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Discourse Analysis of Love & Death in Shakespeare's Major Plays

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Abstract

Different concepts of love and death in Shakespearian drama need a close study about this theme. This paper tries to find relation of between love and deep meaning of death as a kind of devotion for real, selfish love that can lead to a kind of misunderstanding concept. These elements form postmodern criticism and deconstructive view is a kind of binary opposition that without each other, they will lose their meaning. Difficulty of Shakespearian plays and their themes for the students of English language and literature needs a new ways of analysis for a better understanding and interpreting of Shakespeare's plays. Love and death are major themes of Shakespearian plays that their understanding by discourse analysis can show a new approach for enjoying Shakespearian plays by the students English language and literature.

Key words: Shakespeare - plays -Love and death –discourse analysis

1. Introduction

**“IT HAS BECOME DIFFICULT
TO IMAGINE LITERATURE
WITHOUT LOVE.”¹**

***Sweetest love, I don't go
For weariness of thee
Nor in hope the world can show
A fitter love for me
But since that I
Must die at last 'tis best to use my self in jest
Thus by feigned death to die.*²**

Shakespeare's plays are the most significant plays in the English Literature; his technique, style and tone in the composing of these plays show his high degree of skill and mastering in writing and composing of these literary master-pieces. “Study of Shakespeare is an endless quest which we must follow with enterprise.”³ All most of his plays are as the models for other new sentence playwrights. Even some critics put him among modern and sometimes among postmodern writers and poets. His themes, even today's are new. “He is alive for our time, and not

¹ . Ann Mass, American Declaration of love. (New York: Rout kedge, 1991) p.16

² . J. Donne, Songs. (New York: W. W. Norton, 1966), p. 8.

³ . Russe Brow, Discovering Shakespeare (London: Macmillan. 1990), p. 7.

restricted to his own."⁴ By relying on the power of his words, he has created a new world in his own audience's imagination. He has relied on the suggestive power of his poetry to quicken the imagination of his audiences.

*Shakespeare was a wonder—His deep knowledge of human nature, his prodigious, variety of fancy and invention, and of characters drawn with the strongest, truest, and most exquisite strokes, oblige you to forget his most violent irregularities.*⁵

His texts are alive on the stage, as a part of living images of life itself; his writing are wide open to introduce imaginative exploration. The wealth of words in his plays can be appreciated at first glance at the text. These plays convey the nature of the real world. The basic contention is that Shakespeare's plays are not founded on artificial rules of dramatic composition but simply on the world itself. There is a special for the theme of *love and death* in Shakespeare's drama. In most of his plays we can find, at least, a trace about these themes. His great tragedies raise much more disturbing question about life. In the major tragedies, however, the passions that disrupt life are for more extremes: there is focusing on the evil in man, an evil that results not just in the death of tragic hero, but also in the death of the innocent and good, who seem to be singled out for destruction, for no other reason than that they are innocent, the great tragedies and some comedies, then, force us to ask how such qualities as goodness, love, justice and loyalty can survive in the world given man's capacity for evil and destruction. *Cleopatra*, *Othello*, and some other major plays. The theme of 'Love' is one of the fundamental subjects in Shakespeare's plays; *Love* to the country (King Lear), *Love* to the father and mother (Hamlet), *Love* to the beloved (Othello), *Love* as a duty (Julius Caesar), *Love* as a passion (Antony and Cleopatra), *Love* as a symbol of honesty, devotion, and loyalty (King Lear), and *Love* as the greed for obtaining of power (Macbeth) are the basic aspects and characteristics of Shakespeare's plays. Of course, Here no purpose is sought to define love in order to terminate this omnipresented dilemma. For although love requires constancy and stability as its integrally vital or risen deter, itself is subject to transformation and metamorphosis from epoch to epoch. This is contrary to the opinions of many, essentially, is on contradiction at all. Man's material and sensational requirement in the course of his progression at all. Man's material and sensational requirement in the course of his progression and achievements in all aspects of science, technology, life, art ethics, morality, taste, values and aesthetics have been continually changing. Shakespeare's early comedies were written purely to please and amuse his audience. He observes the medieval characteristic of reverence for authority, a severe demarcation of social classes and respect to marriage and family ties and he adds a humanistic touch. A new sentence heroines of the plays are, or become paragons of womanly virtues according to contemporary standards—usually the patriarchal father / daughter relationship is happy one until it is threatened by the daughter's marital choice. And in the most cases love leads to the painful death of characters and leads to their fall. "*Love and death* in Shakespeare's plays are closely interrelated and we cannot separate them from each of other."⁶

The accidental death of major characters produces unforgettable shock—which inevitably prompts the reader to begin asking what reason the author had for engineering the 'accident'. Shakespeare frequently uses accident to explore the tension between unshaped reality of life and its apparent reflection in a work of art, and to set two kinds expectation against each other: what we expect from a 'comedy' or 'tragedy' is unexpectedly exposed to our sense of what we must also expect in the real worlds.

*O spirit love, how quick and fresh thou art;
That, not withstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pich son'er. Twelfth Night Dream*

⁴ . Terry Eaglton. William Shakespeare. (Oxford: Blackwell, 1993), p. 14.

⁵ . Theodor Spencer. Shakes the Nature of Man, (Oxford: Blackwell, 1990), p. 8.

⁶ . John Wilden. A New Preface to Shakespeare (Oxford: Blackwell. 1990), p. 119.

