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Thematic Elements of Murder in Some Plays of William Shakespeare

العناصر الموضوعية للقتل في بعض مسرحيات وليم شكسبير

A Thesis Submitted to the College of Languages in Fulfillment
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(مَنْ قَتَلَ نَفْسًا بِغَيْرِ نَفْسٍ أَوْ فَسَادٍ فِي الْأَرْضِ
فَهُكَامًا قَتَلَ النَّاسَ جَمِيعًا وَمَنْ أَحْيَاهَا فَهُكَامًا
أَلْيَا النَّاسَ جَمِيعًا)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

سورة النمل (32)

Holly Quran

DEDICATION

Dedicated to my father in his serious illness, and to the souls of my beloved brothers Hazim and Iskender. May your legacies live and your loses inspire change.

ACKNOWLEDGEMENT

All praise is due to Allah the Almighty who helped me in finishing this task.

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ABSTRACT

This thesis aims at investigating the thematic elements of murder in three plays of William Shakespeare namely Hamlet, Macbeth and Othello which stand out of Shakespeare's tragedies by the key role of their protagonists who commit murders in all the three plays. Special focus is given to the supernatural element in Macbeth and Hamlet as well as the element of the villain character of Iago in Othello in addition to other villain characters in Macbeth and Hamlet, where Shakespeare uses these elements evidently in regard to murder. Specific reference is paid to the psychological element and the female role in bringing about the calamities of the individuals involved in these plays. Freudian's theory of psychoanalysis is touched upon as it is unavoidable in such kind of study. As regarding the life struggle of the characters in the selected plays, sometimes they bid success and sometimes their lives are full of pain, suffering and failure, echoing real life. It is this which substantially elongated the works of Shakespeare. The researcher adopts the analytical descriptive method to analyze the characters of the plays that are concerned in this study.

The conclusion sums up the findings of this study and in the end the researcher suggests some recommendations compatible with this thesis and its likes in the future.

ABSTRACT

(Arabic Version)

المستخلص

تهدف هذه الأطروحة إلى دراسة العناصر الموضوعية للقتل في ثلاثة من مسرحيات وليم شكسبير وهي ماكبث، هاملت و عطيل والتي تبرز ضمن أعمال شكسبير التراجيدية من خلال الدور الرئيسي لإبطالها الذين يرتكبون جرائم قتل في المسرحيات الثلاثة. تم التركيز بشكل خاص على العنصر الخارق في ماكبث وهاملت وكذلك عنصر الشر المتمثل في شخصية إياغو في مسرحية عطيل وكذلك الشخصيات الشريرة الأخرى في مسرحيات ماكبث وهاملت، حيث أن شكسبير يستخدم هذه العناصر بشكل واضح فيما يتعلق بالقتل. كذلك فقد تمت الإشارة إلى العنصر النفسي ودور المرأة في إحداث النكبات لدى الشخصيات المعنية في هذه المسرحيات. كان لا بد أيضا من التطرق لنظرية فرويد في التحليل النفسي بالنسبة لمثل هذا النوع من الدراسة. أما فيما يتعلق بكفاح شخصيات المسرحيات المختارة في الحياة ، فإنهم ينجحون أحيانا في الحياة وفي أحيان أخرى تكون حياتهم مليئة بالألم والمعاناة والفشل مما يعكس مدى الحياة الحقيقية وهذا تحديدا ما يجعل أعمال شكسبير تحيا بهذا القدر.

تتبنى الباحثة المنهج الوصفي التحليلي في تحليل شخصيات المسرحيات موضوع هذه الدراسة.

تلخص الخاتمة نتائج هذه الدراسة وفي النهاية تقترح الباحثة بعض التوصيات المتوافقة مع هذه الأطروحة والأطروحات المشابهة في المستقبل.

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CHAPTER ONE

INTRODUCTION

CHAPTER ONE

INTRODUCTION

1.0 Overview

As the title of this thesis suggests, it addresses the thematic elements of murder in Shakespeare's plays of Macbeth, Hamlet and Othello. It explores how Shakespeare constructed the theme of murder. As in many Shakespearean dramas "the plays start with the destruction of order leading to a crisis and end with the restoration of order"(Fröhlic, (2007). in the end of the plays. The political order which is destroyed in Macbeth is King Duncan's order. Macbeth murders King Duncan to usurp his kingdom and throne, Macbeth reign turns Duncan's order into chaos and moral order cannot return to Scotland without the tyrant ruler Macbeth is defeated by troops who fight for restoration of Duncan's order through the coronation of his son Malcolm. The political, moral and ethical orders of King Hamlet are broken by Claudius when he murders his brother to usurp his kingdom and queen. Order will not return to Denmark until prince Hamlet revenge from his father's murderer and save his father's soul from purgatory. The order of Othello's peacefulness and matrimony life is broken viciously by Iago's villainy resulting in Othello's murdering Desdemona; order must be restored by the death of Othello. This study will question the participation of the thematic element of murder in the murders that happen in the three plays of this study.

A Shakespearean tragedy is a five act play ending in the death of most of the major characters. We recognize tragedy in literature because we find that it corresponds to a sense of the tragic within us. "Shakespeare's tragedies are the paradox of disappointment. Defeat, shattered hopes, and ultimately death face us all as human beings" (David Chandler). They are

very real, but somehow as if out of place. Each play is concerned with one tragic protagonist. Hamlet, Othello, and Macbeth are the protagonists of their own plays. The significant thing is that each is the story of a man because the paradox of tragedy life is usually experienced by individual men. That's how we can identify ourselves with the protagonist because he is portrayed cleverly as an acceptable human being such as powerful character as in Othello, intelligent character as in Hamlet, or treacherous character as in Macbeth. We find ourselves sharing Hamlet's thoughts through his soliloquies; Macbeth's plan to murder Duncan and we hear the prophecies that motivate Macbeth to murder and power, we even explore Iago's villainous plots in pushing Othello blindly towards murdering innocent Desdemona.

Readers of the last four centuries have considered Shakespeare the world's best playwright. Very spectacular indeed since "four centuries is a mundane way of pointing to someone beyond our personal experience"(Tylor et al, 2016), which is longer than any life time, 'we shall never see so much, nor live so long' (King Lear 2.4. 320- 321).

1.1 Statement of the Study Problem

In his way to deal with life, man sometimes commits mistakes and wrong actions. Some of them are so serious that they are considered crimes. Murder is one of these crimes. Human psychological and physical welfare is damaged when people deliberately murder other people. Murder breaches the most valuable of human rights, the right to life which is given by God Himself and no one else may ever have the right to take it away. Murder begins since man appeared on earth with the first crime ever since when Cain murders his brother Abel. Murder is committed for many motives depending on the nature of the contrasted

complications of the human mind which might be fed by love, ambition, revenge, jealousy and others. It is only natural that men of literature address the phenomenon of murder in their works. One of them is William Shakespeare who continues to be held high in esteem and admiration as one of the greatest dramatist the world has ever known. His perfect grasp of human nature and man's psyche has been one of the factors behind his success. Hamlet, Macbeth and Othello stand out of all tragedies of Shakespeare by the key role of the supernatural, villainy and the psychology of their protagonists who commit murders in some point of their lives. William Shakespeare emphasizes this phenomenon in his plays because the nature of the Elizabethan age is familiar with the stereotype of literature of the age.

Murder in Shakespearean plays is problematic because of the myriad number of murders and the amount of bloodshed in his Plays:

"Truth will come to light/ murder cannot be hid long.

The Merchant of Venice (2.2.76-7)

Shakespeare's Plays float on blood. It is very rampant for Elizabethan and Jacobean audiences to enjoy the shocking bloody tragedies. Besides good comedies, theatres often present plays of murder, treachery and debauchery. It is very common to find scenes of bloodshed staged with highly equipped realism. Shakespeare's most popular plays were his most bloody and violent ones during his lifetime such as *Titus Andronicus*. Though it may seem provocatively brutal according to audiences of nowadays, it was a huge success at the time. "Shakespeare's most profound psychological masterpieces have their share of sensational melodrama". (Mabillard, 2008). Shakespeare's tragedies often include

titillating details that constitute a phenomenon of its own and that gives away to this study about murder and its thematic elements. Many tragic characters of Shakespeare die in brutal ways where "death begins the sequent richness of harvest twine together associated with 'death's eternal cold'" as stated by Mirsky (2011: 44-45). Here are some Shakespearean characters of those who feel "death's eternal cold" violently:

In **Hamlet**, Hamlet's father is murdered by Claudius using a strong poison that causes immediate bubbling scabs on his body. Ophelia plunges from a tree branch into the current below, she makes no attempt to save herself, and thus her drowning is viewed as a suicide. Polonius is stabbed to death by Hamlet through the curtain. Gertrude drinks from the poisoned chalice of wine intended for Hamlet. She dies exclaiming, "*The drink, the drink! I am poison'd*" (5.2.320). Hamlet stabs Claudius with the poisoned rapier and then forces him to drink from the poisoned goblet. Hamlet is stabbed with Laertes' poisoned rapier. Hamlet grabs Laertes poisoned rapier and wounds Laertes. Laertes soon dies from the injury.

In **Macbeth**, King Duncan is murdered in bed while sleeping in Macbeth's castle; Banquo is slain by three hired murderers, Lady Macbeth dies in Act 5, Scene 5 but by the end of the play we learn that she commits suicide: "*his fiend-like queen/Who, as 'tis thought, by self and violent hand/ Took off her life.*" (5.7.100-2), Lady Macduff and her son are slaughtered by Macbeth's henchmen. Macbeth is beheaded by Macduff.

In **Antony and Cleopatra**, Antony falls on his own sword but lives long enough to meet one final time with Cleopatra who kills herself by the deadly venom of two asps "*We have no friend/ But resolution and the briefest end*" (4.15.91-2).

In ***Julius Caesar***, fearing of return to tyranny, Caesar is stabbed to death. Brutus kills himself by throwing himself upon his sword while his wife, Portia, commits suicide in her home and Cassius kills himself with his own sword.

In ***King Lear***, Cordelia is murdered by a hired murderer in her cell. Regan is poisoned by her sister, Goneril, after she sets her sights on Goneril's lover, Edmund. Goneril commits suicide when her plots are exposed. Edmund the villain is killed in a duel with Edgar.

In ***Romeo and Juliet***, Tybalt kills Mercutio so Romeo kills Tybalt. Romeo kills Paris in a duel before Juliet's tomb. Romeo thinks that Juliet is dead, so drinks a fatal potion arrive at her tomb, "*Thus with a kiss I die.*" (5.3. 121) Then Juliet stabs herself with Romeo's dagger and falls dead upon his body.

In ***Othello***, Desdemona is murdered by Othello for false accusation of adultery, when he finds out she is innocent, he drives a dagger into his chest and falls dead beside her body. Emilia is stabbed by her husband, Iago, when she reveals his role in the plot against Desdemona and Cassio.

In ***Titus Andronicus***, Lavinia is murdered by her own father, Titus, to spare further shame after being raped and mutilated by Tamora's two sons, Chiron and Demetrius. Saturninus kills Titus Andronicus after Titus announcing that he has baked Tamora's two sons in the meat pie that Saturninus and Tamora are eating. Tamora is stabbed to death with a butcher's knife by Titus Andronicus. Aaron is buried up to his neck in the sand and starved to death.

In ***Richard III***, the duke of Clarence is stabbed to death by two henchmen sent by his brother Richard.

In *Richard II*, King Richard II is murdered in the Tower of London by Exton's henchmen.

In *Henry VI*, Henry VI is stabbed to death in his Tower of London cell by the Duke of Gloucester, soon to become Richard III.

In *Coriolanus*, a gang of merciless conspirators stab Coriolanus in the last scene of the play.

These are just samples of murder and violence that is worthy to be studied. This thesis would be a precedent in this matter.

1.2 Aims of the study

This study aims at finding out whether or not:

1. The supernatural element is a decisive element in murders in Macbeth and Hamlet.
2. The villain character of Iago is the tragic element in the murder of Desdemona in Othello.
3. Women in the three plays are stimulating elements of murder.
4. The murderers in the three plays are psychopathic.

1.3 Significance of the Study

The Significance of the study arises from the following points:

1. It shows the connection between human motives and literature and how an analysis of literary texts helps in expanding our understanding of literature in general.
2. It helps to a better understanding and appreciation of Shakespearean works.
3. This study provides a new source of research for scholars.

4. It is of a significant importance to criminal investigation and police work at identifying criminal actions that lead to murder, as this is very vital to the prevention of crime of murder.

5. It tries to relate the causes of death in the plays to Freudian psychoanalytic theories and methods to give a better understanding of root-causes of crimes in the selected plays. This will help students and teachers at universities to model their approach and teaching of these plays to fit within that context.

1.4 Questions of the study

1. Is the supernatural element a decisive element in the murders committed in Hamlet and Macbeth?
2. Is the role of the villain character of Iago vital in murdering Desdemona?
3. Do Shakespearean women stimulate murders in the three plays?
4. Are all murderers psychopath?

1.5 Hypotheses of the study

This study shall examine four main hypotheses:

First, the use of the supernatural element was a decisive element in the murders committed in the two plays of Macbeth and Hamlet and in accelerating the dramatic events and suggesting how the characters should act. The supernatural elements drive the plots of the two plays from the very beginning of the first act in each play.

Second, the role of the villain character of Iago was vital in the tragic murder of Desdemona by the hands of her beloved husband Othello. Iago managed to manipulate Othello's mind by jealousy.

Third, Shakespearean women in the three plays stimulated events that eventually led to murder but they, themselves, were victims to events and arrangements caused by external agents other than themselves.

Fourth, all murderers are psychopath. A good example is Hamlet, Lord Macbeth and Othello.

1.6 Objectives of the Study

This study takes as one of its prime objectives the investigation of the thematic elements of murder in three selected plays of Shakespeare: Hamlet, Othello and Macbeth. Through analyzing these three tragedies the thematic elements of murder that lead the main characters in each play to commit murder will be identified as: the supernatural element, the villain character and the psychological element. This study would like to invest Napoleon's saying 'chuchas la femme' to investigate the role of women who contributed willingly or unwillingly in murders through these selected plays. Women are either victims or stirring troubles hence stimulating motives for lethal actions. The study will also consider the minor roles by women which led to murder in the end. The study also seeks to establish that Shakespearean's tragedy is so strongly linked with Greek tragedy, as Shakespeare had drawn so much on Greek legacy to inform his plays. Greek drama was an important model for Renaissance drama after the flat, unrealistic morality plays of the medieval centuries. The Greek philosopher, Aristotle, defined tragedy and asserted that it was the noblest and most serious, dignified and important form of drama. Many of the plays of the Renaissance resembled those Greek tragedies. In several of Shakespeare's plays there is a central protagonist who undergoes a harrowing experience as he is brought down from his lofty height, ending up dead. There is also a special feeling created in an observer of those Shakespeare dramas, similar to the feeling described by

Aristotle as the effect of tragedy on an observer. Critics thus thought of those Shakespeare plays as tragedies and that notion has remained with us to this day, although many of those interested in Shakespeare are now thinking differently about the plays.

1.7 Research Methodology

The best technique to approach such kind of study is through an analytical descriptive method. Such kind of blend methodology will readily bring into focus the elements to be explored. According to Wellek and Warnen (1984) there are two kinds of approaches in analyzing a literary work. They are the extrinsic approach which relates the literary works to the other subjects such as psychology, society, thought, and biography; and the intrinsic approach that emphasizes the elements of literature itself, such as characters, theme, point of view, plot, and others. In this study both kinds will be absorbed to give full view of the problem in question.

1.8 Procedures of Data Collection

The data to be analyzed consists of the three selected plays of Shakespeare and the literature that discussed these plays, books of psychology related to these plays.

1.9 Limits of the study

The study is limited to three thematic elements of murder in three plays of Shakespeare; Macbeth, Othello and Hamlet. These thematic elements are: the villain character, the supernatural elements and the psychological element, besides the universal themes of jealousy, ambition and revenge

1.10 Summary

This is an introductory chapter that is concerned with the presentation of the thesis statement of the problem, aims of the study, significance of the study, questions of the study, hypotheses of the study, objectives of the study, research methodology, procedures of data collection and limits of the study.

