's sons. Caropia is amiable enough and very valiant. Chapman intoned on Caropia's white complexion as a quality considerable in sex in the Arab countries. She plans to gain power through pleasing Abilqualit the elder son of Almanzor. But she seems to be a whore. Thus she is situated herself as "other" than the English woman, despite her Arabian convention of marriage confinement.

Arab women were more dutiful and faithful to their husbands and gave their husbands the reverence of masters. Arab women did not seek lovers or liberty or a private friend. They were decent women who kept their place-both in society and inside the house. Among the Muslims, men and women kept their distance. All women, English and Arab alike, could prove untrustworthy, but only the Arabs had found a way to avoid women's tricks. Joannes Boemus, writing in *The Manners and Costumes of All Nations* (1611), noted that in the Islamic World, women did not "come where a company of men be gathered together." He added that women were separated from men, and it was viewed as "monstrous" among the Muslims should a man ever "sit or ride with a woman" in public '(Boemus, 1611:148). The separation between men and women among the Arabs preserved family honor and dignity. The deceptiveness of women provoked the jealousy of their husbands which led to male authority. Robert Burton observes that Arab husbands "try to keep their wives away from all communication with men lest they prove unfaithful to them" (Burton, 1971: 283).

The first act of the play shows an exotic and romantic domain. In a scene of hot hugs, Abilqualit embraces Caropia with much intimacy that agitates a sexual desire between the mute Mesithes and Caropia's maid Perilinda. Mesithes is a eunuch but he can please the ladies. Perilinda unfortunately describes Mesithes as 'a dead man;' she says to him ' You are the coldest creatures in the bodies; \No snow-balls like you' (I, 2, 10, 12-3). Caropia's romance is warm and exploit in her love with the young prince Abilqualit. She describes her sexuality in saying that :

*In love's hot flames to languish by refusal
To a consuming fever than t' infringe
A vow which ne'er proceeded from my heart
When I unwillingly made it. (II,ii.27-45)*

The romance idea of the woman in the Arab World imposed her will and was satisfactorily off-balanced for Arab females. Chapman portrays Caropia as shrewd and imaginative: because of her impossible social conditions married early to a man she did not love, confined and treated as property. She relies on symbols and ciphers to convey her emotion and fulfill her pleasure. Hence, Caropia's dreams are intended to establish her dignity and authority as opposed to the Western misunderstanding of the harem. Caropia's womanhood represents the limits of the free space in the Oriental feminine oppression and masculine fantasy. Caropia's submission to Abilqualit's affection appealed to Chapman. It is believed to be a female practice among the Ottoman harem because she can have a prestige if she masters the Caliph affection. Caropia thinks that her sexual exploitation is the key of her sovereignty. Evoking a familiar scenario, Chapman's Caropia asserts her political power over the Caliphate, which is based on her sexual power over the emperor. The woman's ambition is to rule the empire through ruling the emperor. In closing, Caropia reasserts her authority as a sovereign woman by promising to promote Queen's Elizabeth's cause.

Caropia describes to her ambitions and love as 'the amorous turtle' strives to express in murmuring notes about her love but when she agrees to enjoy affection, she is as chirps' bill. (I.2, 2-6). Abilqualit has enjoyed sexual pleasure with his beloved Caropia. He admires her white skin, softness, her feathered arms and gaudy neck (I, 2, 1-2). Abilqualit depicts the soul purity of Caropia as the other 'the chaste, virtuous wife (I.1, 262). She explains to Abilqualit about her suffering and ambition that led her to breach the matrimonial faith in making a relationship out of marriage. She unwillingly vowed to work to reach to the top of the state by spoiling herself to Abilqualit's temptations. Caropia says:

*Then the thraldom
Will be as prosperous as the pleasing bondage
Of palms that flourish most when bow'd down fastest.
Constraint makes sweet and easy things laborious,
When love makes greatest miseries seem pleasures.
Yet 'twas ambition, sir, join'd with affection,
That gave me up a spoil to your temptations.
I was resolv'd if ever I did make
A breach on matrimonial faith, 't should be
With him that was the darling of kind Fortune
As well as liberal Nature, who possess'd
The height of greatness to adorn his beauty ;*

*Which since they both conspire to make you happy,
I thought 'twould be a greater sin to suffer
Your hopeful person, born to sway this Empire. (II,ii.27-41)*

Caropia portrays her relationship with Abilqualit as 'unworthy to be titled lovers' (II,1.56). In fact, she feels insecure about her reputation. She fears her husband Mura disturb her happiness. Abilqualit does not care for Caropia's suspicion and asks her for more pleasure. On the other hand, Abilqualit does not want to cause any harm to Caropia from her husband's honour violence. Caropia asks Abilqualit to withdraw from her life. She reacts to herself in describing her misery since she was born. In contrast, Abilqualit does not want Mura to touch Caropia. He thinks it would be better for Mura to 'act a sacrilege on ... Prophet's tomb\ Than to profane this purity with the least\Offer of injury' (III. 1. 45-7). In Oriental writings, blasphemy is a typical response of Oriental characters in despair.