(*Twelfth Night*, I.i 9-12)

*Love in Shakespeare is often a kind of obsession, a well-nigh monomaniacal fixation on another which tends to paralyze the self to a rigid posture. To love is to live an imaginary identification with another, so that identity is always at once here and elsewhere, here because elsewhere; but if the self is always elsewhere it cannot be misappropriated, planning you into self-estrangement. If identity is always partly 'other', then one can exert no full control over it.*⁷

Love is an act of valuing; each time we recognize, or simply take for granted, that somebody we love will not have the same value for others, we are managing a subtle accommodation between public and private realms of experience. "In fact, we are allowing for the process of disjunction by making a nicely flexible distinction between our sense that somebody possesses unique value for us and our expectation that other people will understand this by having similar feelings about other people."⁸ At any stage of man's evolution in socialization and civilization man has a certain definition or notion of the concept of to serve his purpose or his satisfaction. Yet, none of the definitions has come to fulfill this most ambitious objective i.e. defining definitely. Just as Shakespeare exposes the terrible gap between what must be expected of life at its worst and what we customarily expect a work of art to do more or not to do, he exposes the gap between different character's intensely apprehended need for values like 'justice' and apparent absence of invisibility of any corresponding. Order and Justice in the world. "Love is the way to heaven and the best image of heaven is a realm of eternal love."⁹ Shakespeare's plays center on love relationship in a different elements of sexual desire, adoration, infatuation, sympathy, frustration, jealousy-may commingle. Romantic love leads to happy marriage, or in its adulterous form threatens or destroys marriage, has its place in Shakespeare's plays. But other kinds of love homoerotic, filial –paternal, incestuous, vicarious, necrophilia –may evoke feeling as powerful as those generated by socially sanctioned heterosexual love. To establish the connatural importance love in Shakespeare's plays to analyze his conception of love in some of its varieties. To love is the vital force in Shakespeare's world which is indicated by the repeated association of the verbs 'live' and 'love'. The symbolic play dramatizes most starkly the inseparability of love and death in Shakespeare's play. Physical maladies are usually the symbol or the result of emotional starvations; the will to live revives or declines as love is offered or denied. Death is the great leveler, reducing all exact values and distinction to nothing.

The suicide and martyr look alike, but are in fact opposites; The one through away his life because he judges it worthless, the other surrenders his most valuable possession. The martyr becomes something by actively embracing nothing; the suicide simply substitutes one negatively for another. Though death finally erases all measure and distinction, you must cling provisionally to those values while you live, just as mercy ultimately undercuts the tit for that of justice but must not be permitted to undo those mutulities completely.¹⁰ The terror of death, the value of love are not so much too novel to be counted as tropes, as too general, too familiar. The lovers must repent their falsely conventional profession of love, and then subject their very profession of repentance to a fresh purgation. On the whole I have written about the plays which interest me, with the aim of developing a particular case about Shakespearian drama, one centered on the interrelations of desired, law, love, and death which can be taken further into Shakespeare's works by anybody concerned to do so. Even those who know very little about Shakespeare might be vaguely aware that his plays value social order and stability, and that they are written with an extraordinary eloquence one metaphor breeding another in an apparently untouchable flow of what modern theorists might call "textual productivity."

Give All To Love
Obey Your Heart

⁷ . Terry Eaglton, William Shakespeare, p. 23.

⁸ . T. Eaglton, William Shakespeare, p. 54.

⁹ . Guy Coneau, Absent Fathers & love Sons (Boston: Shambhola, 1991), p. 48.

¹⁰ . T. Eaglton, William Shakespeare, p. 69.

Follow it Utterly
Leave All For Love.¹¹

*Shakespearian plays actually aware that characters in love are simultaneously at their most real and unreal, most feigning. Love is the ultimate self definition, the most precious and unique mode of being; yet it is also intolerably hackneyed and banal, something, that millions of people have done it before and millions will do again. To say 'I love you' as Jonathan Culler points out is always at some level a quotation;*¹² Death, as he obviously did, because it would leave him free to marry or live with Cleopatra. In this play, as in life, thing extraneous to passion strengthen its hold for good or evil. In all probability, Antony must have returned to Cleopatra, but two factors besides infatuation are assigned, but, "the holy cold and still conversation" of Octavia, and very definitely, the supposed subjection of his genius to Caesar's. Similarly, some thing apparently stranger than her love for Antony, yet, perhaps, connected with her royal determination to endure no bonds or ignominy-seem to transform Cleopatra after Antony's death and to allow that passion to gain depth and dignity under its powerful shelter. Antony's heart winning magnanimity in its various manifestations, is conspicuous as over, and to this now added the capacity for devotion and self-forgetfulness which pitifully lacked before. It is absurd to shake our heads over Antony's love because in sharp reversal of the situation of himself and Cleopatra with respect to one another, he pays for the mortifications and distresses he had once inflicted on her, in frenzied doubts of fidelity suspiciously unstable in our eyes as well as his. It must be tested by the unselfish devotion at the supreme hour which renders it incapable differentiation from virtuous passion and which is in such striking contrast with Cleopatra's care for own safety when love and pity should have exiled every other thought. Under various influences a weak loyalty, to Octavia, a rather stronger loyalty to Rome, and by for the strongest, the love of being a great fighting general and leading to victory his adoring troops – Antony swings like a compass needle; but he always comes to rest again pointing to the inevitable north.