CHAPTER TWO
THEORETICAL FRAMEWORK

Murder

Previous Studies

Historical Background of the Elizabethan Age

CHAPTER TWO

THEORETICAL FRAMEWORK

2.0 Introductory Note

This chapter comprises three main issues, namely: murder, previous studies and historical background of the Elizabethan age

2.1 Murder

The thing that attracts the attention is that the first murder has taken place as soon as man first appeared on earth with Cain murdering his brother Able. This means that this inhuman act of eradication another human being from life completely is in fact human! For this behavior is associated with human race since creation. What makes someone turn his face away from the human side in him and act brutally? Murder is unnatural behavior that attracts the attention of men of literature, law, psychology, art, social affairs and others. Murder or any shedding of blood is forbidden and prohibited in all times. One of the oldest known prohibitions against murder appears in the Sumerian Code of Ur-Nammu written sometime between 2100 and 2050 BC. The code states, "If a man commits a murder, that man must be killed." According to Wikipedia

Murder is also condemned by God and all religion. In Islam, for example, one of the greatest sins is to murder an innocent human being as stated in the Glorious Quran in more than one place:

"Because of that, we ordained for the children Israel that if anyone killed a person not in retaliation of murder, or to spread mischief in

the land- it would be as if he killed all mankind, and if anyone saved a life, it would be as if he saved the life of all mankind, and indeed, there came to them our messengers with clear proofs, evidences, and signs, even then after that many of them continued to exceed the limits(e.g.by doing oppression unjustly and exceeding beyond the limits set by Allah by committing the major sins) in the land"(Holly Quraan; Surat Al-Mai'dah 32).

"And do not kill anyone whose killing Allah has forbidden, except for a just cause. And whoever is killed wrongfully (mazluman intentionally with hostility and oppression and not by mistake), we have given his heir the authority[to demand Qisas,- law of equality in punishment- or to forgive, or to take Diya (blood money). But let him not exceed the limits in the matter of taking life(i.e he should not kill except the killer). Verily, he is helped (by the Islamic law" (Holly Quraan; Surat Al-Isra' 33)

The mentioning of murder is also rampant in the Bible in both The Old Testament and The New Testament:

"Whoever takes a human life shall surely be put to death." (Leviticus 24:17); "You shall not murder." (Deuteronomy, 5:17); "Whoever sheds the blood of man, by man shall his blood be shed, for God made man in his own image." (Genesis 9:6); "You shall not murder. (Exodus 20:13) ; "You have heard that it was said to those of old, You shall not murder; and whoever murders will be liable to judgment" . (Matthew 5:21).

Man may commit murder for many reasons and motives depending on circumstances and the nature of contrasted complications of the human mind which might be fed by love, hate, greed, ambition, revenge,

Jealousy and others. Though Moral(2006) reminds us that most human beings do not commit murder however their circumstances are or no matter what facilities are there at their disposal. (Moral, 2006: 188). What makes a human being commit a crime during a point of his life? What are the thematic elements that lead to murder? They are to be discussed and identified in this thesis within the limits of three plays of Shakespeare who writes great deal about such human motives and crystallizes it in ever living literature through his words “Shakespeare gets his effect by means of the living words ” (James Fenton, 2004).

These plays are precisely chosen as a subject matter for this thesis because they include rampant number of murders and because they share many characteristics together: They are named after the main characters, a king, a prince and a Moor, tragic heroes who commit murder during some point of the events, noting that most Shakespearean plays have the name of kings. These plays belong to the period of Shakespearean great tragedies and bitter comedies between the years (1601-1607) It is considered a period of depression may be due to personal reasons such as the fact that Shakespeare's only son died at that period the matter that must have some shades in his tragedies especially Hamlet or due to the fact that the Patroness of art, Queen Elizabeth I became old and died with no heir to succeed her. It is worth mentioning that. These plays showed maturity of his style where he wrote his great masterpieces which approached the dark depth of human beings that led to committing crimes such as murder; each murder in the three plays has its justified circumstances and its decided by outside catalyst factors such as the witches in Macbeth by arousing his deep ambition and desire for power, the ghost in Hamlet who urged him to avenge his father's murder, and the

evil villain character of Iago in Othello who poisoned Othello's mind with jealousy.

As for the word murder: According to the Oxford dictionary of English Etymology, the origin of the word murder goes back to the years 1300-1350:

murder (v.) Old English *myrðrian*, from Proto-Germanic **murthjan* (source also of Old High German *murdran*, German *mördren*, Gothic *maurþjanit*).

murder (n.) Old English *morðor* (plural *morþras*) which means the secret unlawful killing of a person. It also means "mortal sin, crime; punishment, torment, misery," from Proto-Germanic *murthra-* (source also of Goth *maurþr*, and, from a variant form of the same root, Old Saxon *morth*, Old Frisian *morth*, Old Norse *morð*, Middle Dutch *moort*, Dutch *moord*, German *Mord* "murder"), from PIE **mrtro-*, from root **mer-* "to die"). The spelling with -d- probably reflects influence of Anglo-French *murdre*, from Old French *mordre*, from Medieval Latin *murdrum*, from the Germanic root.

Viking custom, typical of Germanic, distinguished *morð* (Old Norse) "secret slaughter," from *vig* (Old Norse) "slaying." The former involved concealment, or slaying a man by night or when asleep, and was a heinous crime. The latter was not a disgrace, if the killer acknowledged his deed, but he was subject to vengeance or demand for compensation.

Weakened sense of "very unpleasant situation" is from 1878.

According to the Random House Dictionary, the origin of the word murder goes back to the years 1300-1350; of the Middle English *mo(u)rdre*, murder which is influenced by Old French word *murdre* and the Germanic word *murthre/ murther*.

As for the meaning of the word murder: According to oxford dictionary, the meaning of the word murder is; "the crime of killing a

person illegally and on purpose". Murder occurs when one human being unlawfully kills another human being

According to American Heritage Dictionary of the English Language (2011)", murder is the killing of another person without justification or excuse, especially the crime of killing a person with malice aforethought or with recklessness manifesting extreme indifference to the value of human life.

According to the West's Encyclopedia of American Law, Murder is "the unlawful killing of another human being without justification or excuse." It is the crime of killing someone deliberately. The Wikipedia defines murder as the unlawful killing of a human being by another. Simply it is knowingly or purposely or intentionally killing another human being. Murder is taking the life of a person unlawfully.

According to law, murder can be classified into two types; first degree murder and second degree murder. In other words; murder with intent or murder without intent. From the legal point of view, murder is called homicide which means 'the killing of one person by another' whether intentional or not. (Garner, 2016)Wisdom has it that Murder is a public wrong action and the attempt to do it is an act of evil by its very nature. (Wisdom, 2012: 94).There are legal terms for each type of murder. The terms that could be applied in this thesis are: regicide which is the act of murdering a king and uxoricide which is the case of murdering a wife by her husband. Regicide could be applied on murders in Macbeth and Hamlet while uxoricide could be applied on the case of Othello while murdering his wife.

2.2 Previous Studies

2.2.0 Introductory Note:

Many studies have been conducted about murder through times, this study is confined to only four of them.

2.2.1 Foakes, R. A. (2003). "Shakespeare and Violence". Cambridge: Cambridge University Press:

The objective of this book "Shakespeare and Violence" is to locate Shakespeare's plays nowadays to focus on them as work 'that resonate across the centuries and take on new life and meaning in the context of our own time'. A whole chapter is devoted for exploring contemporary events with Shakespeare's writing and recording contemporaneous texts, considering them influential. The most comprehensive part of the book is the primal act of violence in Hamlet. It can be considered the heart of the book. It is expected that he looks at current scholarship, discoveries in the field of psychology and the changing palate for violence in production. The book is an analysis of language as a catalyst or pacifier of violence, or as a violent form in its own right. At a time in which we can see how rhetoric can win or lose a war.

Foakes suggests a link between the unusual compulsion to commit murder or any extreme behavior of violence and certain inherited predispositions—modified, of course, by experience. The expression of our genes through the biochemical interactions that correspond to our behavior may be influenced not only by what we go through in our own lives but also by what our parents went through before conceiving us. At the biological level, the causes of violent impulses would seem to develop

in complex, contingent ways and to affect individuals in widely varying degrees. When we humanists read about such findings, we are intrigued. But we are often also impressed with the difficulty of drawing conclusions from them about human predicaments, conclusions, at least, that might seem certain and specific enough to illuminate poetic representations of those predicaments. Foakes in his violence in Shakespeare refrains from privileging any single or narrowly based account of the causes of human violence. Nonetheless, he does invoke our common "genetic inheritance" as well as a long view of history and culture, in support of his study's larger premise: "that there is such a thing as human nature, giving us instincts and modes of behaviour that are still affected by deep-rooted urges"

In Foakes's view, our natural urges incline us to violence in ways that are subject to "the influence of both nature and nurture," so that "the proneness to violence, to lash out, is both a part of what constitutes the nature of human beings, especially men, and is also culturally constructed". One might balk at the generality of even such a carefully qualified claim, citing the variation between individuals' genetic programming, not to mention differences between cultures and periods, and between the various collective and individual behaviors that coexist in any complex society. However, it is by keeping his framework general that Foakes retains the flexibility he needs in order to survey attitudes to violence in over twenty plays. These include the earlier and later histories, Hamlet and the other central tragedies, the Roman plays, and the late romances.

All of these plays, Foakes argues, are informed by an "ultimately meaningless" reality of male violence that remains inexplicable today unless as a byproduct of evolutionary programming for "aggression,"

though the effect of this programming is all too often compounded by the cultural "construction of masculinity" in terms of "honour" (213). The pervasiveness of violence in the plays thus has biological as well as historical and cultural significance, while its dramatic representations allow us to trace Shakespeare's changing appreciation of its meanings. Shakespeare began his career as a tragic and historical dramatist with a series of bloody "spectacular representations". Here, according to Foakes, men's natural "proneness to violence" is at once taken for granted and exploited in order to satisfy sensation-seeking audiences. The later Elizabethan chronicle plays suggest more sophisticated sense of the opposed ends to which bloodshed could be put in the theater of politics, as in the construction of an exemplary in Henry V Shakespeare starts to express an acute preoccupation with violence as a truly "troublesome issue" something too serious to be staged as a groundling's game or chivalric sport and too real to be exorcised imaginatively by a moral scapegoat such as Falstaff. From Henry V and the following plays.

2.2.2 Peter Morrall (2006). "Murder and Society: Why Commit Murder? "University of Leeds.

In this book, Morrall "draws on a wide range of cross-cultural and historical material to support his points." (Therapy Today, 2007). Peter Morrall looks at how the phenomenon of murder varies in motivation, cause, definition and consequences due to global situations and societal values. The official global murder rate per annum is rising toward one million (Morrall, 2006). But there is no universal, cross-cultural meaning of murder that can be adhered to in any context, no matter who are the victims and who the killers. Murdering can be sanctioned by the State (the death penalty) or by groups with a particular interest in using murder

(suicide-bombers) as a tactic to achieve what are considered laudable aims not only by themselves but by other groups or States. Moreover, societies adopt their own moral hierarchies of murder depending on who are the victims and who are the perpetrators. This means that even if all killing is legally proscribed, particular types of killing are given harsher punishments than others.

Motives, what can be said about the reasons for committing murder when there are so many types of murders? 'Motive' is central to police investigations. Although a conviction is possible without a motive being discovered, finding a specific reason makes it much more likely. Motives for murder can be condensed into four sets of 'Ls': Lust; Love; Loathing; and Loot:

Lust: a lover kills a rival for his/her object of desire; the 'thrill-killer' who murders people because he gains a sexual payoff.

Love: the 'mercy killing' of a baby with a major deformity or partner with incurable cancer.

Loathing: lethal hate directed towards one person (for example, an abusive parent), group (such as homosexuals).

Loot: killing for financial gain through inheritance or insurance pay-outs; a murder occurring during a robbery, or gang-warfare over the control of drug markets; employment as a contract killer or mercenary.

But finding a motive for murder does not go far enough to explain murder. Most people experience lust, love, and loathing, and seek 'loot' in the sense of wishing to be free from financial concerns. However, the vast majority of people do not commit murder.

Mad-bad Can murderers be considered to be either mad or bad? A few very 'mad' people do kill because of their psychotic delusions and hallucinations, or because they have psychopathic personalities (**Morrall, 2000**). But most people who suffer from mental disorder (even those who

are severe lypanaroid or psychopathic) do not kill. Moreover, defining madness is in itself contentious and can be a 'default' label when no motive is apparent. Furthermore, the most 'evil' individuals in history (for example, Hitler or Stalin), are viewed as heroes by some inhabitants of the very countries whose populations they ruled with such terrible cruelty. Modern military and political leaders, whilst executing warfare, construe the deaths of innocent civilians not as murder but as 'collateral damage'. Computerized modeling of likely outcomes from their lethal interventions inform them at the planning stage about just how many babies, children and adults are going to die. Consequently, 'badness' can be a matter of opinion.

Individual Male can be more correlated with competitive and assertive behavior (murder is largely an act of men, although women are becoming more violent). Hostile impulses, alterations in the breakdown of glucose in the body also appear to affect mood and behavior. Both hyperglycaemia and hypoglycaemia can lead to aggression. Alcohol in the bloodstream undermines higher-order control exercised by the cerebral cortex. Environmental pollutants circulating in the body (for example, pesticides and lead)are linked to heightened aggression. Nutritional deficiencies caused by eating too much 'junk' food may provoke aggressive behavior and even murder (**Lawrence, 2006**).For the evolutionary psychologist **David Buss**(2005), killing is a core element of human nature because in evolutionary terms it serves a purpose. Specifically, it is advantageous to reproduction. It is an adaptive strategy. Murder, therefore, is inherently logical. The mind is designed to murder. The gains for killing, argues Buss, are: the killer has not been killed and therefore can reproduce; augmenting his (and it usually is a man) own survival and the death of a reproductive rival

Society: **Sandra Bloom (2001)** argues that Western societies, particularly the USA, are essentially 'sick' due to the irradiation to violence. It is society rather than individuals that propagates violence. Values such as those associated with actual physical violence, or competitiveness in sport and at work, are inculcated into the individual via, for example, the educational system and the media.

Elie Godsi (2004) points out how violent acts of the powerful in society are concealed, whereas the violence of the powerless are revealed. For example, governments and businesses are responsible for the spread of Creutzfeldt-Jakob Disease (CJD), asbestosis, and methicillin-resistant *Staphylococcus aureus* (MRSA). The tobacco and arms industries have brought about millions of deaths in the first world, and continue to do so in the third world.

Miethe and Regoezi (2004) have analyzed different murder situations for different sorts of people in the USA (for example, men, women, teenagers, adults, strangers, intimates and Hispanics). They suggest that murders committed using guns revolve around issues of gender, race, class and urban locations. Moreover, violence is correlated with 'hot spot' situations such as parking lots, bars/pubs, night clubs, accident and emergency hospital units, psychiatric acute services, drug-buying locations and shelters for the homeless. The home offers a viable killing arena, not only because of the relationships within it, but because it is shielded from observation and has its own rules of conduct.

Individual and society the split between faulty individual and faulty society, whilst offering an explanation for some murders, is in general too simplistic. There is a 'reflexive' relationship between social factors and the individual's constitution. For example, Jonathan **Pincus (2002)** links murder with sexually damaging childhoods. But he suggests that neurological disorder (and possibly illegal drug use) has to be present

before the likelihood of violence increases. Pincus also accepts the role of society in 'releasing' the potential to murder created by awful personal experiences and cerebral pathology. Governments and media give backing to violence by initiating 'moral panics' about certain groups (for example, refugees), as well as starting wars and indoctrinating the population to view a former friendly neighboring country as an enemy.

Devastation and fascination: Reasons for murders being committed may be complex or obscure. What is far more knowable is the devastation caused by murder for both the secondary victims (the families and friends of both the primary victim *and* the perpetrator). Murder invokes a particularly virulent and long-term form of bereavement, which can lead to post-traumatic stress disorder. Moreover, the degree of violence across the world has created a tertiary victim, that of global society itself.