Chapman's play is displaced from its intended referent to the female characters whose sexuality renders them suspect to Western and Oriental men alike. Normally, Caropia would have been disqualified as the prince's sexual partner after he would become the caliph. Caropia's natural beauty and white skin seems attractive to the two princes. She has elegant beauty, for the most part ruddy, clear, and smooth as the polished ivory. For Caropia, she respects her husband and she does not want to cause disgrace and dishonor. Her desire to be an empress made her to play false to accomplish her aim. It was not that Western women were more untrustworthy than their Arab counterparts: with unusual psychological insight, Chapman had made her indulge in sexual relationship as it is physically prevented her from reaching it. When it is unfulfilled she took revenge for her honour.

Killing for Honour

The theme of revenge for honour can be found in Shakespeare's *Othello* and *Cupid's Revenge, 1612*. Chapman called attention to reminiscences of *Othello*. Othello's reference to Arabia relates his Arabian origin and draws attention to the extreme jealousy of Arabs' nature. To this extent of jealousy may be included even closer jealousy parallels between Chapman's *Revenge for Honour* and Glapthorne's *Albertus Wallenstein (1639)*, and Carlell's *Osmond, the Great Turk (c. 1639)*. Chapman's material about honour touches the status of the Oriental woman reputation. Caropia in Chapman is accused of adultery, and consequently she suffers. For instance, Caropia falls dreadfully ill when she is falsely accused of dishonour by her one-sided lover, Abrahen who demonstrates a male insecurity about female sexuality. It seems that Chapman's Caropia is judged by her sexuality even when she remains faithful to her lover Abilqualit. The term 'honour' or 'prostitution' is often considered quaint or outdated by Chapman.

Abilqualit commits adultery with Caropia, and, through the intriguing of Abrahen, Almanzor is informed of Abilqualit's guilt. Almanzor delivers a long tirade against Abilqualit and orders him to be strangled. Apart from his rank and his action as an informer, Abrahen has all the subtle villainy of Lesle, the chief conspirator against Abilqualit. Abrahen affirms his sexual desire in Caropia (*R.H., I. i. 438-439*). He exhorts his victim to rebel and against his accomplices to make her his empress, but she rejects his advances (*R.H., I. i. 433-434*). The execution of Abilqualit is precipitated by the irruption of soldiers from outside (iv. i. 181-199). Abilqualit protests against their father's tyranny: "You'r a Tyrant,\ One that delights to feed on your own bowels" (*R.H., iv. i. 236-7.*). The tyrant Almanzor suffers remorse:

*a sudden chilnesse,
Such as the hand of winter casts on brooks
Thrills our ag'd heart. I'll not have thee ingross
Sorrow alone for Abilqualit's death:
I lov'd the boy well, and though his ambition
And popularitie did make him dangerous,
I do repent my furie, and will vie
With thee in sorrow. (R.H., iv. i. 245-252).*

Abrahen is the evil character in the play. He has designed the plot of dishonour of his brother in the palace of Almanzor. He has detected his brother in the house of Mura, Caropia's husband. Caropia expresses her gratitude to Abrahen. Abrahen is the only witness of his brother's private love with Caropia. She admits her sin which cannot meet repentance. Therefore, she feels that she cannot live to enjoy Abilqualit's love. She decides to meet death. Abrahen employs horrifying images about Caropia as she is fallen into an honour disrepute. In this weak point, he has interwoven his plot to acknowledge the deep affection of Abilqualit for Caropia as turned into a sexual rape. Abrahen plays on the feelings of Caropia over her honour loss. To gain his victim's confidence Abrahen reveals that Abilqualit conspired against Caropia and destroyed her honour (III, 2, 152-6).

Caropia suffers the mere passion of promiscuity. Nothing can repair Caropia's honour rage. Her womanhood has thrown her on all dangers which prompt her to think over a noble vengeance. Mura is burning with the desire of revenge. He describes his need for revenge is like to awake the sleepy deities or like the ambitious giants wage new wars with heaven itself (III, 206). He pleads to Almanzor instantly, and to have no partial piety and awake the executioner of justice. Mura is resolved to send Abilqualit to death by justice, by his sword will wear his cause's justice till Abilqualit falls its sacrifice. Mura officially charges Abilqualit with his wife's rape. Abilqualit stands resolved to defend Caropia's honour, though his own reputation is also ruined. He accepts to befall, and is resolute to die for his love's innocent sacrifice. The charge is unacceptable to most of the characters. The chief commander of Arab forces, Tarifa describes the offence as barbarous in justice. He reminds Mura to consider that Abilqualit is their Prince, the Empire's hope, and pillar\Of great Almanzor's age. " (III, 2, 105). He reminds him that ' if you do purchase\ From our impartial Emperor's equity,\His loss of sight, and so of the succession,\Will not restore Caropia to the honour\He ravish'd from her. But so foul the cause is, (III, 2, 115).