*If it be love indeed, tell me how much –There's beggary in the love that can be reckoned.*¹³ *Cleopatra's aim is not ignoble; she is genuinely, and perhaps for the first time in her life, in love; Antony at last realize her ideal; but the methods by which she achieves her aim and hold him are those of the past mistress in her ancient art, learnt, and perfected to the last fines of technique in years in which she hung scalps of Caesar and Pompey, amongst others, at her belt.*¹⁴

Admittedly it is far from the noblest kind of world as the two main figures are far human nature at its noblest. But being what they are by their mutual passion lifted to the highest pitch to which they are capable of soaring. It is the merest fatuity of moralizing to deny the name of love to their passion and write it off as mere lust. No doubt it is not the highest kind of love; and at least it is the passion of human beings and not of animals, of the spirit as well as of the body. It was not by her beauty, but by her super vitality that Cleopatra took Antony captive and held him. Antony's and Cleopatra's marriage fails not because in comparison with Cleopatra, Octavia is "Of a holy, cold and still conversation," but because "in the world, Shakespeare has created nothing is capable of permanence."¹⁵

Antony loses the naval encounter with Caesar because Cleopatra ups sail and, runs, for no reason, and he follows behind her. So Antony's comrades no longer trust his leadership; so his authority, leadership, and power fail because of his blind love to Cleopatra. "Her love to both would, each to other, and all loves to both, Draw after her."¹⁶

¹¹ . R. Emerson, "Love" Selected Writings of Emerson (New York: Random house, 1950), p. 219.

¹² . T. Eaglton, William Shakespeare, p. 94.

¹³ . S. Wells. The Complete Works of Shakespeare, (Oxford: Clarendon Press, 1990), p. 1003, (L.i. 14-15)

¹⁴ . Kenneth Palmer, "Antony & Cleopatra" (London: Routledge, 1991), p. xi.

¹⁵ . Kenneth Palmer, "Antony & Cleopatra", P. xiv.

¹⁶ . Stanly Wells. The Complete Works of Shakespeare. "Antony & Cleopatra" (ll. ii. 137).

And “O slave of no more trust than love that’s hired.”¹⁷ They believe that he is under Cleopatra’s evil love, and have been gone to go over to the enemy side. “That is the first time that Antony realizes how completely he is over powered by his love for Cleopatra and how this has caused him humiliation and defeat.”¹⁸ That but claims she intended to treachery by it. But then lovers reconciled because “Antony is powerless to remove himself from Cleopatra’s love”.¹⁹

Loyalty is another kind of love which is one of the most striking motifs of the play. Scarus boasts “we’ll beat them into the bench –holes”; Bench –holes refers to the seat holes in privies or outhouses, “I have yet/Room for six scotches more,” does not refer to his drinking capacity, but to his ability to endure wound and show his love and loyalty to his master and commander. In another place, Cleopatra can not bear the thought of Antony’s leaving and tries desperately to keep him. Rather than rejoice at Fluvia’s death –an abstacle to her desire removed –she is stunned and sees her own in Fluvia’s misfortune. Antony is hardly gone when she is lovelorn and has twenty messengers who brings her news of Antony’s marriage to Octavia and in the depth of despair allows her to be deluded about her rival. She insists on taking part in her lover’s war, when she has caused Antony’s defeat Cleopatra pleads repentance for it. When Antony accuses her flirting with Thidias, she protects her love fidelity convincingly enough. Dickey’s researches into cultural and literary history lead him to conclude, on the bases of classical and medieval authorities and Elizabethan moral philosophy, that “Cleopatra appears again and again as wanton and as sorceress who employed all the conscious arts of love to keep Antony ensnared.”²⁰ The Elizabethan spectator, he claims, “instead of seeing Antony and Cleopatra as patterns of nobility prodigality, of drunkenness, of vanity, and, in the end, of despair.”²¹

William Farnham finds the play not a drama of their love but Antony’s rise and fall in the struggle for world power after he meets Cleopatra “Shakespeare” does not show the world to be, to the loser, as nothing compared to their love. “That love”, like them, never ceases to be deeply flawed, however much it becomes capable of arousing admiration.”²² The pattern of all plays is that some action takes places or a character does something that throw life into turmoil. The effect of this is that a play makes us think about the complex nature of man and world we live in; we see the gap between our ideal notion of a peaceful, stable society and reality of a world where people are unruly. Othello is about than wanton destruction happiness; and “it is study of tragedy of love, hate and death.”²³ **Othello** slays Desdemona finally not so much in rage, as for “the cause” (V. ii. 1) he slays her in love ... At the end we know that Othello’s fault is simplicity alone. “If love is what Othello is about, Othello is not only a play about love but a poem about love.”²⁴ Shakespeare touches raw nerves in Othello: *racial difference, sexual jealousy*, and especially the very wonder of innocent Love, innocent Love corrupted by malice and envy. He dramatizes in Othello a story of wondrous love of a relationship many find hard to accept.