But, despite the suffering, murder is also fascinating. Real and fictional murder abound on television, cinema, the internet, books, plays, magazines, and 'murder mystery weekends' that can be taken as holidays. However, the reasons for the fascination of murder are as complex and obscure as those that purport to explain why murder is committed.

2.2.3 Lars Kaaber (2016) "Murdering Ministers: A Close Look at Shakespeare's Macbeth in Text, Context and Performance". Cambridge Scholars Publishing.

The objective of this study is to integrate everything worth knowing about Shakespeare's "Macbeth" from four centuries of criticism and performances, stage as well as film, in a scene-by-scene close reading that provides the reader with an exhaustive knowledge of the play and answers questions that have captivated us for centuries. Did Burbage, the first Macbeth, enter on horseback? When does the idea of regicide first occur to the Macbeths? Why does Macbeth withhold part of the witches'

prophecy from his wife? Is Banquo honest? Did Shakespeare believe in witchcraft? Why is the play cursed? What has happened to the baby that Lady Macbeth has given suck? Answers to this and much more come from actors, critics, and directors of countless productions since 1606. Moreover, "Murdering Ministers" is an expedition into the historical context of "Macbeth": the politico-religious turmoil of Jacobean England. It is hardly a coincidence that Shakespeare's play of regicide and witchcraft followed hard upon an assassination attempt on James I, author of a manual on black magic and how to detect it - but did the playwright mean to praise or to provoke his king with the Scottish Play? Finally, the book questions the tradition of the play as an exclusively sombre tragedy with all humour confined to the brief appearance of the porter in Act II. Macbeth is, in fact, full of hilarious dramatic irony rarely explored or exploited since the early 19th century. Although it may be a stretch to call it a comedy, there is plenty to laugh at. It wouldn't be Shakespeare otherwise.

2.2.4 Smith, David Livingstone (2009). "The Most Dangerous Animal: Human Nature and the Origins of War". New York: St. Martin's Press

Almost 200 million human beings, mostly civilians, have been murdered in wars over the last century, and there is no end of slaughter in sight. "The Most Dangerous Animal" asks what it is about human nature that makes it possible for human beings to regularly murder their own kind. It tells the story of why *all* human beings have the potential to be hideously cruel and destructive to one another. Why are we our own worst enemy? The book shows us that war has been with us, in one form or another, since prehistoric times, and looking at the behavior of our close relatives,

the chimpanzees, it argues that a penchant for group violence has been bred into us over millions of years of biological evolution. This takes us on a journey through evolution, history, anthropology, and psychology, showing how and why the human mind has a dual nature: on the one hand, we are ferocious, dangerous animals who regularly commit terrible atrocities against our own kind, on the other, we have a deep aversion to murdering, a horror of taking human life. Meticulously researched and far-reaching in scope and with examples taken from ancient and modern history, The book delivers a sobering lesson for an increasingly dangerous world.

2.3 Historical background of the Elizabethan

2.3.0 Introductory Note:

This part is concerned about the Elizabethan age. The age at which Shakespeare lives and writes his masterpieces.

2.3.1 The Elizabethan Age

Shakespeare's wrote his tragedies; Hamlet, Macbeth and Othello during the period of time which is often called the Elizabethan age.

When King Henry III died in 1547, he was succeeded by his son Edward VI, who felt seriously ill and died in 1553. His cousin Lady Jane Grey was proclaimed queen of England but, soon she was beheaded by Edward's half sister Mary who became Queen Mary I of England and Ireland (1553-1558). Elizabeth I, daughter of Henry III, ascended the English throne in 1558 after the death of her half-sister Queen Mary I, and ruled until her death in 1603 to become the fifth crowned monarch of the Tudor dynasty. The Elizabethan Era which was associated with Queen Elizabeth I was considered the golden age in English history. It was the height of the English Renaissance and England's wealth and power increased. Elizabethan explorers penetrated unknown reaches of the globe thus English society acquired an openness and vigor that brought English culture to new heights. The age saw the flowering of English literature and poetry as well. The English language, enriched by Norman French and other foreign borrowings, had developed over the centuries into fertile and flexible idiom. Voyages and exploration and contact with renaissance culture in Europe had made the world available to Elizabethans – who were more willing to respond. It was in the theatre and in the writing of poetic drama that the greatest advanced was made. English drama reached its highest at the Elizabethan age. Thornley and

Roberts observed that "the chief literary glory of the Elizabethan age was its drama" (Thornley and Roberts 1984[1968]:33). The Elizabethan age was known as the Early Modern period in British history. It was the perfect crossover point between the medieval period and the modern age. To some extent, this age had put the seeds of modern life basics such as trade, education, nationality, arts and so on. It was an age of expansion and exploration abroad, is also the time that witnesses great local reforms and changes with the collapsing of the old world order inside England – particularly the power of the Roman Catholic church – and out of the ashes a whole new system grows up and the Protestant Reformation has become well-established in England.

The transformation of the Protestant reforms initially started in Germany in 1517 and then to Europe. In England, Henry VIII initially opposed reformers, but when his personal marital crisis was not met with an appropriate response from the Catholic Church, he broke from Pope, and declared himself head of the Church in England. The short reign of his son Edward VI retained the same status, but the subsequent reign of his daughter Mary, reinstituted the power of the Pope. When Elizabeth became queen in 1558, the Protestant church again became the state church. No matter how successful the European Reformation was, the Catholic Church was still powerful in Italy, Spain, Portugal, which was controlled by Spain, and other countries. Queen Elizabeth supported the Protestant cause in other countries (including the Netherlands, controlled by Spain), and in 1588 in an attempt to stop this interference, King Philip II of Spain supported by the Pope sent the Spanish fleet, The Armada, the most powerful fleet in the world, to attack England. The Armada was defeated dramatically which was a triumph that reinforced the authority of Queen Elizabeth.

Drama usually inspired by great historical events and from that very event, Thomas Kyd had inspired his *Spanish Tragedy* in 1592, and it was an example of the "tragedy of blood which was popular at the time" (Ibid: 36).

This was also the time during which Elizabethan theatre flourished and William Shakespeare, among others, composed plays that broke away from England's past style of plays and theatre. The Elizabethan age was especially rich of great literary figures who reflected their age to make the sixteenth century a mirror of the "human thoughts and tendencies to think" (Parker 1955: 5). It was the age of Shakespeare as well as Thomas Kyd, Christopher Marlowe, Ben Jonson, Francis John Webster, Philip Massinger, Bacon, Calvin, Beaumont, John Fletcher and it was also the age of Niccolò Machiavelli's theories, Michel de Montaigne's pioneer essays and others. Those figures have their impact on human thoughts and understanding of the universe.

The Elizabethans looked at the world as a united harmony every detail in which had its perfect place. They regarded the world as an orderly designed hierarchy that "presented itself to the Elizabethans under three different, though often related, appearances: a chain, a series of corresponding planes, and a dance to music" (Tillyard 1965:33). In the Elizabethan world each one had his place as if there were maps drawn showing where everyone fitted in from the Queen downwards because they considered the world a harmonized order that show the perfect creation of God Himself.

They believed that the order was established by God. Thus the king was enjoying a God-ordained position which is known as the divine right of kings. Therefore, if the king's position was violated, such as rebellion or

assassination, it would bring strife and chaos to the world, simply because it amounted to rebellion against God, the creator and author of this ordered universe; put simply, it was committing a sin against God. The Elizabethans called it '**the great chain of being**'. Any attempt to break **that chain** would upset the hierarchy and result in universal disorder.

Shakespeare made use of this chain in his plays. Thus the murder of Julius Caesar caused a chaos in the heavens as well as on earth. And the day in which *Macbeth* murdered Duncan became as dark as night, a falcon was killed by an owl and Duncan's horses turned wild and ate each other. But Malcolm restored the order and harmony to the world when he returned his throne at the culmination of events.

Here is another example of the Order in *Ulysses'* speech on "*Degree*" from Shakespeare's *Troilus and Cressida*:

The heavens themselves, the planets, and this centre
Observe degree, priority, and place,
Insisture, course, proportion, season, form,
Office, and custom, in all line of order;
And therefore is the glorious planet Sol
In noble eminence enthron'd and spher'd
Amidst the other.

(*Troilus and Cressida* 1.3, 85- 91)

Here, Ulysses says that, if the planets and the sun left their place (their own kind of hierarchy), this would threaten life itself. And that sun stands in the center of other planets correcting and commanding just like a king:

Corrects the [ill aspects] of [planets evil],
And posts like the commandment of a king. (1. 3, 92-93)

Ulysses states that corrupting the order of hierarchy would completely destroy the society. Shakespeare also mentions that evil comes from neglecting the degree of order because it is the thing that holds society together:

Quite from their fixure! O, when degree is shak'd,
Which is the ladder of all high designs,
The enterprise is sick. How could communities,
Degrees in schools, and brotherhoods in cities,
Peaceful commerce from dividable shores,
The primogenity and due of birth,
Prerogative of age, crowns, sceptres, laurels,
But by degree stand in authentic place? (1. 3, 101-108)

Ulysses states that corrupting the order of hierarchy would completely destroy the society. In the end Ulysses says that, without "degree," (hierarchy), only "appetite" would be left of life:

Then every thing include itself in power,
Power into will, will into appetite,
And appetite, an universal wolf
(So doubly seconded with will and power),
Must make perforce an universal prey,
And last eat up himself. (I.3, 119-124)

Shakespeare as an Elizabethan emphasizes keeping 'hierarchy' or order because when it disappears, anarchy results. Shakespeare develops this aspect in his tragedies such as Macbeth and King Lear, where the murder

or failure of a monarch leads to the triumph of evil. Macbeth, Goneril, Regan, and Edmund, Claudius and Iago are examples of the triumph of the "universal wolf" of Ulysses in the heart of mankind.

Shakespeare mentions Mars reversed path in the sky in *Henry VI*:

Mars his true moving, even as in the heavens,
So in the earth, to this day is not known. (I. 2, 1-2)

Elizabeth Howell observes that Shakespeare displays a modern understanding of the Moon's orbit around the Earth; the Moon's distance varies in its orbit, a fact that is mentioned in *Othello*, where Shakespeare attributes men's madness to the moon's movements (Howell, 2015):

*It is the very error of the moon;
She comes more near the earth than she was wont
And makes men mad.* (V, 2)

On March 24, 1603, Queen Elizabeth I died. Her cousin, James VI of Scotland (the son of Queen Mary of Scotland who was born in 1542, tried for treason and executed by Elizabeth I in 1586) became king of England and united the two countries. He reigned as King James I of England until 1625.

Consequently in 1603 The Theatre Company '*The Lord's Chamberlain's Men*' was renamed as '*The King's Men*' and commissioned to perform at the court for James I.

It is presumed that Shakespeare wrote Macbeth especially for King James I and that the first performance of Macbeth given before James I, the new Scottish-born King of England, was in 1605.

2.3.2 The Elizabethan and Shakespearean Theatre

The Elizabethan Theatres started first at the cobbled courtyards of inns. They were called inn-yards. Each inn-yard could accommodate hundreds of people. It seemed like a profitable business. People loved the Theatre. The Elizabethan theatre might be as popular as the cinema of nowadays. Soon big playhouses and great theatres were being constructed such as The Globe Theatre, The Rose Theatre, The Swan Theatre and many other theatres.

Shakespearean audiences enjoyed plays with quick lively dialogue and jingling wordplay, with strongly rhythmic lines and neatly rhymed couplets which made it easier for them to remember favorite scenes. Bearing in minds that Shakespeare's audiences had no movies, television, radio or recorded music, so theatres were their source of entertainment.

Shakespeare wrote for a theatre that did not pretend to give its audience an illusion of reality of today's theatre. The scene of the action had to keep changing to hold the audience's interest, and to avoid large amounts of scenery. A few objects would be used to help the audience visualize the scene. For a scene set in a kitchen, Shakespeare's company might simply have the cook come out mixing something in a bowl. A housewife in Elizabethan play would not have been even a woman, since it was considered immoral for women to appear onstage. An older woman like Hamlet's mother Gertrude would be played by a male character actor who specialized in matronly roles. A young woman like Hamlet's girlfriend Ophelia would be played by a teenage boy. When his voice changed he would be given adult male roles.

Theatres during the Elizabethan time were open –air structures, with semicircular “pits” or “yards” to accommodate most of the audience. The stage itself differed from the modern stage. The main part which is called the “apron” stage was a raised platform that jutted into the audience.

There were no curtains, and the audience would assume when one group of actors exited and another entered, there had been a change of scene. Because there was no curtain someone always carried a dead character off. It would, after all, have spoiled the effect if a character that had just died in the play got up in full view of the audience and walked off stage to make way for the next scene. The stage often had one or more trapdoors, which could be used for entry from below or in graveyard scenes.

Behind the main stage was small inner stage with a curtain in front of it. During production of *Hamlet*, for example, the curtain served as tapestry (Or arras- wall hanging) that Polonius hid behind when he spied on Hamlet, and was opened to disclose Gertrude's bedchamber.

Above the apron stage, on the second storey, was a small stage with a balcony. In *Hamlet* this small stage served as a battlement, and in *Romeo and Juliet* as a balcony in the famous love scene. Still higher were the musician's balcony and a turret (tower) for sound effects-drum rolls, trumpet calls or thunder (made by rolling a cannonball across the floor).

Shakespeare's audience came from all classes of society. His plays had to please royalty and powerful nobles, educated lawyers and scholars, as well as merchants, workers, and apprentices many of whom couldn't read or write. To keep so many kinds of people entertained, he had to write into his plays such elements as clowns who made terrible puns and jokes, ghosts and witches, places for the actors to dance and sing the hit songs of the time, fences matches and other kinds of fight scenes and emotional speeches for his star actor. The stories he told, were familiar ones from popular storybooks or from English or Roman history. Sometimes, they were adapted as *Hamlet* was. Part of his success had come from the fact that he had a talent for making these old tales come to life.

2.3.3 The Elizabethan Drama and Senecan Influence

It is worth mentioning first that English drama developed gradually from the religious drama based on miracle or mystery plays of the middle Ages that were performed in or near the churches using events of religious history. The subject of these plays dealt with things like "the disobedience of Adam and Eve, Abraham and Isaac, Noah and the great flood, events in the life of Christ, and so on. Although the Miracle plays were serious and religious in intention, they gave way to English comedy "(Ibid:20). Then the morality plays of the Medieval and early Tudor period, which were a type of allegory in which the protagonist was met by personifications of various moral attributes in order to prompt him to choose a Godly life over one of evil. The subjects of these plays were virtues such as truth or bad qualities such as revenge or hate. (Ibid: 21) A good example was the fifteenth century Moralities of *Everyman* which was the story of the end of everyman's life. Morality plays gave rise to the Interludes. The interludes were given between the acts of long Miracle plays for the purpose of amusement. They were often funny and performed away from churches. They were the most popular plays in Europe during the 15th and early 16th centuries.

Then several simple plays appeared of the comedy type and the tragedy type. Stephen defines a tragedy as "a play with an unhappy ending", because the tragic hero goes from happiness to misery and death. A tragic hero is highly born person and he is neither particularly evil nor particularly good, but merely normal (Stephen, 1984:42). A tragedy is written to show concern about the fate of a great man who tempts to commit a big deed, such as murder, after which he suffers a decline and misfortune. Thornley and Roberts mention that the first regular English

tragedy is *Gorbuduc*, which is written in blank verse and performed in 1564, the first three parts of it are written by Thomas Norton, the other two by Thomas Sackville. But it is worth mentioning that the blank verse in *Gorbuduc* is poor and almost nothing is done on stage except some movements in silence and the story is told (Ibid :36).