The petition of Tarifa to save the prince goes in vain. Almanzor asks the Mutes to capture Abilqualit. In a room in the Court, Almanzor expresses his anger over Tarifa who appeals to the attendance to forgive Abilqualit. Abilqualit admits to the charge and accepts the punishment. Almanzor describes his son as an unworthy traitor. To implement the act of justice, he calls in a surgeon and his Mutes to execute Abilqualit. Almanzor is inexorable to cut any petition out rather than wound his justice. He justifies the case as a rape upon his honour more than on Caropia. The Mutes strangle him immediately and Abilqualit falls. Tarifa disgusts this fatal punishment which is to save the lady's honour that he has assumed her rape upon him, though it was with her consent. Abrahen pretends his deep sorrow about the killing of his brother but he drops the poisonous handkerchief on Abilqualit's body before he leaves. Tarifa accuses the caliph as being a tyrant in killing his own son. He describes Almanzor as being not worthy of a very virtuous son [Acx IV, 1, 238]. He told the Caliph that the Prince declared to him his innocence and that Caropia had promiscuously yielded

herself. Therefore, Almanzor was shocked by this information. Almanzor's heart was overwhelmed by the extreme sorrow about Abilqualit's death as he loves him very much. He repents his fury. Almanzor wishes to weep till he becomes a statue. Tarifa accuses the rashness which has robbed the Empire of the greatest hope by killing his son. At the same moment, Almanzor realizes the breathing of Abilqualit, so he falls on the body. While Almanzor was on the body of Abilqualit, the poisonous handkerchief eradicates the caliph.

Tarifa realizes the repentance and sorrow feelings of Almanzor whose body stayed calm on the body of his son. The Emperor is declared dead (IV, 4. 276). In the soliloquy, Abrahen admits that he poisoned his father. Hence, Abrahen was announced as the Great Caliph of Arabia. Abrahen is very overwhelmed by his accomplishment to be great Caliph of Arabia. He says to himself:

*I am saluted King with acclamations
That deaf the heavens to hear, with as much joy
As if I had achiev'd this sceptre by
Means fair and virtuous. 'Twas this handkercher
That did to death Almanzor, so infected (00, 1,320)
Its least, insensible, vapour has full power,
Applied to th' eye or any other organ
Can drink its poison in, to vanquish nature,
Though ne'er so strong and youthful.*

Mura describes Abilqualit as the lustful prince that like a foul thief robbed Caropia of her honour. By his ungracious violence, he met his royal father's justice. Caropia was shocked by the news of the killing of Abilqualit. She informed Mura that Abilqualit was dearer to her than him who was foul and odious. Subsequently, she stabbed her husband, Mura and puts his body behind the arras (IV, I, 63). On the other hand, Abilqualit unexpectedly rises from his silence. He thanks well the Mutes who proved faithful to help him out of the punishment. In this moment, Abilqualit describes his heart as weeping tears of blood, to see his aging father falling like a lofty pine fall. For the Arabian army, she has caused of the death of the noble Prince Abilqualit. The Arabian commander Osman says to Caropia that he and other commanders come to cut her little throat and her 'pox' from any more sex. He means by 'pox' that she is infected by a venereal disease which caught during sexual activity and spreads slowly from her sex organs to all parts of the body.

Caropia is now very confused by her first sinful ambition to become an empress through Abilqualit's lust and finally by murdering her husband. She is very sensitive to her honour as she has lost it for worthlessness. She describes her life miseries accomplished with her hearty sorrow over Abilqualit's loss which occasioned by her falsehood. She accused herself as his murderess. She describes herself like a foolish ignorant Indian does a diamond, which for a bead of jet or glass he changes. Thus, she desires to be brave enough to take revenge for Abilqualit's slaughter. She is determined to Abilqualit's love and take revenge on Abrahen who made her accuse Abilqualit for raping her. She thought of using even craft and mystery. In this point, Chapman refers to the use of superstitions among the Oriental people when they lose hope of a change. In a Camp outside the city, Abilqualit appreciates his good, faithful soldiers. He thanks the divine power which has brought him back to them in safety. He has accused his brother to have poisoned his father Almanzor. Abilqualit promises to take a just vengeance on Abrahen.