Othello is tragedy of jealous love. His jealousy is as extraordinary a history of triumphant sentimental perversity as literary history can show. His tale of courtship is not unfamiliar in the history of western literature. Desdemona’s pity may be regarded by the modern reader as insufficient reason for falling in love. However, in medieval and Renaissance tradition, the lady’s pity was the first requisite for the suitor’s cause. It was thought then and even today, that *‘pity is a kin to love’*. The traditional lover of romance literature because pale and threatened to die if the lady did not show the mercy (pity). Among tragedies of Shakespeare Othello is supreme in one quality: Beauty. Much of its poetry, imagery, perfection of phrase, and steadiness of rhythm, soaring yet firm, enchants the

¹⁷ . Ibid. (V. ii. 155)

¹⁸ . Borton Anne, “Antony & Cleopatra” Shakespearian Criticism. 6 Vols (New York: Gale Researcher, 1990), p. 52.

¹⁹ . B. Anne, “Antony & Cleopatra” Shakespearian Criticism, 6 vols, p. 69.

²⁰ . B. Anne, “Antony & Cleopatra” Shakespearian Criticism, 6 vols. P. 83.

²¹ . Ibid: p. 182.

²² . B. Anne, “Antony & Cleopatra” Shakespeare, (New York: Routledge, 1994), p. 108.

²³ . T. Howkes, Meaning by Shakespeare, (New York: Routledge, 1994), p. 108.

²⁴ . H. Howkes, Meaning by Shakespeare, (New York: Routledge, 1994), p. 108.

sensuous imagination ... But Othello is also remarkable for another kinds of beauty. The play has a rare intellectual beauty, satisfying the desire of the imagination for order and harmony between the parts and whole. Finally, the play has intense moral beauty. It makes an immediate appeal to moral imagination, in its presentation in the figure of Desdemona of a love that does not alter. These three kinds of beauty are interdependent since all arise from the nature of the hero. Interpretation of Othello well nigh invariably has to do with racial as well as sexual political. The sexual taboos violated when the young beautiful and pure white Desdemona deceives and defies her father to marry the black man she loves are so strong that the traditional, extratextual message of past and present interpretations of this play by white male critics is that Desdemona got just what was coming to her desiring and marrying a Blackman and disobeying her father and/or that Othello was so sexually insecure or even impotent that the marriage would not have worked out even if Iago had never existed. Elaborate attempts are made to defend the 'clear perception of reality', by the character Shakespeare has associated with absolute evil, because so many white male critics agree with Iago unsuitability of the match between black man and white women whom Iago himself critically denigrate, in turn, as 'an erring barbarian' and a 'super subtle Venetian' (I. iii. 354).

Iago's speeches, real dispassionately, show that he is the clearest thinker in the play. 'Honest Iago' is not merely a tragically misplaced epithet. Iago does tell more, become of his love to Desdemona truth than any other character.²⁵

Because of deep love of Othello for Desdemona, and because that this kind of love always is with envy and jealous, when Othello saw that Cassio leaving the Othello's bloodstream and exhibits his fall technical skill in creating suspicion, the Desdemona's pleads for "present reconciliation" between Othello and Cassio his doubts to Desdemona deepening. Desdemona becomes insistent. In fact she nags. After Desdemona leaves Othello alone, Othello remarks:

*Perdition catch my soul
But I do love thee! And when I love thee not
Chaos come again. (III. iii. 49)*

Because of deep love of Othello for Desdemona, he can't resist at front of Desdemona's insistent. Her behavior can not be misinterpreted; though she is fair, enjoys feasts, loves company, has all graces of speech, song, play, and dance, yet she is virtues. Confidently, Othello states "She had eyes, and chose me. No Iago; I'll see before I doubt". Furthermore, if he were ever furnished with proof, still he would not be jealous, for he would discard love and jealousy simultaneously. But as Desdemona tells Emilia, Othello is no jealous type. Othello is confident man, assured in his own virtue and in his wife's, but he is curious.

Suspicion, as well as jealousy itself, is an important theme in Othello's tragedy. Shakespeare shows suspicion is sown and how easily it feeds upon itself. Frank communication is the only cure for it, but suspicion makes communication difficult from start. Perhaps, Othello's love for Desdemona is perfect, is tainted with egoism to insecurity, for he seems to fall into the trap too readily. Yet he has every reason to believe "honest and Loyal" Iago even though Iago has only voiced suspicions without proof. The critic Graville Barker explains that in all Othello's years he has never been in Love. The fact that Othello is "declined into ... years" may have special significance in his characterization. Late in his life, he meets Desdemona, whose love for him creates a new "self" in Othello. "It is a self created by Desdemona's love for him" Graville Barker states, "and will be the more dependent, therefore, upon his faith in that. It will be besides, a dangerously defenseless self, since he is no longer than a young man faith and between it and the rest of this character, fully formed and set in far other molds, there can be no easy interplay. The

²⁵ . H. Howkins, *Classic & Trash: Traditions & Taboos in High Literature & Popular Modern General* (Southport: Harvester, 1992). P. 131.