The plays of Seneca had a great influence on medieval playwrights, who take his plays as models for literary imitation. These plays were edited by the English Anglo-Norman Chronicler Nicholas Trivet (1257 – 1334), and in the 15th and 16th centuries there was a noticeable popularity for

Senecan tragedy in Italy and France. The translation of Seneca's tragedies into English in the last half of the sixteenth century had great influence on English drama in the 16th century. "Seneca's tragedies concerned the heroic figure of classical legend, and borrowed from such playwrights as Aeschylus, Euripides and Sophocles. The tragedies were filled with horrifying events such as cannibalism, incest, rape, and violent death" (Bowers, 1959). In general, the tragedies of Seneca were divided into five acts with Choruses in which the English version included a show which express the action going on. Violence, horror, blood, ghosts, and death are associated in the plays of Seneca. The influence of Seneca could be traced in Christopher Marlow's first tragedy *Tamburlainethe Great* (1587) which was in two parts in blank verse. The first part was about the rise to power of Tamburlaine whose ambition drove him to more power and cruelty. His armies took the ruler of turkey a prisoner in a cage like an animal. The second part was about Tamburlaine's arrival to Babylon in a carriage pulled by two prisoner kings when he arrived there he gave orders that all people there should be drowned. His life was violent that he cut his hand just to show his son that a wound is nothing of an importance, it was a great play but full of cruelty, blood, violence and

murder as it was expected at that time. Another trace of Seneca could be seen in the blood, murder and violence tragedy of *Titus Andronicus*

Shakespearean tragedies also were filled with murder and violence ending in the death of most of the major characters such was the case in: Macbeth, Hamlet and Othello.

2.3.4 William Shakespeare's life (1564-1616)

Shakespeare was one of the founders of the Lord Chamberlain's company in 1594. He played a triple role in this company as an actor, a representative of the holder of shares and playwright institution. The company had its own theater (The Globe) in 1599. When James I came to throne in 1603, the company became under direct royal patronage and its name was changed into *The King's Men*.

In order to attract the audiences and communicate with them Shakespeare used the methods of diversity of the plays according to the general directions of the people of England in that age. Shakespeare wrote both tragic and comic drama most of which based on historical background and this explains the presence of historical figures and facts in his works. Many of his plays could be classified as historical plays. He succeeded in creating a consensus with the taste and trends of contemporary English audience of his time.

William Shakespeare was born in Stratford-upon-Avon in April 1564, and his birth is traditionally celebrated on April 23. William Shakespeare was the son of John Shakespeare, a politician and a glover and leather merchant of some standing in his community, and Mary Arden, a landed local heiress. William, according to the church register, was the third of eight children in the Shakespeare household – three of whom died in

childhood. John Shakespeare had a remarkable run of success as a merchant, alderman, and high bailiff of Stratford, during William's early childhood. His fortunes declined, however, in the late 1570s. Shakespeare probably went to the King's New School in Stratford, but he had no university education. In November 1582, at the age of eighteen, he married Anne Hathaway. William was at the age of 18 at that time, while Anne was 26. Their first daughter, Susanna, was born on May, 26, 1583. Later they had twins, a boy, Hamnet and daughter Judith, born in 1585 and christened at Holy Trinity. Hamnet died in childhood at the age of 11, in 1596.

No specific records available about Shakespeare's life from the year 1585 to 1592. Probably he was establishing himself in his career. By the year 1592 Shakespeare had gone to London and was already known as an actor and a playwright. Shakespeare became a shareholder and playwright of the successful acting troupe, the Lord Chamberlain's Men (later under James I, called the King's Men). In 1599 the Lord Chamberlain's Men built and occupied the Globe Theater in Southwark near the Thames River, where many of Shakespeare's plays were performed by the most famous actors of his time. William Shakespeare wrote 37 plays in sense of history, tragedy, romance and comedy, many of which are considered great masterpieces of art. He also wrote poems, including *Venus and Adonis* and *The Rape of Lucrece* and 154 sonnets published, probably without his authorization, in 1609. In 1611 or 1612, he left London to spend more time in his home town Stratford, though he continued writing such plays as *The Tempest* and *Henry VII* until about 1613. Shakespeare, being an active thinking mind was "much aware of what was happening in his time and the changes of temper and mood in his own age" (Ifor Evans 1964:18-19.) and reflected this in his works. As a literary figure,

Shakespeare's works gained immortality due to the fact that his works dealt with central themes that were evident in Shakespeare's time, and are evident in our time, and that will be evident in the future. It is said that "The great significance of Shakespeare is that despite the many differences between his age and ours, some trivial and some of far-reaching importance, he provides in his plays the life patterns which are continuous in the history of mankind" (Hardin, Craig).

He died on April 23 1616, and was buried in Holy Trinity Church, Stratford, with this epitaph inscribed on his gravestone as mentioned by (Alfred Corn: 2011) :

*Good frend for Iesvs sake forbear,
Todigg the dvstencloased heare.
Bleste be ye man yt spares thes stones,
And cvrst be he yt moves my bones*

Which means that he didn't want anyone digging him up or disturbing his grave. To this day, his bones have not yet been touched or moved.

2.3.5 Shakespeare's works

Lall (2012: 5) suggested that Shakespeare's poetic and dramatic career has been divided into four periods according to the growth and experience of his life and mind:

I. The period of early experimentation (1588-1593):

The first period was one of considerable experimentation and variety. In this period, his works were slight in texture, no real depth of thought and almost characterized by rich youthful imagination, the use of affectations such as puns conceits and others. In this period he wrote: *Titus Andronicus*; *Henry VI* (three parts); *Love's Labour's Lost*; *Comedy of Errors* ; *Two Gentlemen of Verona*; *Richard III*; *Richard II*; *Romeo and Juliet*; the two poems of *Venus and Adonis* and *The Rape of Lucrece*.

II. The period of the great comedies and chronicle plays (1594-1600):

In this period, he wrote with growing geniality and deep understanding of human knowledge and thought, he moved to prose and blank verse rather than stiff rhymes and affectations. There he wrote: *King John*; *The Merchant of Venice*; *Henry IV* (part I and II); *Henry V*; *The Taming of the Shrew*; *The Merry Wives of Windsor*; *Much Ado about Nothing*; *As You like It*; and *The Twelfth Night*.

III. The period of the great tragedies and bitter comedies (1601-1607):

It was a period of somber and depression and it was a noteworthy sign of a total maturity of his capacities where he wrote great tragedies and masterpieces that discussed the weakness and dark side of human beings; the wrong actions that man had been committing since creation, the crimes and sins such as murder, treason and others. In this period he wrote: *Julius Caesar*; *Hamlet*; *All's Well That Ends Well*; *Measure for Measure*; *Troilus and Cressida*; *Othello*; *King Lear*; *Macbeth*; *Anthony and Cleopatra*; *Coriolanus*; and *Timon of Athens*.

Shakespeare's intellect is reflected in his four tragedies Hamlet, Othello, Macbeth and King Lear." The final supreme expression of his tragic art" (Ornstein 1985:258). They are the most famous amongst his thirty seven plays and they occupy the broader realm of research and studies written about his literature.

IV. The period of the later comedies or dramatic romances (1608-1612)

It was a peaceful period in Shakespeare's life which was shown in his works that belongs to this period where the prevailing tone was not depression or bitterness. It seemed that he reached a time of content and relaxation; nevertheless, his works of this period showed "the decline of Shakespeare's dramatic powers. They are often careless in construction and unsatisfactory in characterization" (Ibid: 6). In this period Shakespeare wrote: *Pericles*; *Cymbeline*; *The Winter's Tale*; *The Tempest*; and *Henry VIII*.

Nowadays William Shakespeare is a well-known English dramatist and poet who helped shape the English we use today. His plays are known around the world for their universal themes and insight into the human mind. His works have been translated into almost all living languages, and nearly 400 years after his death, his works continue to be read, performed, filmed and analyzed all over the world.

Shakespeare has already been the subject of innumerable books, written in all the languages of the world. He has been studied excessively exhaustively, every line of every one of his plays has been analyzed, edited and reedited, the scanty detailed of his life has been examined under countless microscopes, the world judged him as a great writer; yet each age, perhaps even each decade, can find some new aspect of a great

writer, simply because, being great, no one age, no one person can see all of him.

Shakespeare is the pinnacle of an age of enlightenment in the arts. He writes his plays basically to be performed on the stage, later they were collected and printed by actors in his company, so the bodies and movements of the actors are parts of the show meant to influence the audience and make the required impact on them. Being a playwright is something unique to Shakespeare because of the way theatre is public and near to people. And "regardless of the tense of his plays, all great plays speak to present time". (Jonathan Bate and Eric Rasmussen 2007: 9). Theatre stage is the mirror of the real world through which Shakespeare presents us the pattern of his age which is universal and applicable to all ages.

Helen Hackett (2012) states that Shakespeare is a towering presence in English and the global culture. Most readers in the English-speaking world, and many beyond, know his name and have at least a passing familiarity with his work. Shakespeare, alongside with his exceptionally talented contemporaries are the product of a period of astonishing creative fertility. They have a distinctive contribution in the creation of English drama.

2.3.6 Shakespearean Techniques

Shakespeare uses quite a diverse type of techniques to construct his plays. He produces a number of unforgettable and highly estimated stories of human drama, comedy, and romantic sonnets and his work stand the test of time, and continue to influence writers to this day.

Shakespearean style of writing supplies the reader with plenty of knowledge through a wide variety of approaches. In this matter, dialogues stands out as a variety by itself, though not huge in size, it remains as ever memorable. Müller states that Shakespeare's time is frequently characterized as a dialogic period or, more specifically, as an age which gives priority to dialogue over monologue. The dialogues is a constitutive element of drama, and drama is "the outstanding literary genre of the age" (Müller, 1999: 200-299). Shakespeare writes his plays to be performed not to be read, later they were gathered and published by actors of his group. A dialogues is very essential in Shakespearean plays, it is the best media through which he conveys the message of a play as well as clarifying its theme. Shakespearean's art of conversation still has its magic touch up to now.

Shakespeare writes in iambic pentameter which results in plays and sonnets of ten syllables per line and with his plays, these lines are unrhymed. To simply illustrate the rhythm of Iambic pentameter is to liken it to a heartbeat, which means a series of stressed words, then unstressed words. In the case of the heartbeat, it would sound like bump BUMP, bump BUMP. Using an example from Shakespeare's sonnets, this would be: When I do count the clock that tells the time. This style of writing gives itself to the theatricality of a play, which is as much about using the language beautifully as it was about telling a good story or furthering the plot.

Another technique which appears across Shakespeare's plays is the Soliloquy "To be or not to be, that is the question." These famous lines from Shakespeare's play "Hamlet" are the opening lines to his most famous—although not the only—soliloquy. The soliloquy or monologue is a common device that the famous playwright uses to tell his stories.

This monologue serves to reveal the character's thoughts—as in the "Hamlet" example—as well as to create the play's setting or advance the plot. It serves in bringing the audience into the story and revealing secrets that the rest of the characters in the play may not know. This shows Shakespeare's strong influence as his plays rely on the same devices and often through the soliloquy of a single character, although not always.

Though Shakespeare writes the best poetry; his language is not easy to appreciate even for the native speakers of English. Quite a number of reasons have been taken to account for this. Let us examine these three ones: Firstly, there are some odd words because there is an apostrophe where you would expect a letter, the word *ever* for instance appears as 'e'er'. Many verbs appear in the past tense as for example 'look'd'. This is because of the length of Shakespeare's verse line which has ten syllables. By writing 'e'er' instead of *ever*, the dramatists managed to save one syllable.

The second problem is that we no longer speak the English of Shakespeare's time. Many words have changed their meaning. When Caithness calls Malcolm the 'medicine of the sickly weal' (*Macbeth*, 5, 2, 27) we need to be told that medicine here means doctor and the weal (a poetic form of wealth). Caithness is saying that Malcolm (who is the rightful king of Scotland), will be able to put right the country's troubles.

Finally, it is sometimes hard to understand what a character is saying. This is because Shakespeare had a very powerful mind and his thoughts are not always easy to understand. Moreover, he likes to play with words, as this when Macbeth murmurs to himself.

If it were done, when 'tis done, then 'twere well

It was done quickly.

Here Macbeth is thinking of murdering his king, and he is playing with the different meanings of the word “done”. He is saying that if the business of the murder is ended (done) as soon as it is *performed* (done), then it would be a good thing that it should be *carried out* (done) as soon as possible. In the rest of the play Shakespeare shows us that the murder is not completed when the king dies, but that Macbeth is forced to kill more people in order to hide his first crime.

Shakespeare writes about people who seem real instead of using stock characters unlike the theater during his days and in the previous generations. This literary device allowed him to make characters like Macbeth or Hamlet sympathetic even though they have done some terrible things throughout the course of the play. It is because the Bard makes them seem real and human. Additionally, Shakespeare's work is deviated from that of his contemporaries in that he writes for people who come to the theater or read poems, not just for the upper class. His plays like "Henry the 4th, part 1" presents not only a king and prince, but also one of the Bard's most famous comedic characters, Falstaff, which brings a comedic and common touch to the play and appeals to the members of the lower class who attend the plays—often sitting in the same theater as the nobles of the day and during the same performance.

William Shakespeare is the most influential writer of all-time, bringing a lyrical element to plays about great kings and poor paupers alike. His iambic pentameter verse utilizes a natural rhythm of the English language and his themes as well as his literary devices continue to inspire and influence writers even now in the 21st century.

2.4 Summary

This chapter studies three main issues, starting with the main issue of this thesis which is **murder** and defines it with attribution to social, legal and religious concepts.

Then it tackles a number of previous studies that discuss murder. The chosen studies vary in the type of tackling the subject, such as:

Foakes's study of Shakespeare and Violence (2003): The aim of this study is to locate Shakespeare's plays and focus on them they take new form and life each age. Paying a special attention to Shakespeare's contemporaries.

Morrall's study on "Murder and Society: why commit murder?" (2006): Morrall identifies the diversity in motivation, cause, definition and consequences of murder due to global situations and societal values.

Kaaber's study on "Murdering Ministers: A Close Look at Shakespeare's Macbeth in Text, Context and Performance".(2016): This study aims at integrating everything worth knowing about Shakespeare's "Macbeth" from four centuries of criticism and performances, stage as well as film, in a scene-by-scene close reading that provides the reader with an exhaustive knowledge of the play.

David Livingstone study on "The Most Dangerous Animal: Human Nature and the Origins of War" (2009): "The Most Dangerous Animal" asks what it is about human nature that makes it possible for human beings to regularly murder their own kind. It tells the story of why *all* human beings have the potential to be hideously cruel and destructive to one another, showing us that war has been with us, in one

form or another, since prehistoric times, it points out to an increasingly dangerous world.

Finally, the chapter sums up all the great and magnificent development of the Elizabethan age with special concentration on Shakespeare.

CHAPTER THREE

THE SUPER NATURAL ELEMENT

CHAPTER THREE

Supernatural Element

3.0 Introductory Note

This chapter will cast light on the phenomenon of the supernatural element and disclose its historical, ideological and social dimensions not to mention its dramatic importance as it develops a thematic element of murder in Shakespeare's plays of Macbeth and Hamlet.

3.1 Overview

The Supernatural element is the factor causing overwhelming events beyond man's control as it exceeds the level of his ability. Supernatural is a phenomenon that forms a key element in western drama that dates back to the Greek and Roman times. However, the appearance of the theatre increased the phenomenon even more during the Elizabethan age due to the rampant beliefs of the communities. However, after the advent of realism and naturalism it started to dwindle. This chapter addresses the use of the phenomenon of supernatural element as a thematic element of murder in Shakespearean theatre.

The supernatural element is an essential element that humans refer to when they face inexplicable events beyond their intellectual grasp. Hence it is only natural for the supernatural element to be used by men of religion, philosophy, literature, arts and others through all times. Thus the supernatural element has been used in theater to cast dramatic effect on the audience since the inception of the theatre. The supernatural element has reached its highest dramatic impact as a theatrical technique during the Elizabethan age due to the wide spread superstitious beliefs of

the community in the supernatural powers at that time, in addition to the spread of the prevailing theory and literature about ghosts, witches and magic. This element has declined gradually with the appearance of the trends of Realism and Naturalism. A general revision of the history of theater or reading the various texts of historical eras pre-Realism can show us clearly the common presence of the supernatural element in various forms. This element constitutes a milestone that often has a great role in the transformation of the events with the effect of changing the course of the dramatic action.

