

- Bradley asserts that Cleopatra's effect on Antony is that, "she destroys him". Feminist critics did not take kindly to this comment.
- Feminist critic Linda Fitz responded to the above comment in stating that male critics feel "personally threatened by Cleopatra" because she is an "aggressive...manipulative woman".
- Fitz criticised the play by saying that it applies double standards because when Antony attempts to break from Cleopatra to return to his political duties in Rome, he is commended whereas when Cleopatra attempts to 'save her political skin" in the Thidias scene, she is condemned.
- Fitz also criticises how Cleopatra is demoted to the position of antagonist and how people interpret the play as a story of a great general betrayed by a treacherous strumpet.
- Feminist readers wonder whether Shakespeare intended to create Cleopatra as a complex tragic hero who has the power to overcome a great warrior and man in Antony.
- Norman Holland, psychoanalytic critic (Psychoanalytic theory is the theory of personality organisation and the dynamics of personality development) said that the play shows Shakespeare had an "obsessive sexual fixation".
- Holland also says that the conflict of Rome and Egypt mirrors the conflicts in the two main characters "who become at war with themselves".
- Holland also argues that Antony is trying to "reach back towards an infant's total union with his nurturing mother", and this is why he becomes so weak towards the end of the play and why he is always affectionate to Cleopatra.

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