*division between old age and new in him –between seasoned soldier and enraptured bridegroom –presages the terrible cleavage to come.*²⁶ In addition to this play's being a tragedy of multiple dimensions, it is also a love story—the tale of a man who loved excessively but “Love'd not wisely” (V. ii. 346). Othello evidences both the order and potential violence of his love. And then he says “If it were now to die/It were now to be happy”. (II. i. 72)

*The most delightful thing to a such man would be something that gave an extreme satisfaction to his power and superiority ...The triumphant exertion of his abilities ... the excitement of Danger; longing to satisfy the sense of power-is the strongest of the forces that derives him on; he is not simply man of action; he is artist, but finally he is destroyed by the power that he attacked, the power of love.*²⁷

The fact of elopement are so incredible to Brabantio that he is sure Othello has used some sort of “Foul charms” or even drugs to win Desdemona “thou hast enchanted her”. Thus marriage seems to be monstrous—in the sense that it represents a deviation from that which is natural. For him this is not logical that a beautiful young woman goes to “Sooty bosom” of the Moor. Brabantio characterizes Desdemona as being the victim of “spell and medicine”, and he does not believe in their lovely relationship. Otherwise, how could “nature so preposterous, rously ... err”? (I. iii. 62), Only by using witchcraft could his daughter's heart have been “stolen” (I. iii. 60), by a black man. Iago says to Roderigo that Desdemona cannot long ‘continue her love for the Moor’ (I. iii. 344-5). Her love for the Moor had a too ‘violent commencement’ (I. iii. 346); soon she will be ‘sated with his body’ (I. iii. 352), and Moors themselves ‘are changeable’ (I. iii. 348-9). Brabantio describes Desdemona's love for Moor as a monstrous aberration: she was either “gross in sense” or induced by drugs to run ‘to the sooty bosom of such a thing as thou ... to fear, not to delight’ (I. ii. 70-75). Comparably, although they might very well disapprove of any other of racial apartheid one has a feeling that past and present while male critics likewise most devoutly wish that marriage between Desdemona and Othello had, somehow, remained sexually unconsummated, Bloom for instance, describes this ‘strange union’ (‘Not an easy union to analyze’ Othello), between ‘an old, black, foreign warrior’ and a “young beautiful, innocent Venetian noblewoman” as “completely beyond physical need”. Presumably Iago is not as truthful as Bloom otherwise believes him to be when he says that Desdemona will realize the error of her choice ‘when she is sated with his (Othello's) body’. (I. iii. 340)²⁸

There is not apology for Desdemona's nature of love: “That I love the Moor to live with him/My down right violence and storm of fortunes/May trumpet to the world. Then she wants permission to go with Othello to Cyprus, otherwise”, the rites for which I love him are bereft me. “(I. iii. 258) She is frank, unaffected, economical, and to the point. Desdemona always refers to Othello shakes her off to beggarly divorcement’, even is ‘unkindness may do much’, noting will ‘taint’ her love.

*... Love is not love
Which alters when it alteration finds
Or bends with the remover to remove.*²⁹

Othello is torn between his love for Desdemona (evidenced by his kisses) and his resolve to coolly execute justice. Desdemona is a ‘pattern of excellent nature’, yet she is also ‘cunning’. He compares her to a rose which once plucked, can more and must wither. For a moment his love for her almost persuades “justice’ (meaning Othello), ‘to break (his) sword’. He weeps, but he regains his purpose; Desdemona's beauty is deceptive, he realizes, because it makes her corruption.

²⁶ . J. Adamson, “Othello” Shakespearian Criticism, 4 Vols, p. 60.

²⁷ . G. Bradshaw, Shakespearian Scepticism, (Southport: Harvester, 1981). P. 44.

²⁸ . H. Howkint, Classic & Trash, P. 136.

²⁹ . S. Wells, The Complete works of Shakespeare, Sonnet 116, p. 165.

At last Desdemona realizes that Othello is jealous. She swears she is faithful but not to avail. Othello is pathetic sight. He shoes her away and bursts into tears. Desdemona is completely confused; she cannot believe he means his accusations and still thinks, "something moment", is the cause of his suffering connections has with her? Moved by self-pity, Othello says he could have endured the most painful affrications, but to be discarded by the woman he has loved 'as a cistern for soul toads/To knot and gender in' this is beyond endurance. Othello deeply loves and trusts his young and beautiful wife despite the fact that he is an again man and might be expected normally, to be a little suspicious-of-if not his wife –of other man.

Love will not interfere with Othello's responsibilities for the conduct of the war, but 'to be free and bounteous to her mind'. Othello is not a young man by Elizabethan standards, where the average of death was forty five. Shakespeare stresses in Desdemona's and Othello speeches both the spiritual affinity which exist between the lovers and the physical attachment they have made to one another. Desdemona 'did love Moor to live' (physically) with him but her heart was completely vanished 'even to the very (spiritual) quality of my lord'.

*I know thou'rt full of love and honesty
And wiegh'st thy words
If thou dost love me, show me thy thought
My Lord, you know I love you. (III. lii. 115-118)*

Othello addresses Desdemona as a 'pattern of excelling nature' and compares her to a rose, which, once plucked, must wither. Moved by his reflections, he kisses his sleeping wife. So affections that kiss that Othello is regain his former resolve, murdering. Desdemona's mind is full of night, she has just spent with Othello, and that he is not with her at this moment, her words will reveal new impulses and she that consciously or unconsciously, in her fantasy, Desdemona is enjoying love-play with her husband, eager, quick, combative, strong, pressing for advantage and assurance, warm, generous, self-forgetful, delighting in every prospect of encounter and fulfillment. Many of her words are found in Shakespeare's play at other moments of sexual arousal 'assured' ... will do ... abilities ... will have ... as friendly as you were ... have known him long ... well assured ... in strangeness stand no further off ... thy ... place ... Assure thee ... a friendship ... perform it ... the last article ... shall never rest ... watch him tame ... out of patience ... His bed shall looke school ... intermingle ... be merry ... solicitor ... die. 'The last word is perhaps, a conscious climax to the subtexual run of Desdemona's thought, for the verb to die was used very consciously by poet and writer-for all we know by ordinary lovers as a synonym for a sexual fulfillment.