The drastic existence of the supernatural elements forms one of the attributes of Elizabethan theater and earlier ages, too. It is normal for the people of these ages to harbor such feeling and beliefs whether harmful or pleasant are. Since Shakespeare belongs to the Elizabethan era and his plays are performed in front of the royal court and the whole English public, it is only natural that he would use the supernatural element in his plays. Examples of the employment of the supernatural elements is very rich in Shakespearean theatre such as the ghost in *Hamlet*, *Julius Caesar*, *Richard III*; the spirits in *The Tempest*; the fairies in *A Midsummer's Night Dream* and finally the witches and ghosts in *Macbeth* where the supernatural element is very evident from the beginning of the play. The supernatural element especially in *Hamlet* and *Macbeth* interferes in the texture of the dramatic actions in a way that rarely exist in any other Shakespearean text.

There are four scenes of the witches in the play of *Macbeth* where they exhibit their powers, visions and prophecies. The play also shows the ghost of Banquo twice in one scene and the appearance of something inanimate (a dagger) that flies in the air. This dagger stands peer-to the character of *Macbeth* or as an objective equivalent to force an opponent

or a hero. There are many characters that have supernatural powers in Shakespeare's Macbeth (witches and ghost), no doubt this is a noteworthy element that controls the atmosphere of the play and has its influential effectiveness in driving the dramatic action towards escalation and more excitement and suspense.

3.2 Related Terms:

There are some terms having in common with the supernatural the fact that they cannot be explained by reason or science. Therefore they constitute a genuine part of this chapter along with the supernatural. These include:

The supernatural: Philosophical terms have it that the term supernatural is: "Everything that violates the usual laws of the nature of things" , and it differs from the miraculous element in that the miraculous can be achieved by challenge while the supernatural cannot be achieved by any challenge or hard effort cause it is beyond human powers or knowledge. The supernatural element is considered supernatural in compare with human powers not in compare with the power of God, of course.

Supernatural elements could be mixed with the prescience or the occultism or sometimes with the unseen or (Ghaib) which is often mentioned in the Holly Quran:

“Allah will not leave the believers in that which you are till He shall distinguish the evil from the good. Allah will not let you see the unseen. But Allah chooses from His Messengers whom He will. Therefore, believe in Allah and His Messengers, for if you believe and are cautious there shall be for you a great wage”. (Ale-Imran: 179)

God keeps the Ghaib or the unseen unknown to human beings and no supernatural element or power can ever control it. Humans are totally ignorant of the unseen and it is just natural that they always get worried and afraid about it. In the middle of their way to ensure their safety from the unknown fate, they do, sometimes, provoke the supernatural element to explain events falling beyond the realm of their knowledge or trigger some events by using the supernatural element such as magic, sorcery, conjuration, prophecy, reincarnation of souls, etc. Not revealing the Ghaib or the unseen is a kind of Divine wisdom so that man would always have foster of high hopes of what the future hacks in stores for him

“With Him are the keys of the unseen, none knows them but He. He knows that which is in the land and sea. No leaf falls except He knows it and there is no grain in the darkness of the earth, fresh or withered, but is recorded in a clear Book.”

(Al- Anaam: 59)

Prophet Mohammed, peace be upon him, says that 'the keys of the unseen are five known only to Allah the one God: God knows when Doomsday comes, knows how to make it rain, knows what is in the wombs, knows what you can earn tomorrow and knows where anyone dies'.

The supernatural is something unlimited in comparison with the normal human capacity because of what it is, abstract to human perception. It is worth mentioning that doctrines and communities believe in the uncanny sensor capabilities of some special people in spiritual contact with others or with objects.

Theme: A theme is the main idea that binds together all other various elements of a literary work giving better understanding of experiences

and opinions of the essential characters. A major theme is the idea that is repeated significantly in a literary work. While a minor theme is an idea stated in a work briefly and leads to another minor theme. Revenge, for example, is a major theme in 'Hamlet' while love, madness, death and corruption are minor themes. Themes appear in several techniques such as through the feelings of the protagonist about the subject of the literary work, through thoughts and conversations amongst different characters. Or through events that are happen around.

Ambition: According to Collins English dictionary (1979) it is a strong desire to do or to achieve something, typically requiring determination and hard work. Ambitious is having ambition; eagerly desirous of achieving or obtaining success, power, wealth, a specific goal, etc. In Macbeth ambition sounds as if it is "the struggle to surpass" as stated by Harold bloom (2003).

Revenge: According to Cambridge dictionary, revenge is a harm done to someone as a punishment for harm that they have done to someone else such as to revenge a murder, a defeat or an injustice. Revenge is a leading theme in Hamlet.

3. 3 Religious and Historical Origins of the Supernatural Element in Theater

Theatre is always associated with the culture of its intended audience with the intention of getting closer to identify the taste of the audience and to ensure the targeted interaction. When the author produces a text in which he addresses general issues, the text undoubtedly will contain something of the traditions, customs and habits of the author's community, even if he restricts himself to the highest degree of abstraction. He can't help keeping some of the social and historical

images and concepts and this is clearly shown in the texts of the Elizabethan era and specifically those texts of Shakespeare. Authors of that time and all times write their piece of work to get the desirable satisfaction of the audience or readers at the same time influencing them and attracting their attention. One of the oldest means of attraction is the use of the supernatural element in the structure of the play.

There is a growing consensus among the researchers and anthropologists "that human societies in general believe in the supernatural powers and metaphysical forces to the extent that some primitive societies lead rituals specially to ensure satisfaction of the supernatural forces and to avoid its outrage"(Al-Nuri 1981: 94). It seems that the supernatural element is widely believed in and it is very important for the integration of the theatrical show since the beginning of theater in ancient Greece before more than 2,500 years. This dramatic manifestation is related to the prevailing pagan religions at that time.

This makes theatre ritual manifestations that include simulation of gods and heroes, and the embodiment of their legendary tales and the required appearance of the supernatural elements and forces. This case extended to the Elizabethan era, the era of William Shakespeare.

Nowadays a lot of people still believe in the supernatural element, particularly the modes associated with religious rites. Although real believers in God are immune to irrational or illogical explanation and relate everything to God and His will and commands.

In pagan religions, supernatural elements are associated with legends which are one of the oldest forms of oral literature. The legend is the sacred story of the faith of its community. Researchers in anthropology

have it that "the primitive origin of human world is controlled by metaphysical and magical dogmas and depends on rituals not necessarily committed to the logic of empirical and rational reality"(Ibid: 11). This means that it is difficult to explain or it has no logical explanation in the first place. But the influence of the supernatural element is evident in the communities and apparent in their culture. Others think that "the main purpose of legends is to provide the reasons behind many of the phenomena seen by primitive man in his real world" (Al-Swaah 1989: 11). A legend is man's first attempt to interpret and understand what is happening around him from the phenomena of nature and incidents of destiny in the pre-scientific explanation period. Literature is a good representation of the supernatural element in culture. Todorov identifies three functions for the supernatural element:

1. Pragmatic function; the supernatural element is impressive and scary, or in the least it baffles and confuses the reader.
2. Semantic function concerning the meaning and significance for the supernatural element expresses its own self.
3. Structural function for the supernatural element enters in the evolution of the narrative and this function attributed to every literary work more than the previous two functions"(Todorov, 1973: 165).

In theatre there are many evidences of using the supernatural element in literary works before and after the Elizabethan era. Oedipus of Sophocles is the best example of classic old theatrical texts where the prophecy of Tiresias, the soothsayer, plays a key role in the transformation of events. That prophecy constitutes a core event from which all other events flow. It inspires all the characters of the play. The presence of the Sphinx or

even just talking about his supernatural powers enforces Oedipus's power when he surpasses the Sphinx.

Oedipus play is an example but it is worth also considering the works of Aeschylus and Euripides which are full of supernatural elements such as the emergence of the gods and prophecies of soothsayers. While the cruel bloody brutality of the plays of the Roman writer Seneca have its shades over the Elizabethan theater. Theater rises again after quite a long period of cutting out during the middle ages. English theatre develops gradually from the religious drama based on miracle or mystery plays of the middle Ages that were performed in or near the churches using events of religious history of Christianity. The subject of these plays dealt with things like "the disobedience of Adam and Eve, Abraham and Isaac, Noah and the great flood, events in the life of Christ, and so on. Although the Miracle plays were serious and religious in intention, they gave way to English comedy "(Thornley and Roberts. 1984[1968]: 20). Then the morality plays of the Medieval and early Tudor period, which were a type of allegory in which the protagonist is met by personifications of various moral attributes who try to prompt him to choose a Godly life over one of evil. The subjects of these plays were virtues such as truth or bad qualities such as revenge or hate (Ibid: 21). It should be mentioned that the supernatural element has been taken into account since the early inception of the theater in old times. This is evident in allocating part of the stage for the entrance or appearance of the supernatural element and is considered part of the usual theatrical techniques used at that times, this is obvious just by inspecting the designs and buildings of Greek, Romanian and Elizabethan theatres.

The techniques used in these times are called the divine machine "Dues ex machine". A Latin expression which means 'God out of the machine'

and in sense of theater it is the (divine intervention) or (trick of the play) and the divine machine is a technology that was used in the Greek Theatre and the Roman where the stage was equipped with a machine through which god comes down and resolves intractable issues of the play "(Elias& Hasan.2006: 68). This shows the importance of the presence of the supernatural elements in theatrical performances in that time.

Regarding the importance and necessity of the existence of the supernatural element in a theatrical text, Allardyce says that " the royal blood hero was not the only way used by old dramatists to ensure a global public spirit in their plays" but there are many other obvious ways in both Greek and English plays, one of these is the demonstration of the supernatural element. This element can immediately serve creating an atmosphere that can never be done by abstract individual incidents on stage" (Allardyce. 1992: 154-155).

3.4 The Dramatic Importance of the Supernatural Element in Shakespearean Theatre:

It is important to show the philosophical framework and religious – theological and historical foundations of the Elizabethan drama. Various perspectives of ghosts appear in the sixteenth and seventeenth century before religious reform movement: The faith in the existence of ghosts is not an intellectual difficulty amongst ordinary people because the presence of purgatory in the Catholic teaching prepares a full explanation in terms of theology. Though thinkers like St. Thomas Aquinas and others sometimes enter meditations anticipate the subsequent Protestant theoretical thinking. The fact is that religious dogma and popular belief - in this case- support each other. Most Catholics at Shakespeare's time

believe that ghosts are the souls of the dead. Then there is Reginald Scott's perspective and his book (*Magic discovery* 1584), which was followed by his other book (*In search of demons and spirits*). It is said that it is one of Shakespeare's sources in writing some of his plays. As a Christian, of course, he does not deny the existence of spirits, but what he discusses in order to refute is "the possibility that these spirits take physical forms" (Wilson 1981: 66-68).

These perspectives are associated with religious ideology prevailing at the time and they are present in the mind of the recipient, forcing the authors and playwrights to take them into account because they are writing their works to be presented to the public and to ensure the popularity of their drama. This is because theater is the space that combines all strata of society and is part of the culture. The Elizabethan theater is popular for all with special places for elite audiences. The largest space is the (patio). Allardyce Nicole describes an Elizabethan theatre as roofless building which consists of a ground without seats. The front part of the lower chamber is close to the stage so that the audiences are watching an open platform facing the middle of an area of nearly forty square feet which is partially roofed secure actors from severe weather. The stage is roofless and supported from the back by a two-door pillar or more used by the actors in the exit and entry. The movable furniture doesn't say if the event is going on inside or outside, dark or night. Thus a tree can replace a whole forest, a table and a number of seats can stand for an inn, while a moving bed refers to a room and a glowing torch may give the impression of warmth of the sun in June (Allardyce 1980: 88).

There are those who believe that every detail in the design of the Elizabethan theater building is an integrated model where the places of

actors and audiences are mixed together with highly investing all dimensions of space horizontally and vertically. The stage by the audiences is called the Down Stage which is roofed with a stage called the Up Stage that consists, sometimes, two floors to provide the scenes of balconies, windows and walls as well as holes at the bottom of the stage, for ghosts to appear and disappear. They are called traps (Elias & Hasan, 2006: 183). This description clarifies the tasks of every detail of the stage, its holes and its space. It shows the importance of the supernatural element in the Elizabethan theatre by allocating special places in the stage for them to enter and disappear.

The use of the supernatural element is evident in Shakespearean plays. It is a Mysterious phenomenon that calls for various interpretations according to age, vision and cultural background of the reader. Some readers of Modern literature may disapprove the existence of supernatural element in Shakespeare's plays while others consider the supernatural element the finest aesthetics of Shakespearean stage used for excitement and suspense it also gives a hint of ambiguity on the general psychological atmosphere of the play. One of the reasons behind the existence of the phenomenon of the supernatural element in Shakespearean plays is to cope with the knowledge and taste of the doctrine of Elizabethan audience although Shakespearean plays have their own scope of freedom and do not have to be obliged by the taste of a certain layer of society because Shakespearean theatre is for the whole Elizabethan people of different cultural levels.

The Architectural design of the Elizabethan theater gives us a clear impression about the nature of the play at that time, especially the Shakespearean play. The existence of special places for entry and exit for the supernatural elements such as gods and ghosts in the architectural

design of the Elizabethan theatres shows clearly that the presence of the supernatural constitutes a necessity in the theatrical show at that time. The supernatural element is important because it is part of the aesthetics of the show as the mysterious element appears and carries out miracles, dazzles audiences and pushes events forwards. The task of the supernatural element is to create a shift in the dramatic action. In *Hamlet* the shift of events starts with the appearance of the ghost asking for revenge. In *Macbeth*, the shift in dramatic action starts when Macbeth and Banquo meet the three witches who throw prophecies that have an important role in the construction of following actions.

3.5 Elizabethan ghosts and witches in Shakespearean plays:

In spite of the enlightenment of the Renaissance, "superstition was still rampant among Elizabethan Londoners, and a belief in such things as astrology was common" (Boas and Hahna. 1931: 93). Elizabethans believed that stars position could predict the coming events. As for witches and ghosts, their existence was commonly accepted and who scoffed at them was likely to be cursed. Even Shakespeare's *Macbeth* was supposedly cursed perhaps because the playwright gave away secrets of witchcraft much more than approved by the three witches. It was a bad omen to say the name of the play and it was often referred to as the Scottish Play.

Ghosts: Elizabethans recognized ghosts as one of three categories: "the vision or purely subjective ghost, the authentic ghost who has died without opportunity of repentance, and the false ghost which is capable of many types of manifestations" (Ibid). If a ghost appeared, in real or in a literary work, certain discrimination was called for. Up to now Critics couldn't agree on which of three types mentioned above haunts the plays

of *Julius Caesar*, *Macbeth*, *Richard III*, or *Hamlet*. Shakespeare's ghosts are weird, as if they have the will to be visible or invisible as they please. In *Richard III*, eleven ghosts on the stage are visible only to Richard and Richmond. In *Macbeth*, Banquo's ghost appears in crowded rooms but is visible only to Macbeth. In *Hamlet*, the ghost appears to the guards in the castle first times, but only to Hamlet in his mother's bedchamber. According to Seymour: "If we judge by sheer reason, no doubt we must banish ghosts from the stage altogether, but if we regulate our fancy by the laws of superstition, we shall find that spectres are privileged to be visible to whom they will (Seymour, E.H. 1963: 211). Shakespeare's ghosts are the products of cultural background of all Elizabethans and the " shared knowledge in the brain of both the sender and the receiver" (Müller, 2011: 208) concerning ghosts which results in a mutual judgment by the audience and the playwright which makes Shakespeare's ghosts enormously popular and accepted by the Elizabethan audiences not mentioning the audiences of all following ages up to present day. Shakespeare has already built up his supernatural characters in away so convincing that the audience would never suspect their implausibility or they willingly put aside their incredulity in a "willing suspension of disbelief." as said by Coleridge in 1817.

According to Stephenson, there are some general prevailing facts concerning ghost at Shakespearean time, such as: The appearance of a ghost indicates momentous events; ghosts in general speak Latin as referred to in the line "Thou art a scholar. Speak to it, Horatio" (1.I, 46); they only speak to the intended person', hence the ghost maintains silence in the presence of Horatio and the others and addresses Hamlet only. Stephenson (1912: 319)

In **Hamlet**: the ghost claims that he's doomed to suffer in Purgatory until young Hamlet avenges his "foul and most unnatural murder" by murdering Claudius.