Caropia is deceived by Abrahen. She thinks of him as her saviour. Caropia appreciates Abrahen gentle blandishments and his innocent carriage, but she decides to turn as much of malice as a tigress and forgets that she is not to be a woman. Abrahen finds in her pure feelings an opportunity to tease Caropia's beauty and sweetness. He expressed his love for her. He depicts his flames of his lust as being more hot and piercing. Though his heart is marble and actuated for her softness, Abrahen describes his love as it would burn like sacred incense (II, 2,120). Abrahen addresses Caropia new life with him as precious as the prime virgin of the spring and as the violet when it do first display its early beauty till all the winds in love do grow contentious with kisses to Caropia (IV, 2,145). She rejects his approach and describes his advances as unexpected as unwelcome. However, she considers the impertinent dialogue as a mock to her grief. She describes herself as a virgin turtle hates to join her pureness with widowed mates. She declines Abrahen's conduct to captivate her affections though his greatness conjoined with his youth's masculine beauty and it can be a story for other woman's frailty and strong temptations.

The new Caliph Abrahen wants to succeed his brother in glory and in love with Caropia. He wants her acceptance to be with him in love, empire, and whatever may be held glorious. Abrahen's temptations for Caropia fall in the flood of her serious thoughts of great pleasures of life which should make her to put off her morality again. For Caropia, Abrahen claims to be a rival in the lady's love, whom Abrahen esteems above all joys of life (V, 2, 225-7). Abrahen believes to be alone worthy to enjoy her beauties. On the other hand, all those efforts for her are to put off the fame of a fallen murderess. She addresses Abrahen saying that he can be so merciful and gracious to take a woman loaded with afflictions, and big with true sorrow, and religious penitence. For her wrong deeds, her life should not deserve Abrahen's love.

Abilqualit appears in the last scenes as he survived to take revenge on Abrahen who becomes an ill-natured monster by committing inhuman acts and inhuman villainies. When he attends in the court, Abrahen is suddenly choked and seizes Caropia. Abrahen is full of anxiety over the discovery of his plot. He admits to his brother Abilqualit about his ambitious thoughts to be the Caliph of Arabia when he planned to strangle Abilqualit by those Mutes and sent his father to eternal rest (V, 2, 215-20). Abrahen gives his brother an offer to try over their strengths and fortunes in the design of the victory over Caropia's love and the monarchy. Under intense, Tarifa blames Abrahen over his wrong doings and asks the soldier to pull Caropia from Abrahen's hand. Abrahen remains defiant while Abilqualit asks him to yield himself for his liberty. Abrahen rejects all the options and stabs Caropia and kills himself by taking a deep breath from the poisonous handkerchief.

In the same scene, Abilqualit cries crazily in looking at Caropia and asks for surgeons to save her life. He promises to give half of his Empire to save her precious life. Caropia has been crucially injured. She feels hopeless and realizes no human can save her life. She felt a kind of pleasing ease in the embraces of Abilqualit. She believes that she should make something about her honour revenge on Abilqualit and her murder to her husband. In this passion, she stabs Abilqualit. Abilqualit is shocked being slain by Caropia's hand. He accepts this death as justice since it is a revenge for her dear honour which he had violated before. In being sinful, Caropia is resolved in claiming that she was not a woman. Caropia concurs with his conclusion and says that she has been in a sole ambition to live as an empress which fate did not allow. In this black sorrow festival, they all die.

CONCLUSION

Chapman was interested in the Arabian jealousy not just as a sign of sexual oppression but as a resource of exploring the peculiar power of Oriental woman. However, Arab woman remains schemer, sexual object, and besmirched victim. The idea of dishonour increases the Arab jealousy, and sharpens their tyranny over women. The play proposes the courtly love idea against the sexual tyranny of the Eastern man. Chapman points out at the Arab mistress. He describes his Arab lady as white, exotic, passionate, sexually experienced woman and the favored fair, witty, virginal, and rich ingénue woman in Arabia. Moreover, she resisted the bonds of an arranged marriage by maintaining a demonstrably sexual relationship with her first love. In the play, all the characters including Caropia the Arab heroine condemned herself for “adultery” which is a crime in the Islamic Arab jurisdiction, traditionally punishable by death.

The play shows woman as an insignificant creature in the Arab world. The female characters are deceived. The theme of the play foregrounds honour, justice, selfhood, space, sexuality, and manliness. For Arabs, honour is a factor of superiority in the Arabian tradition. Those Arab characters have more freedom, highlighting the lack of social liberty for women in Chapman. The author eagerly assured the audience that Arab women were restricted in communication and movement, and they were not insensitive to love. To summarize, in the honour episode Chapman attempts to address the deleterious influence of women’s sexual of the harem in the top of the state. The play is associated sexual and social betrayal among Arabs. Caropia's sexual experience seems like Scheherazade’s patriarchal sexual, political, and discursive violence in the *Arabian Nights*. The sexual-imperial fantasy of the Arab sultans does not fail to depart the Western representation of the conventional view of social relations among the Oriental people.

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