Both Desdemona's 'soul' and 'fortunes' her hopes of joy in the life and forever, together with Othello's 'honoure' and his brave, strong, physical are by held together by whatever force Desdemona finds in, or gives to, consecrate.³⁰ Othello needs a white wash in order to make Desdemona's love for him palatable: It would be something monstrous to conceive this beautiful Venetian girl falling in love with veritable Negro. It would argue a diaspporionateness, a want of balance in Desdemona, which Shakespeare does not appear to have in the least contemplated.³¹

Othello is ravaged by self-loathing, reduced to comparing himself to a dungeoned toad; he is cursed by a 'destiny unshunnab le (III. lii. 44) Egyptian gypsy giving a certain handkerchief to his mother; it is mother; it is magical handkerchief and carrier the power of love, but it is also carries a curse. If it is ever lost or given away, disaster will damn its owner. The handkerchief then, is no piece of cloth. It is a part of Othello's past. The Handkerchief was important to his mother; she could almost read the minds with it, it helped her 'Subdue', her husband's love. It is symbol of his parent's love for him. It is, therefore, on mere prope in Shakespeare's construction of this tragedy. That

³⁰ . R. Brow, Discovering s, P. 24.

³¹ . H. Howkins, Classic & Trash, P. 134.

is a sacred talisman, but Desdemona was ignorant of its history and of its significance to her husband.

Othello is much older than Desdemona; all these things, he fears, could turn a woman from her husband's bed. This mental agony approaches the emotional climax of the play; here is the first the first turning point of Desdemona's infidelity and his own unworthiness.

*Othello sees himself as an old man, an old cuckold one who has treasured Desdemona blindly, beyond reason. Hours ago, he was filled with spirit of a young bridegroom; now he is reduced to ignominy. Once he felt he was one of the 'great ones'; now his pride in himself and in Desdemona's love for him is destroyed.*³²

Some critics (*Lily B. Campbell, and Harley Granville-Braker*) claim that it was the passion of sexual jealousy which led to the fall of Othello; while other authorities, influenced by A.C. Bradley, maintain that Shakespeare's Othello was not inclined to sexual jealousy; but rather it was his openness to deception which constituted his tragic flaw. A.C. Bradley states:

*"His tragedy lies in this that his whole nature was indisposed to jealousy and yet was such that he was unusually open to deception, and, if once wrought to passion, likely to act with little reflection, with no delays and in the most deceive manner conceivable."*³³ From a close study of Othello's character, one could easily see that Othello was not basically jealous; yet to state that his openness to deception was his tragic flaw would seem to over, simply the matter. G.R. Elliott in emphasizes self-esteem and pride as contributing factors in Othello's cases of deceit working on pride. Such differences of opinion lead to a consideration of the quality of Othello's love for Desdemona. Elliott, in another context, argues that Shakespeare is insistent on exhibition the weakness of Othello's spiritual sentiments in the face of his 'selfish' passion. F.R. Leaves argues these doubts about 'unselfishness' of Othello's love as follows:

*Iago, like Bradley, points out that Othello didn't really know Desdemona, Othello acquiesces in considering her type-a type outside his experiences the Venetian wife. It is plain, then, that his love is composed very largely of ignorance of self as well as of her: however nobly he may feel about it, it is n't altogether what he, and Bradley witty him, thinks it is. It may be love, but it can only be and oddly qualified sense love of her: It most-be much more a matter of self center and self-regarding satisfaction-pride and sensual possessiveness appetite, love of loving, than he suspects.*³⁴

Because of Othello's deep love to Desdemona, his 'innocence' is shattered, as are his other esteemed qualities by Iago, and this is pointedly evident in the scene (III. lii.), when he says that he thinks that Desdemona is honest and, he thinks that she is not. He does not know what to believe any more. This is painful. Othello, once a master of self knowledge has been reduced to a trembling, helpless tool of the evil Iago.

Finally, Othello turns against Iago again: '*Villain, be sure thou prove my love, a whore*'. Shakespeare emphasizes the significance of the handkerchief and prevent it from becoming a trivial prop. The magic origins of the handkerchief make it symbolic of Othello's mysterious and romantic past, which originally had won Desdemona's love. It is also symbolic of constancy in love, one of the important themes of the play. By losing of the handkerchief,

³² . H. Howkins, *Classic & Trash*, p. 44.

³³ . H. Howkins, *Classic & Trash*, p. 97.

³⁴ . H. Howkins, *Classic & Trash*, p. 66.

Desdemona symbolically loses Othello's love. Thus, the handkerchief becomes more than a cog in the machinery of melodrama; The tale of its magic properties make it an organic element in the texture of the play. Othello makes handkerchief vital to his love for Desdemona; Desdemona's distress over the loss of it increases

As Desdemona leaves, Othello chides himself for being irritated by his wife. Lovingly he sighs. *'Excellent wretch! Perdition catch my soul, But I do love thee! And when I love thee not, Chaos is come again'*. (90-92). There is an element of prophecy here not only in Desdemona's and Othello farewells to one another, but also in that lines and in the reminder of the Moor's first speech after Desdemona leaves. In metaphorical sense, perdition will soon catch Othello's soul and chaos will soon replace order in his life.