I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. (1.V, 11-14)

Though the doctrine of Purgatory doesn't say anything about murder helping Purgatorial souls get to heaven, prayers may help rather than vengeance. Protestants reject the idea of Purgatory as a "Catholic superstition." Being a Protestant, Hamlet might see the ghost somehow suspicious, which may clarify Hamlet's uncertainty about the purpose of the ghost that is to "Revenge his foul and most unnatural murder" (1.V, 26). And:

Murder most foul, as in the best it is;
But this most foul, strange and unnatural. (1.V, 28-29)

At first, Hamlet instinctively feels eager to revenge, but soon he realises the consequences. Is it the thought of murder in general or murdering a king that makes him less enthusiastic? Hamlet is the victim of his own indecision and the paradox he finds himself within. Harold Bloom says that Hamlet is of "no genre really, and its protagonist, who has inspired so many imitators, continues to be a unique figure, the most isolated character in Shakespeare, perhaps indeed in all of Western literature." (Bloom 2005: 61)

He debates what the ghost reveals to him. He questions the truth himself using the technique of the play within the play. So he has Claudius and the court watch "The Mouse Trap" to which Claudius appears guilty. No doubt that, while watching the play, Claudius realizes what he has done and the vengeance that he may confront later by the nephew. So he went praying and wondering if he could be forgiven and still keep the fruits of his crime "May one be pardoned and retain th' offense?" (3.III, 57). This is the first chance that Hamlet has to kill his uncle Claudius, the problem is that his uncle is praying. Hamlet fears that Claudius will go to heaven if he is killed during his prayer and to avoid damning himself if kills someone while praying. So Hamlet hesitates.

Now might I do it pat, now he is praying;
And now I'll do't. And so he goes to heaven;
And so am I revenged. That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.(3. III, 73-78)

To Hamlet, isn't simply about murdering Claudius, it's about making sure he suffers in Hell, just like he thinks his father is doing.

In fact, Hamlet, the moody and uncertain character of the play, is both strikingly modern as well as classic character because he understands the meaning of the word revenge. His uncertainty forms one of the major themes of the play. Hamlet is forced to take his revenge several times, but he does not do it when opportunity offers. In this regard, Ian Nichols points out:

"Hamlet sums up his feelings in his soliloquy, wondering whether it is better to suffer in silence, or to fight and die. He

discusses death as a release from the struggles of the world, one which he seeks, but is too cowardly to take, since he knows not what comes after death. It is, perhaps, this reflection on death and why people go on living when life itself seems intolerable which makes the play fascinating to audiences and academics alike". (Nichols, 2002:50).

In fact Hamlet is considered one of the highest tragedies of Shakespeare. The philosophy of life and death is combined with an amazing story of the supernatural, treachery, murder, madness and revenge. They all interweave within his relationship with the ghost. In this play Shakespeare presents, amongst others, three murdered fathers leaving three sons and a daughter: Hamlet, Laertes, Fortinbras and Ophelia, the sons feel the filial duty to revenge their father's premature deaths while the daughter becomes absolutely insane. Drewry reports that all sons idealize their fathers, with Hamlet giving his father god-like characteristics, but their paths to revenge quickly diverge as Hamlet questions the morality of the Ghost's call for revenge. Fortinbras, on his uncle's suggestion, instead of fighting Denmark for an insignificant piece of land which is as big as an "eggshell", he goes fighting Poland and having a generous reward. That makes Fortinbras the significant one amongst the three sons because he cancels his revenge for his father or at least he would wait for another better chance, for which he would be rewarded with the whole kingdom of Denmark in the end.

While Laertes accepts the pagan code of blood vengeance supported by Claudius's court and steadily moves towards revenge. Hamlet delays because this code contrasts with his Christian faith. (Drewry 2004). If Hamlet thinks excessively, Laertes does not think at all which makes him another victim to Claudius's treachery

Ophelia is the early modern image of the typical dutiful daughter during Elizabethan time. In every time they are together, Polonius controls the speech and her response is always: "I shall obey, my lord" (I.iii.136). Her personality is associated with Polonius since she is completely controlled by her father's will as a typical obedient daughter. Ophelia's fault is her incapability of understanding Hamlet and her inability to disobey her father's commands. Such orders make her unable to cope with the world of her relationship with Hamlet.

The murder of Polonius destructs the relationship between Ophelia and Hamlet. Besides that Hamlet feels he must leave Ophelia behind in order to revenge his father's murder. It shows also that Hamlet has lost his faith in women. Hamlet sacrifices his love for Ophelia and his mother, his own life as well as others in order to pursue his revenge.

The murder of Hamlet's father shows how relationships are vitiated by unholy passions of the mind. Hamlet's uncle, Claudius, kills his brother in connivance with Hamlet's mother, Gertrude. The murder of one character leads to the murder of another and so on. The first murder begins with the murder of the father of a son; king Hamlet, the father of prince Hamlet, by the hand of his own brother, Claudius. The Son, Hamlet, must revenge the murder of his father. Thinking of revenge leads Hamlet unwillingly to murder the father of another son, Polonius, father of Laertes. It is another burden that Hamlet has to undergo through his already complicated way avenging the murder of his own father. The death of Polonius is very difficult and cleverly used by Shakespeare and it is very important to comprehend its effect on other characters and events. It deeply illustrates the character of Hamlet. Denton suggests that it is one of the leading motives of the play. And that no other incident shows so deep a design, or is so appropriate for its purpose. "Hamlet, acting blindly through impulse, slays the wrong one; the result is guilt. This warning, therefore, speaks

from the rash act: Let no rational being give up control to impulse which cannot see, cannot distinguish, the nature of a deed". Man must, think before act. But, through thinking, Hamlet cannot have his revenge and murder the right person. That is his dilemma; "if he acts, it is through impulse, and he falls into guilt; if he reflects, he cannot act, that is, he cannot do the Great Deed of his life, and so commits, at least, a sin of omission". So Hamlet must act through non controlled mind, a faked madness that gives him a chance to revenge. Acting through impulse makes Hamlet commit the same murder that he seeks to avenge, murdering the father of another son. Retribution will call up against him, a son at whose hands he will meet his fate. So this incident offers the profoundest illustration of Hamlet's character, and, at the same time, furnishes the motive of his death (Denton, 2009).

When Hamlet tries his revenge once more stabbing through the curtains to murder Polonius thinking him Claudius, Laertes returns immediately to revenge. The villain Claudius arranges a duel to get rid of both young men using poisoned swords and a poisoned goblet of wine as a subside plan which results in Hamlet's injury and the death of Laretos who reveals the secret of the poisoned swords before he dies. The Queen dies when she drinks the poisoned goblet. At that moment Hamlet runs his uncle through with a sword and force him to taste his own medicine by making him drink the rest of the poisoned wine. Hamlet dies addressing Horatio in his last words:

O, I die, Horatio;
The potent poison quite o'er-crows my spirit:
I cannot live to hear the news from England;
But I do prophesy the election lights
On Fortinbras: he has my dying voice;

So tell him, with the occurrents, more and less,
Which have solicited. The rest is silence. (5.II, 354-360)

In one way or another, by the end of the play almost all characters except Horatio are dead because of the ghost's request for revenge. At the same time re-establishing the political order which Claudius vitiates when he steps up to throne by murder.

Hamlet's dying words and his "prophecy" that Fortinbras will win the next "election" anticipates the Norwegian prince's arrival in Denmark and likely succession to the throne.

Does the ghost get his will to push Hamlet to commit murder? Yes, indeed. Hamlet has finally murdered Claudius and 'avenges' his father, the very thing that the ghost urges over from the very beginning of the play. According to Hamlet's perspective, he has fulfilled his duty in saving Denmark from decay and corruption no matter at what cost.

Macbeth is a fast moving historical thriller of murder it presents a psychological study of a murderer's mind within the political and social realism. It is about how oppressive and hierarchical society can corrupt individuals. And above all it is a play that exposes the mysterious effect of supernatural element on humans. A play of many themes such as ambition, treason, regicide, appearance versus reality. Macbeth is the tragedy of a great person falls down by a fatal flaw in his character. The play is written in 1605 for King James I, king of Scotland then king of England. In writing this play, Shakespeare based on The Chronicles of Holinshed. It is believed that Banquo is a real ancestor of King James. In real history of Holinshed Macbeth was a real king of Scotland and he really killed King Duncan. He reigned from 1040-1057. On the contrary of Macbeth in Shakespeare's play, the real Macbeth had a legitimate

claim to the throne. The real Macbeth was a strong king whose reign was successful.

The year 1605 witnessed the discovery of the Gunpowder Plot which was planned to blow up Parliament so as to bring down the Protestant king and put a Catholic one instead. The plot was discovered and the men involved were tried and executed for treason.

Shakespeare finds that occasion is appropriate for a play about treason and murder. So he writes his most famous and shortest tragedy: Macbeth.

A synopsis of the play will be useful: Macbeth and Banquo encounter three witches on their way home from quelling a rebellion. The witches prophesy that Macbeth will be Thane of Cawdor and then become King of Scotland, while Banquo's heirs shall be kings. Soon Duncan makes Macbeth Thane of Cawdor and proposes to pay a brief visit to Macbeth's castle. On receiving the news of the prophecy and new title, Lady Macbeth driven with ambition decides to help fate and convinces her husband to murder the king and become the new king. King Duncan arrives at Macbeth's castle and stays the night there; Macbeth murders the king while he is sleeping as well as his guards. Lady Macbeth leaves the bloody daggers beside the dead king. Macduff arrives and when the murder is discovered Duncan's sons, Malcolm and Donalbain flee, fearing for their lives.

Macbeth becomes King of Scotland, but is plagued by guilt and insecurity. Concerning the other part of Banquo that he will be the father of a long line of kings, Macbeth arranges to murder Banquo and his son Fleance, the son escapes the murderers. Macbeth visits the witches again and learns that he will be safe until Birnam Wood comes to his castle, and that no man born of woman can harm him, but also that the Scottish

succession will come from Banquo's son. Macbeth murders Macduff's family, while Macduff himself has gone to join Malcolm at the court of the English king, Edward. Malcolm and Macduff decide to lead an army against Macbeth.

Macbeth feels safe until he is told that Birnam Wood is moving towards him, for Malcolm's soldiers camouflage their attack on Macbeth's castle by carrying branches from the forest. Meanwhile Lady Macbeth commits suicide out of feeling guilt. Macduff who was born by Caesarian "not woman born", the last prophecy has come true. Macduff kills Macbeth and hails Malcolm as king of Scotland.

The Ghost in Macbeth is the ghost of Banquo who is murdered by two murderers hired by Macbeth. The main reason for this murder is the prophecy of the three witches that Banquo is destined to be ancestor to a line of kings. Also Banquo suspects Macbeth of treachery and Macbeth is aware of this. This gives Macbeth enough reason for murdering Banquo and his son Fleance, who escapes the murder. The ghost of Banquo appears at the banquet only to Macbeth and disconcerts the courtiers with his strange manner. The ghost seems to come and go. Macbeth supposed to see the ghost three times at the banquet. Lady Macbeth, unaware of the murder, tries to calm him but is rejected.

Banquo is the second murder committed in aspiration of the three witches after the murder of King Duncan.

Both ghosts of Banquo and king Hamlet, comments Ibrahim, are equally significant in that they unfold their murderers' identity and demonstrate the fact that no murderer can skip heavenly punishment. And that sooner or later the murderer will uncover himself the thing that is repeatedly told

in history and literature. (Ibrahim 1999: 67). To A.C. Bradley, the ghost serves as a heavenly reminder of divine law as well as revealing the conscious of the characters (Ibid: 174).

On the other hand the plot of Macbeth does not rely on the ghost of Banquo as it only appears in the banquet and is visible to Macbeth alone, which indicates the feeling of guilt through which Macbeth undergoes. The ghost does not speak and has no requests but is a reminder of a murder done by Macbeth. It can be considered the voice of Macbeth's conscious. It doesn't call for any murder rather than being a victim to murder. Unlike the ghost in Hamlet, the whole plot based on the ghost's uncovering the secret murder done by Claudius. The ghost appears four times in different times two of them to the watchmen and Horatio, one to watchmen, Horatio and Hamlet. The fourth time it appears to Hamlet only in Gertrude's bedchamber and visible to Hamlet only. The ghost in Hamlet does speak and has a specific request; that is to avenge his "most unnatural murder". Both ghosts affect the audiences as well as the protagonists of each play differently.

The Witches The witches introduce an element of supernatural mystery and fear into Macbeth. They are as Coleridge points out, "as true a creation of Shakespeare's as his Ariel and Caliban, and wholly different from the representation of witches in the contemporary writers, and yet presented a sufficient external resemblance to the creatures of vulgar prejudice, to act immediately on the audience"(as quoted in Sen 2014: 371). Their vague, undefined nature is brought out by Charles Lamb: "They are foul anomalies, of whom we know not where they are sprung, nor whether they have beginning nor ending as they are without human passions, they seem to be without human relations. They come with thunder and lightning and vanish to airy music"

The origin of Three Witches belongs either to Holinshed's history known as "The Chronicles of England, Scotland, and Ireland (1587). Where Macbeth and Banquo encounter three strange women who throw prophecies then vanish out of sight. Holinshed observes that "the common opinion was that these women were either the Weird Sisters, that is the goddesses of destiny, or else some nymphs or fairies endued with knowledge of prophecy by their necromantical science" (Nicoll & Muir, 2002). Or it belongs simply to Shakespeare's imagination inspired by British folklore concerning political plots and witchcraft.

The Prophecy: Macbeth is commenting on the weather in his way back with Banquo saying that he has never seen a day so bad weathered yet good in its result" so foul and fair day"(1. III, 38), when they encounter the three witches near the forest. Banquo describes them as saying:

So withered and so wild in their attire,
That look not like th' inhabitants o' th' Earth,
And yet are on't?—Live you? Or are you aught
That man may question? (1. III, 40-43)

They're so strangely looked and dressed as if they belong to another world. They even don't seem alive.

The three witches put their fingers on their lips in a sign of silence and throw prophecies in front of the two men:

First Witch

All hail, Macbeth! Hail to thee,thane of Galmis!

Second Witch

All hail, Macbeth! Hail to thee,thane of Cawdor!

Third Witch

All hail, Macbeth, that shalt be king hereafter! (1.III, 49-51)

To Banquo they prophesy that he: " will be lesser than Macbeth and greater; Not so happy yet much happier; 'Thou shalt get kings, though thou be none' ".

That's how the Tragedy of Macbeth begins; he is an ambitious man with an equally ambitious wife. The prophecies awaken his desire to be king though he suspects the witches to be devils,

“This supernatural soliciting

Cannot be ill, cannot be good: if ill,

Why hath it given me earnest of success" (1.III, 130-132)

Nevertheless, they decide to help fate by killing the king so that Macbeth can be king. As the three witches prophesy to him.

The thought of murder is formed in his mind the moment he hears the prophecies of the witches:

My thought, whose murder yet is but fantastical,

Shakes so my single state of man

That function is smothered in surmise,

And nothing is but what is not. (1.III, 138 -141)

The series of murder will not stop until the death of Macbeth himself. He even involves in murdering children for the safety of his statue; that is the murder of Lady Macduff and her children, innocents victim to Macbeth's awareness of future threats from Macduff. Lady Macduff with her simple example of the normal women presents a strong contrast to the other

ambitious lady in this play; that is Lady Macbeth. She is a reminder of Ophelia's death, another innocent victim in the harsh brutal road of murder.

The apparition of the three witches leads Macbeth to commit murder many times. If the witches have not appeared to Macbeth with their prophecies, he would not murder his king in the first place, nor do fall tragically as he and his wife.

3.6 Summary

The supernatural elements play a vital role in many Shakespearean plays, especially Macbeth and Hamlet. This chapter defines the concept of the supernatural as well as showing its religious and historical origins and its dramatic importance on Elizabethan and Shakespearean theatre. Special attention is given to witches and ghosts in the plays of Macbeth and Hamlet. The contribution of the supernatural element is evident, but it is not the only reason for the murders.

CHAPTER FOUR

VILLAIN CHARACTER

THE PSYCHOLOGICAL ELEMENT OF

MURDER

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4.0 Introductory Note:

This chapter is going to deal with two main topics: The villain character as a thematic element of murder as well as the chapter will discuss the psychological element of murder in the three plays of Shakespeare: hamlet, Macbeth and Othello.

4.1 Villain Character

4.1.1 Overview:

Villainy is an undeniable element of human character that makes him commit terrible deeds against God, law, nature, other people and himself. The villain is a classic archetype seen in almost every story causing havocs often leading to murder as the of the villain character of this chapter who leads to many murders as well as his own destruction .the villain "has no consistent character traits. He is a shadow version of the hero (Bunting: 2012). His personality leans on the strengths and weaknesses of the hero. The villain character tends to have a negative effect on other character. Whatever the main character is, the villain is somehow the opposite. In her '*Short Defence of Villain*', Repplier states that a villain should be:

"A thing of power, handled with delicacy and grace. He must be wicked enough to excite our aversion, strong enough to arouse our fear, human enough to awaken some transient gleam of sympathy.

We must triumph in his downfall, yet not barbarously nor with contempt, and the close of his career must be in harmony with all its previous development" (Replier 1892: 80)

4.1.2 Etymology:

Villain belongs to the Anglo-French and Old French villain, which goes back to the Late Latin word villanus, which means "farmhand"(Barnhart,1988: 1204) which is equivalent of "plantation" in Late Antiquity, in Italy or Gaul (Guralnik1984). The same etymology produced villein.(Oxford English Dictionary2005) It referred to a person of less than knightly status and so came to mean a person who was not chivalrous. As a result of many unchivalrous acts, such as treachery or rape, being considered villainous in the modern sense of the word, it became used as a term of abuse and eventually took on its modern meaning (Lewis, 1960).

4.1.3 Othello: A Synopsis of Othello

The villain Character that matters most in this chapter is Shakespeare's character of Iago from his domestic tragedy of Othello. A synopsis of Othello would be of some help:

Othello is a Moorish General of the Venetian army; He marries Desdemona against her father's will. Iago feels angry and jealous because Othello chooses Cassio as his lieutenant. Iago decides to bring Othello down leading into the downfall of most of the characters. He sets up a fight results in Cassio's stripping off his office. Iago advised Cassio to seek Desdemona's help and uses the occasion to make Othello believe that they Cassio and Desdemona are having an affair. Iago plants Desdemona's handkerchief in Cassio's room to make Othello more

suspicious. Othello becomes increasingly jealous and agrees with Iago on a plan to murder Cassio. Othello furiously jealous, murders Desdemona in her bed at exactly the time that Emilia comes in and tells Othello the truth about Iago. When Othello faces Iago, the villain murders his own wife and tries to escape but he is caught by the guards. Othello then suicides because he couldn't bear the terrible murder he has done to his beloved innocent wife Desdemona.

4.1.4 Jealousy

Othello's main cause to act extreme is jealousy. The same reason that makes Iago turn Othello's marriage and life upside down, but for a totally different unjustified motive jealousy. Jealousy turns the man into a monster and reveals his worst. It eventually leads men into "The way to dusty death". It also makes Othello feels alienated from the one precious woman he loves. Iago succeeds in making Othello emotionally cutoff with Desdemona. Iago's villainy nurtures jealousy inside Othello's mind till it suppresses his reason and causes Desdemona's terrible murder. Webster's Encyclopedic Unabridged Oxford Dictionary of the English Language defines Jealousy as a "mental uneasiness suspicious or fear of rivalry, unfaithfulness, etc, as in love or aims" Bertrand Russell's mentions that it is an " instinctively rouses anger" (Russell, 1957). Both definitions are true in the case of Othello's jealousy. His 'mental uneasiness' cannot be endured so as his 'instinctively roused anger'. If the word 'admire' could be applicable here, then one can only admire Iago's brilliant capability in manipulating such a good reputation leader who is reported to be wise and courageous as Othello. Alas! This capability is devoted for destruction rather than positively utilized.

4.1.5 Othello: The Villain Character of Iago

Macbeth, Hamlet and Othello have indispensable unique villain characters. But the character of Iago in Othello is so outstanding in its structure. More than 400 years have passed since the creation of the character of Iago by Shakespeare and still he is superior in villainy. Iago occupies number 4 in The List of 50 Greatest Villains in Literature according to The Telegraph issue of 20 Sep 2008. This shows that the devilish Villain nature of Iago's character is the best of the worst.

Shakespeare always maintains the order of the Elizabethan world picture. Order must be restored after each disorder. Disorder appears in the play of Othello holding the name of 'Iago'. The outside factor 'the villain Iago' who manage wickedly to destroy the 'order' of such a strong passionate love that Othello has for Desdemona, the peacefulness of minds that Othello has is disturbed forever. There must be some repentance that is paid to restore order. Usually this is done by victimizing some lives according to Elizabethan and Shakespearean style.

The same order in Venice which is secured by law and Senators is broken by the eloping of Desdemona and Othello. This disorder is also reflected in Cyprus where the order of the Venetian control over the island is threatened by the reported attack of the Turk to which Othello is immediately sent to suppress things down.

To Cyprus off we go into the middle of disorder created by the villain Iago. Iago expresses his hatred to Othello from the first Scene of first Act saying: "Despise me/ If I do not [hate Othello]" (I. I. 8-9). Yet he gives no single consistent motive for this hatred or the motive changes each time. Coleridge describes Iago's character as the "motive-hunting of a motiveless malignity" which identifies the feeling of bitterness and resentment that eats up Iago's heart. And the way Iago exploit everyone

around him using a "motiveless malignity". Coleridge suggests that when Iago begins his devilish plan to destroy Othello because he promotes Cassio rather than Iago, he never imagines what the results exactly are. Coleridge makes this note about the end of Act 1, Scene 3 when Iago leaves Roderigo saying:

"Go to, farewell. Put money enough in your purse".

Then he reveals his inner feeling in the soliloquy:

"Thus do I ever make my fool my purse".

"The triumph! Again, *put money* after the effect has been fully produced.—the last Speech, the motive-hunting of motiveless Malignity—how awful"! (Coleridge 1987). One side is friendly the other is almost devilish. And this motive is nothing compared with the tragedy those results in. Even the motive Iago gives first that he hears about Othello's having an affair with his wife Emilia, is uncertain and he himself is not sure of it, yet he acts as if it is true:

I hate the Moor,
And it is thought abroad, that 'twixt my sheets
'Has done my office. I know not if't be true,
But I, for mere suspicion in that kind,
Will do as if for surety. (1.III, 429-433)

He has no evidence on this supposed adultery and the friendship of Emilia and her mistress is a good proof of her innocence otherwise, Desdemona wouldn't have trusted nor loved her. But, of course, this is not enough to convince Iago of her innocence. May be the last scene of the play where Desdemona and Emilia lie dead murdered by their own 'caring' husbands could convince him that his doubts are groundless. Though he would never tell.

The hatred and villainy of Iago is so evident what is not evident is why exactly he is so mean and villain. Besides, unlike other villain character of Shakespeare, Iago is trusted by all those around him especially by Othello and Roderigo, yet he trusts nobody. His real intension is only exposed to the audience. Here is Othello comments on Iago's honesty as saying he is so honest and knows a great deal of human behavior:

This fellow's of exceeding honesty
And knows all quantities, with a learnèd spirit,
Of human dealings. (3.III, 263-265)

It is true indeed! Iago knows exactly a lot about Othello's behaviors, just, enough to destroy him and his marriage step by step without his even noticing. In the lines above Iago is planting the seeds of suspicion and jealousy into Othello's mind. So that he begins to doubt Desdemona's faithfulness.

Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined.(3.III.268-270)

Othello believes Iago's 'honest' notes about Desdemona which puts him into further doubts and torture inside his mind.

Othello trusts Iago but Iago betrays this trust yet maintains his attitude as an honest faithful advisor. Iago is the opposite of Othello's nobility and honesty. What makes Othello vulnerable to Iago is his plain character his uncomplicated honesty unlike Iago who expose one face and hide tens of faces.

The tragedy of Othello is obviously based on what is going on inside the mind of the characters rather than on external events. On the contrary of Hamlet and Macbeth who start actions earlier, the villain in Othello awaits till final act to inflict his utmost physical harm, so as to obtain as

much malignity as possible. In Act five, scene one, we have Cassio wounds Roderigo then Iago stabs Roderigo and murders him. Later in the same Act, we have Othello murders Desdemona, Iago murders Emilia, Othello injures Iago, and finally Othello commits suicide. The plot of Othello is far much simpler than that of Hamlet or Macbeth. It is the story of a man that "loved not wisely, but too well".

The mind is disturbed which means that the consciousness is also disturbed. John Bayley expresses that In Othello, "the consciousness is split between the two main characters, Othello and Iago, and shared only by the audience" (Bayley, 1981: 164-165). The audience knows exactly what is going on inside the minds of both of them. Rather than revealing the dubious side of love and passion, it seems that consciousness is of no significant dramatic effect in the play of Othello unlike the case in Macbeth and Hamlet. Conscious in both of them is powerful. Both hamlet and Macbeth deal with consciousness with ease as if at home. They have free minds. They are not afraid of mind conscience because they have already chosen their way and have to endure the consequences:

My thoughts whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise and nothing is
But what is not. (Macbeth 1.3.148-151)

Macbeth is absorbing the exotic meeting with the witches and already shifting consciousness and starts thinking of murder. He himself is the villain so does his Lady in their full awareness

Hamlet is also aware of his own doing. He has already promised the ghost to avenge for his "foul murder" and forget everything else:

I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past

That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmixed with baser matter. Yes, by heaven!
(Hamlet.1.V, 100-105)

He is more angry about his mother than about anything else. He is wondering how one can hide his intension behind a smile:

"That one may smile, and smile, and be a villain" (1.V, 109)

Hamlet and Macbeth think feel and act according to their consciousness. They are fully aware of their deeds because the world has turned into a small copy of what's going on in their minds. The two worlds, the real one and the one inside their minds are emerged, according to their knowledge in the least.

But! Othello's consciousness is significantly different. The real world disappears. He denies it completely. It is the world inside his mind that matters. The world which is planted and nurtured by Iago. The hideous world of suspicion, jealousy and anger. The world where the content of the mind is unuttered for it is either denied or un recognized.

Who has a breast so pure, But some uncleanly apprehensions
Keep leets and law days, and in sessions sit,
With meditations lawful" (3.III. 144-146)

That's the way Iago deals with everything and everyone. He has inevitable things going on in his mind differs completely of what he reveals. He chooses to share with none. He's the "smile, and smile, and be a villain" type that Hamlet disgusts much. That is "the atmosphere of the mind in Othello, an appropriate one, for in much of the play the mind is a place to be avoided" (Ibid). Othello avoids his mind or cancels it. He thinks with Iago's mind. He even compare himself to God when he inflict punishment with 'sinful' Desdemona. He loves her, yet she has to die:

So sweet was ne'er so fatal. I must weep,
But they are cruel tears. This sorrow's heavenly,
It strikes where it doth love. (5. II, 21-23).

He refuses any suggestion made by Desdemona to "Send for the man and ask him "about the so called proof of the handkerchief. He judged her according to Iago's wicked intention and he has to carry out the punishment. Whatever she says will not change his mind once he decides:

Therefore confess thee freely of thy sin,
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou art to die. (5. II, 61-64)

Then he asks her to do her prayer and "be brief". Here Othello resembles Hamlet concerning prayer and his believe in life after death. Here Othello wants Desdemona to do her night prayer before he murders her so that if she has been murdered while she is fully prepared that she might be sent to heaven. In his opinion he is murdering her out of love so that she may not fool other men. She deceives her father as he warns him earlier in the first Act. "I would not kill thy unprepared spirit." He will not murder her unless she is totally prepared. Othello doesn't want to send her soul to hell! "No, heavens forfend, I would not kill thy soul!"

On the contrary, Hamlet doesn't want to murder his uncle while he is doing his prayers, in that case the uncle would go to heaven and the one who murders him would be cursed. Here Othello doesn't want Desdemona's soul to be tortured in hell if she is murdered before she says her prayers. He is convinced of her guilt that no swear can change his mind. "What a piece of work man is"! In fact what a piece of talent Iago does have to turn the mind of a great warrior against his beloved wife for no motive just the "Motiveless malignity described be Coleridge in his essays on Othello. Smoothly and quietly with all his "love" Othello

smothers Desdemona to death for a mere handkerchief, in spite of all her swear of her innocence, her begging him to send her away or delay murdering her to the following day nor let her live another half an hour. Uxoricide is already committed here. How awful this love is that ends with murder.

Then comes the time when Othello must wake up from this mind stress. It is Emilia who has the honor of revealing the truth of her 'honest' husband. She comes to tell Othello about the fight of his men where he supposes Cassio is the one who is murdered as he arranges with Iago. So he gives excuses for the matter by throwing the blame on the moon because she makes men crazy:

It is the very error of the moon,

She comes more nearer earth than she was wont

And makes men mad. (5.II, 110-112)

Then Emilia discovers Desdemona's murder and begins to have an effective role as she turns to be the main character in the second scene of act 5. She does most of the talking. She has the highest number of lines. She has a total of 103 lines through the play 44 of which is at act 5. But for Emilia Iago would have get away with his villainy and Othello would believe he has accomplished a good mission murdering his wife.

Emilia reveals all facts and opens Othello's eyes to the harsh fact that he has committed a terrible crime. And Desdemona and Cassio are innocent of adultery. It is all Iago's fault. She curses her husband and calls Othello idiot. Iago stabs his wife to death in order to silence her then escapes but is captured by the Montana and the others. Othello says " If that thou be'st a devil, I cannot kill thee" as he wounds Iago.

Othello restores his mind which he avoids long enough. He realizes what he has just done! That he is one who "lov'd not wisely, but too well". He is one "not easily jealous, but being wrought" .and that he is the one who "threw a pearl away. Richer than all his tribe" then he commits suicide because simply he cannot live with his mind, his conscious which he avoided earlier makes it too hard for him to live anymore. Death is the only solution. So be it.

Iago shall be remembered as being the devilish character as ever made by Shakespeare:

O Spartan dog,
More fell than anguish, hunger, or the sea,
Look on the tragic loading of this bed.
This is thy work (5.II, 380-383).

4.1.6 Hamlet: The Villain Character of Claudius

Claudius is true Machiavelli's villain. He works for his own sake uses everyone in his way to power and kingdom. **Claudius** makes his own profits. He has already committed regicide and escapes with it. He has married the queen, becomes king of Denmark before the return of the legitimate heir. He has committed 3 crimes at the very beginning of the play. Regicide, incest and usurpation the throne. He is a cold blood villain who never gives excuses to himself. He is straightforward to his goals. To keep his gains, he has to continue his villainy. Claudius's essential villainy is the murder of King Hamlet. Just like Iago, he seems wise, honest, loving husband and a caring uncle to young prince Hamlet. Hamlet considers his uncle:

A little more than kin, and less than kind. (1.2.65).

Hamlet says this line at the very beginning of the play to refer to his uncle's after marrying his mother and becomes his step father 'more than kin'. "Less than kind" sometimes is considered less than natural.

The Ghost tells Hamlet about Claudius's murdering him otherwise nobody would ever know. *"Thus was I, sleeping by a brother's hand, Of life, of crown, of queen at once dispatched"*. This line shows Claudius's committing regicide which is considered high villainy and treason. Especially that the king is his own brother. The kinship is deeply betrayed.

Claudius even commits on losing a father considering it as a slight loss as saying to Hamlet: *"But you must know, your father lost a father"*. Naturally this line may be considered a wise consolation from a wise uncle to his nephew, but for the regicide the uncle himself has just committed!

The Elizabethan considers the King as is the embodiment of God and it is blasphemous to murder a King. This act alone proves the villainy of Claudius not mentioning his plots to send Hamlet away with Rozencrantz and Guildenstern to England with the intention for him to be murdered there. When Hamlet finds out that, he sends his two friends to their death instead of him and returns back to Denmark.

Other villain of action Claudius is his 'poisoned' deal with Laertes to use poison swords in the duel between Hamlet and Laertes then the substitute plan of the poisoned wine which results in Gertrude's death and the villain himself death by the hands of Hamlet.