The Moor obsessed with the need to prove or disprove Desdemona's fidelity. If he indeed finds her false, he'll whistle her off and let her off down the wind/To prey at fortune. (262-3), that is, he will turn her out and make her shift for herself. And here he begins to look for reasons for her unfaithfulness. Convulsed with introspection, he curses his black skin and his lack of social graces and also the fact that he is 'into the vale of years' (266).³⁵

"I Kiss'd thee Eve I Killed
Thee. No Way But This
Killing Myself, To Die Upon
A Kiss." (Othello. IV. ii. 361-2)

"Next time I do fight, I'll make death love me." (III. xiii. 193) Death for love can be brought new union for lovers, union of their lovely souls, without any sadness of this world and without thinking about the time, place. Cleopatra will sacrifice, if necessary, sacrifice all her subjects in order to convey her love to Antony:

*He shall have every day a several greeting
Or I'll un people Egypt.
She which by her death our Caesar tells, "I am conqueror
Of myself." (IV. xiv. 67)*

Antony's rush decision to fight by sea rather than by land is in the classic existentialist scene an act of gratuity, performed defiantly for its own sake. It is an effective way of speeding on the death in which all odds will be even.

What deconstructs political order in the play is love and figure for this is Cleopatra. Predictably patriarchal style, Cleopatra is portrayed as capricious and self-contradictory, undoing all coherence in her exasperating in-consistency. Cleopatra is, as it were heterogeneity, an 'infinite variety' which eludes any stable position.³⁶

Antony's love to Cleopatra causes his fall and defeat and leads to his own death. Both of them devoted their life for their love and went to the death. It is Antony's passion of love that leads him to neglect his social obligation. He has been diverted from his political duties by his love for Cleopatra. This leads to a situation where

³⁵ . H. Howkins, *Classic & Trash*, p. 42.

³⁶ . T. Eagleton, *William Shakespeare*, p. 88.

Rome, lead by Octavius Caesae, and Egypt led by Cleopatra and Antony, are at war. *“What makes this play so complex is that the disruptive factor here is the finest of all passions, the passion of love.”*³⁷ Antony’s head might tell him to do one thing but his heart tells him to do another, and the love between Antony and Cleopatra is presented in *“lavish and extravagant terms.”*³⁸

The magnanimity of Antony’s sets him above at last and the death of Cleopatra is her triumph. We see these lovers hasten to reunion’ where souls do couch on flowers’ (IV. xv. 51) there is what meaning for Othello and Desdemona:

*O, ill –starr’d wench!
Pale as thy smock! When we shall meet at compt,
And fiends will snatch at it. (Othello. V. ii. 279-82)*

Shakespeare’s Cleopatra, of course, expressed comparable feelings about Antony when he died:

*Noblest of men, woo’t die?
Has thou no care of me? Shall I abide
In this dull world, which in thy absence is
No better than a sty? O, see, my women,
The crown’ O’ th’ earth doth melt ... Young boys and girls
Are level now with men. With men. The odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. (Iv. xv. 59-68)*

But to her own skin, she also deserts Antony in the sea battle and in terror at his wrath, sends him the false news that she is dead.

A GUILTLESS DEATH I DIE. (V. II. 92)

*“That is much worse to witness than suffering issues in action. Desdemona is helplessly passive-she is helpless because her nature is infinitely sweet and her love absolute.”*³⁹ Othello was who *‘loved not wisely but too well’* (334), as one who preyed upon and become’ perplexed in the extreme (346), and *‘throw a pearl away/Richer than all his tribe’* (346-7). We should not overlook this simile; Othello compares himself to *‘a malignant and a turban’d Turk’* (353); then finished, he stabs himself in an attempt to at one for all that has happened. As he is dying, he says that chooses to execute the necessary justice upon himself. As he is dying, he says that he kissed Desdemona before he killed her. This suggests that perhaps his love for her flickered within his dark soul before he murdered her. Othello reminds himself that perhaps he was not wholly corrupt, but he died knowing that his soul is lost.

Othello:

*If she be false. O, then heaven mocks itself
I’ll not believe’t. (III. iii. 278-9)*

³⁷ . A. Leggett, Shakespeare’s, Political Drama (London: Routledge, 1995), p. 155.

³⁸ . Ibid. p. 185.

³⁹ . J. Adomson, ‘Othello’ Shakespearian Criticism, 4. vols. P. 67.

Othello's flaw is that he loves Desdemona blindly-that is, unrealistically; for that reason, Iago knows that such a naïve man as Othello who loves wife so blindly and can be corrupted. In one of his most villainous soliloquies, Iago speaks Othello's relationship with Desdemona and jealously proclaims that Othello's

*Soul is enfeathered to her love
That she may make, unmake, do what she lists,
Even as her appetite shall play the god
With his weak function. (II. iii. 351-154)*

Iago is absolutely determined to pervert this man who has declared that he will deny his wife nothing; Iago is contemptuously certain that Othello can be corrupted simply because of his idealistic love for Desdemona.

The which'd ensign, caring nothing for loyalty due to his wife for the friendship, loyalty duty he owed the Moor, fell passionately in love with Desdemona and turned all his thoughts to seeing whether he might enjoy her ... Everything that the ensign did to kindle in her a love for him was useless. So he imagined that the reason was that Desdemona had become enamored of the captain and so decided to put him out of the way. Furthermore he changed the love that he bore the lady into the bitterness hatred.⁴⁰

In this play Iago dramatically embodies hate and evil that reinforce the barriers of sex and race that destroy love, just as Desdemona embodies the romantic and sexual love that surmounts all barriers of nationality, class and race. And if the hatred he embodies cannot finally be killed off in the end, neither can love for Othello or his love for her.

Othello:

*Get me some poison Iago, this night, I'll
Expostulate with her, lest her body and beauty
Unprovide my mind again. This night, Iago.*

Iago:

*Do it not with poison. Strangle her in her bed,
Even the bed, she hath contaminated.*

Othello:

Good, Good The justice of it pleases. Very good. (IV. i. 199-204)

Othello is cruel, but this 'please' him because for the moment he is secure and almost calm he can avoid more words; his imagination contains both love and hate, her beauty and his determination, her body and his. The end of this violent episode is probably very quite:

Iago:

*And for Cassio, let me be his undertaker. You shall bear more
by midnight.*

Othello:

*Excellent good.
What trumpet is that same? (IV. i. 205-208)*

⁴⁰ . J. Adomson, 'Othello' Shakespearian Criticism, 4. vols. P. 83.

In the stillness/Othello hears the voice of Venice and responds as if nothing is not the ordinary. In performance, his question can shock and audience by its easy command. For a while after Loalovico's entrance, the strength of Othello's feeling are hidden but when they break out against is in cruel violence against his love (Wife). He is blind to her suffering and leaves the stage almost at once, crying now against the whole world: 'Goats and Monkeys.' After fierce transitions of feeling and their continuance under a temporary appearance of control, those two words break out in savage hatred and wounded, frustrated love.

This obvious in the fact that Othello really comes to love his wife intensely once he begins to suspect that she is unfaithful to him. His previous love for Desdemona is the sheerest narcissism: he wins Desdemona by military boasting and is agreeably flattered by her admiration for his skill as a professional butcher. To suspect that she is adulterous is credit her with an identity autonomous of his own, which snaps the narcissistic circuit and begins to undermine his own identity. Much of his jealousy is no more than this self-regarding fear that his own magnificently replete selfhood is collapsing from the inside, as the female nothing, the green girl who gasped at his tall tells, becomes a sinisterly independent something. But if such lack and autonomy are logical to all loves, then all love is a kind of monstrosity of prevention. Woman is that which man can never possess, that which eludes his mastery and so breeds in him a feverish activity of 'over-interpretation.

Desdemona (first scene) addresses the Senate:

*That I love the Moor to live with him
My downright violence and storm of fortunes,
My trumpet to the world, My heart's subdued
Even to the very quality of my lord.
I saw Othello's visage in his mind,
And to his honours and his valiant parts
Did I my soul and fortunes consecrate.
So that, dear lords, If I be felt behind,
A moth of peace, and he go to the war,
The rites for which I love him are berft me,
And I a heavy interim shall support
By his dear absence. Let me go with him. (I. iii. 248-259)*

2. Conclusion

Her first words are about 'love', these are sustained by the verb 'trupet' in the third line and dependent upon it; and that idea is also related to 'violence' and storm'. So the beginning of her speech is not gentle, reasonable or personal, as the tenderness of its first words might suggest if spoken by themselves or if the first line were rephrased as a separate sentence. Desdemona starts speaking because she is a war of her own strength, independence, openness and deep, dangerous passion. She is also very much in control, because 'did love' is linked quickly, firmly and even wittily with 'to live'. In contrast, the force of the next sentence lies in 'sudu'd; a new self-revealing and self denying motivation, placed very early in the word-order, close to subject of the sentence, 'My heart.' Desdemona speaks without hesitation or preparation, and also without over-emphasis because she is able to fill out the new idea in the unforced forth line with its on 'quality', meaning the sollarly profession that takes Othello away from Venice and also his natural gift of good nature. Desdemona at the last scene orders her wedding sheets to be placed upon her bed. Shakespeare emphasizes this gesture as a symbol of peace and reconciliation, though ironically Desdemona is to lie murdered upon them. Dinging the 'willow' song, still unaware of any more immediate menace than the wind knocking upon the door, Desdemona thinks, in a rather detached way of the meaning of adultery. Desdemona should not do such a wrong 'for the whole world'. Shakespeare contrasted Desdemona's exalted standards with those of the practical and down-to-earth Emilie:

*Why, the wrong is but a wrong is the world;
And having the world for your labour, 'tis a
Wring in your own world,
And you might quickly make it right. (V. i. 79-81)*

Othello's 'slightly strained emotionalism means that he often just misses tragic dignity', but Iago's seeming victory is not complete. Wilson Knight sees Othello in the final scene as:

*Nobly tragic figure. His ravings are not final:
He rises beyond them. He slays Desdemona finally
Not so much in rage, as for 'the cause' (V. ii. 1)
Othello slays Desdemona in love ... At the end
We know that Othello's fault is simplicity in
Love alone ...⁴¹*

Othello kills himself, and a silence follows before any one dares to speak. The stroke of the death is not quite the end. Othello has two more lines to speak, and they are a second innovation in the words of his part in his final scene. He uses only the simplest means:

I kissed thee ere I kill'd thee. No way but this

Killing myself, to die upon a kiss. (V. ii. 361-2)

⁴¹ . J. Adomson, 'Othello' Shakespearian Criticism, 4. vols. P. 77.

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