4.1.7 Macbeth: The Villain Character of Macbeth

Macbeth is a perfect example of the Machiavellian Villain character who resembles the essence of evil and the profound corruption of human soul. Villainy in *Macbeth* stands as a rival to humanity. How a human being turns evil so unexpectedly. It is said that the Supernatural element is to be blamed for this ethical inversion, the prophecies of the prophecies witches to be specific. But he is no pure of evil motives.

Macbeth is a kin of king Duncan, exactly as Claudius is the brother of king Hamlet and Iago is the 'honest' friend and advisor if Othello. The villain hurts most and inflicts the utmost damage when he exercises his villainy with relatives and close friends.

Macbeth illustrates a perfect example of the disintegration of a model man inside the trap of evil. At the beginning, he is shown as a highly esteemed person having a loving wife and a peaceful home. He is a described as a man

“Full of the milk of human kindness”. (I.V, 17)

He has gone through heroic battles defending the kingdom. He has good relationships with high figures of the court and society.

All mentioned above seems not enough to an ambitious figure like Macbeth. Because as soon as he meet the witches everything change once and forever.

Macbeth doesn't mind the hurly burly weather of the day because his army makes a victory in the suppression of the rebellions. So things are not exactly what they do appear. The same perception of the witches “All that is fair is foul for us, and all that is foul is fair for us”. Amidst that

strange weather, he and his friend Banquo confront the witches. They throw prophecies that tickle his ambition. Though his friend Banquo accompanies him and the witches produce a prophecy for him as well, Banquo never believes unlike Macbeth is overpowered by the evil of the witches and commits regicide. He and his wife Lady Macbeth arrange it that king Duncan is to be murdered while he is asleep at their castle and take the throne to himself. From that moment and on, Macbeth loses his human rest, peace and human feelings. Everything is destroyed. He joins a feverish quest to maintain the throne. He commits murder after the other in this quest. Macbeth seeks the witches so as to know more about his future. The witches' prophecies lead him to commit even the most horrible brutality in this play, which is the murder of lady Macduff and her children. For this very murder Macbeth will lose his head.

Macbeth undergoes a terrible state seeing his murdered friend's ghost, having all the horror that accompanies such actions. He lost sleep so does his wife, who commits suicide consequently. He has feels deep weakens and sorrow when Lady Macbeth dies:

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.(5.V,19-28)

Life has become nothing to him, just like a walking shadow. His desire to live vanishes, until he falls into total despair then he is headed by Macduff to restore the kingdom to the legitimate king Malcolm.

The character Macbeth, like the play itself, is a collection of contradictions. He is the loyal subject who valiantly fighting the rebel forces to protect the king and preserve his power. A superhuman warrior on the field of battle, they call him brave Macbeth, the loving husband. Having all these good qualifications yet he throws himself into the midst of evil to the extent of killing his guest, the king while he is asleep. It is highly villainous. This is against all social propriety and human behavior. This murder puts Macbeth at conflict with himself. He says that he can:

Do all that may become a man;

Who dares do more is none" (1.7.46-47).

He just couldn't commit such a terrible murder and maintain his human nature. He is cut off with his human.

When evil in the nature is set out, it opens the way to commit sins and murder is one of them. It drags the person to the bottom of malignity.

4.1.8 Summary

The three plays share the villain character as either the main character or the nearest character to the main character, a relative, a close friend or a brother.

A villain is a malicious character who wickedly imposes hurt on other characters. He is an essential element in drama because villainy motivates actions and often turns things upside down which enhances the plot.

As for Hamlet, villainy comes from inside the family veiled in the form as the king's brother Claudius. Seeking the throne he murders his own brother while he is asleep. The ghost of the murdered king appears to the prince to uncover the villainy of the brother.

As for Othello, the villain character is his advisor and friend the one who trusts him the most, Iago. Iago awakens the destructive power of jealousy at Othello leading him to commit Uxoricide. The murder of Desdemona is done with a rage of jealousy and absence of the mind.

As for Macbeth, the villain is Macbeth himself. The kingdom is infected by Macbeth. His villainy corrupts a whole country through the crimes that he commits to keep the throne to himself. This murder and bloodshed will not end until Macbeth's own death.

4.2 The Psychological Element of Murder in Macbeth, Hamlet and Othello

4.2.1 Overview

This part of the research tackles the psychological element of murder in Hamlet, Macbeth and Othello. It is immensely carried out with special reference to the Freudian's theory of psychoanalysis. According to Wikipedia Psychoanalysis is a set of theories and therapeutic techniques related to the study of the unconscious mind, which together form a method of treatment for mental-health disorders.

The element of psychological murder and horror in Shakespeare's plays is easily detectable with women. Hamlet's sexual horror at learning that his mother has been having sex with his uncle, who is his father's killer,

the themes of race and sex coupled in Othello's mind as well as the hallucinating moments of Lady Macbeth who was always trying to wash her hands of King Duncan's blood. These are clear examples of the theme of psychological murder.

4.2.2 Freudian's Theory of Psychoanalysis

Sigmund Freud is one of the psychiatrists who explored the developments of Western drama from Greek tragedy to Shakespeare. He shed light on how tragedy can arouse terror and pity, which are two essential elements characterizing the most effective dramatic works.(Jones 1957).

If it were not, for example, for the intriguing and horrible maneuverings of the psycho pathetic Lady Macbeth that ended with murdering King Duncan, the play could not have been that thrilling. The effect of that on audience was described by Freud as "to purge the emotion", it is like cleaning the emotions of the audience through opening up sources of pleasure and enjoyment in our real emotional life". He believes that purging of emotion occurs through two steps; the first the relief produced by a thorough discharge and the second through an accompanying sexual excitation (a rising of the potential of one's psychical state).Paying special attention to the points of departures and shifts, he outlines the development of drama. According to the background where the action leading to the conflict and suffering develops, Freud identifies five phases, of which the last is "*psychopathological* drama." Modern dramas in this category feature conflict which arises between a conscious impulse and a repressed one. The precondition for enjoyment is that the spectator should be anxious or worried, because he can thus "derive pleasure from the revelation and recognition of a repressed impulse" (1905: 309). At

this point, Freud marks out *Hamlet* as a model of characterizing a pathetic figure.

Freud's views on Shakespeare, as seen across his works, are indeed a very enthralling subject matter. Freud was highly regarded as a gifted writer and was recognized as such when he was awarded the Goethe Prize, Germany's highest literary award, in 1930. Freud's awareness and love to literature pervades all his work. An early sign of his interest in literature is detected in his letters to a close friend Wilhelm Fliess, in which Freud describes his dreams and associates them to an assortment of literary works, he read (Freud, 1985).

Freud often treats a literary work as a depiction of reality and tries to clarify and elucidate the psychology of the characters portrayed. Though Freud was mainly interested in German classics, this did not prevent him from reading and enjoying Shakespeare at the age of eight. He could "recite at length in his near-perfect English" (Holland, 1960: 163; Gay, 1998: 166). His scattered remarks and accidental references to Shakespeare often confirm to be a guide for Shakespeare specialists who are interested in the human psyche. Viewed jointly, his remarks invite us to look at how the analyst diagnoses the Bard's characters through the therapeutic treatment known as psychoanalysis. Freud draws our attention to an unparalleled opportunity to see Shakespeare's characters not only "in our mind's eye" but also in flesh and blood and, in the process, to digest the familiar texts with fresh perspectives. I have opted for three plays for discussion on which Freud made substantial analysis. They are *Hamlet*, *Macbeth* and *Othello*.

4.2.3 Hamlet

The protagonist of *Hamlet* is Prince Hamlet of Denmark, son of the recently deceased King Hamlet, and nephew of King Claudius, his father's brother and successor. Claudius hastily married King Hamlet's widow, Gertrude, Hamlet's mother, and took the throne for himself. Denmark has a long-standing feud with neighboring Norway, which culminated when King Hamlet slew King Fortinbras of Norway in a battle years ago. Although Denmark defeated Norway, and the Norwegian throne fell to King Fortinbras's infirm brother, Denmark fears that an invasion led by the dead Norwegian king's son, Prince Fortinbras, is imminent.

On a cold night on the ramparts of Elsinore, the Danish royal castle, the sentries Bernardo and Marcellus and Hamlet's friend Horatio encounter a ghost that looks like the late King Hamlet. They vow to tell Prince Hamlet what they have witnessed.

As the court gathers the next day, while King Claudius and Queen Gertrude discuss affairs of state with their elderly adviser Polonius, Hamlet looks on glumly. After the court exits, Hamlet despairs of his father's death and his mother's hasty remarriage. Learning of the ghost from Horatio, Hamlet resolves to see it himself.

As Polonius's son Laertes prepares to depart for a visit to France, Polonius gives him contradictory advice that culminates in the ironic maxim "to thine own self be true". Polonius's daughter, Ophelia, admits her interest in Hamlet, but both Polonius and Laertes warn her against seeking the prince's attention. That night on the rampart, the ghost appears to Hamlet, telling the prince that he was murdered by Claudius

and demanding that Hamlet avenge him. Hamlet agrees and the ghost vanishes. The prince confides to Horatio and the sentries that from now on he plans to "put an antic disposition on" and forces them to swear to keep his plans for revenge secret. Privately, however, he remains uncertain of the ghost's reliability.

Across the years, Hamlet has been considered Shakespeare's masterpiece fascinated audiences and readers ever since. One of Hamlet's outstanding character qualities is his enigma. Despite the fact that quite a number of critics have handled the character of Hamlet, quite a lot more still remain to be said about him. There is always more to him than the other characters in the play can figure out; even the most careful and clever readers come away with the sense that they don't know everything there is to know about this character. Hamlet actually tells other characters that there is more to him than meets the eye—notably, his mother, and Rosencrantz and Guildenstern—but his fascination involves much more than this. Upon speaking he puts his audience in heightened anticipatory moments that his audience would be waiting more important things to come. When he speaks, he sounds as if there's something important he's not saying, maybe something even he is not aware of. The ability to write soliloquies and dialogues that create this effect is one of Shakespeare's most impressive achievements.

A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative. He is particularly drawn to difficult questions or questions that cannot be answered with any certainty. Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act. The standard of "beyond a reasonable doubt" is simply unacceptable to him.

He is equally plagued with questions about the afterlife, about the wisdom of suicide, about what happens to bodies after they die—the list is extensive.

But even though he is thoughtful to the point of obsession, Hamlet also behaves rashly and impulsively. When he does act, it is with surprising swiftness and little or no premeditation, as when he stabs Polonius through a curtain without even checking to see who he is. He seems to step very easily into the role of a madman, behaving erratically and upsetting the other characters with his wild speech and pointed innuendos.

It is also important to note that Hamlet is extremely melancholic and discontented with the state of affairs in Denmark and in his own family—indeed, in the world at large. He is extremely disappointed with his mother for marrying his uncle so quickly, and he repudiates Ophelia, a woman he once claimed to love, in the harshest terms. His words often indicate his disgust with and distrust of women in general. At a number of points in the play, he contemplates his own death and even the option of suicide.

But, despite all of the things with which Hamlet professes dissatisfaction, it is remarkable that the prince and heir apparent of Denmark should think about these problems only in personal and philosophical terms. He spends relatively little time thinking about the threats to Denmark's national security from without or the threats to its stability from within (some of which he helps to create through his own carelessness).

Hamlet, no doubt, poses very critical and challenging questions to almost all the characters of the play and even to critiques unto this day. The play

itself is described as one of the most problematic lays of Shakespeare. Quite a number of male and female figures alike do start making simple questions which would later turn into awkward issues very difficult to settle. Hamlet as was already stated formed a very enigmatic situation for many of the persons in the play. For the Ghost (his father) Hamlet is an obedient son who should take revenge on his father's assassin paying no attention to his traitor mother. As for his uncle Claudius, Hamlet is a potential rebel who should be either made tractable or forced into exile and killed. Hamlet for Polonius is an heir created or brought to being through the impossible love of Ophelia whom Polonius had refused to give her hand to him in marriage for political reasons. However, for Hamlet all these roles, the dutiful and respectful son, sick lover, he plays for people other than himself. The "who" remains unsettled within and without, "the heart of my mystery".

Hamlet, believes there were too many compromises made in the course of the action very contradictory and strange manner. He believes that Gertrude had an affair with Claudius, Ophelia gives way to Polonius, and he himself yielded to the Ghost of his father. However, Hamlet was finally capable of detaching or emancipating himself from the grip of his father's ghost as he started to think that all fathers have dubious ways. Hamlet, as an educated individual has a philosophical way of thinking through which he always settles the most problematic issues. His university learning sets him distinct from all the characters to be found in Shakespeare's plays that average audience marvel at his behavior which may turn at times inexplicable or unintelligible. One such typical situation when Hamlet resists his father's commands to act.

Hamlet, for a number of reasons was extremely perplexed and was unable to deal with certain incidents along rational lines. In that, the girl who

affectionately loves him refuses to marry him though this was apparently her father's wish. His grieving mother suddenly marries quite shortly after his father's dubious death. His dead father suddenly came back to life, twice ordering him to forget all about his anger at his mother's shocking change of heart. Two of his best friends snoop against him. Polonius, Claudius and the Ghost all manifest themselves as loving fathers. "Who can smile, smile and be villain". Gertrude's inconsistency along with her queer incestuous relationship with Claudius can be very disgusting. Claudius' role is the most heinous symbol of them all who are now trying to bring Hamlet into line and outwardly showing love and concern whereas inwardly they accord him very atrocious feelings.

Hamlet's tragedy triggers off immediately after he was called home to attend the funeral of his father from Germany where he was having his university courses. , he is shocked to find his mother Gertrude already remarried. The Queen has wed Hamlet's Uncle Claudius, the dead king's brother. To Hamlet, the marriage is "foul incest." Worse still, Claudius has had himself crowned King despite the fact that Hamlet was his father's heir to the throne. Hamlet suspects foul play.

Hamlet's complaints were confirmed as his father's Ghost told him that he was unable to rest in peace as he was murdered. To see things in their real perspective, Hamlet decided to pretend to be mad. However, he found himself more confused than ever. In his confusion increased even more as he began to doubt the Ghost's sincerity or untrustworthiness. What if the Ghost is not a true spirit, but rather an agent of the devil sent to tempt him? What if killing Claudius results in Hamlet's having to relive his memories for all eternity? Hamlet agonizes over what he perceives as his cowardice because he cannot stop himself from thinking. Words immobilize Hamlet, but the world he lives in prizes action.

In order to test the Ghost's earnestness, Hamlet enlists the help of a troupe of players who perform a play called *The Murder of Gonzaga* to which Hamlet has added scenes that recreate the murder the Ghost described. Hamlet calls the revised play *The Mousetrap*, and the ploy proves a success. As Hamlet had hoped, Claudius' reaction to the staged murder reveals the King to be conscience-stricken. Claudius leaves the room because he cannot breathe, and his vision is dimmed for want of light. Convinced now that Claudius is a villain, Hamlet resolves to kill him. But, as Hamlet observes, "conscience doth make cowards of us all."

In his sustained unwillingness to send off Claudius, Hamlet actually causes six additional deaths. The first death belongs to Polonius, whom Hamlet stabs through a wall hanging as the old man spies on Hamlet and Gertrude in the Queen's private chamber. Claudius punishes Hamlet for Polonius' death by exiling him to England. He has brought Hamlet's school chums Rosencrantz and Guildenstern to Denmark from Germany to spy on his nephew, and now he instructs them to deliver Hamlet into the English king's hands for execution. Hamlet discovers the plot and arranges for the hanging of Rosencrantz and Guildenstern instead. Ophelia, distraught over her father's death and Hamlet's behavior, drowns while singing sad love songs bemoaning the fate of a spurned lover. Her brother, Laertes, falls next.

Laertes, returned to Denmark from France to avenge his father's death, witnesses Ophelia's descent into madness. After her funeral, where he and Hamlet come to blows over which of them loved Ophelia best, Laertes vows to punish Hamlet for her death as well.

Unencumbered by words, Laertes plots with Claudius to kill Hamlet. In the midst of the sword fight, however, Laertes drops his poisoned sword.

Hamlet retrieves the sword and cuts Laertes. The lethal poison kills Laertes. Before he dies, Laertes tells Hamlet that because Hamlet has already been cut with the same sword, he too will shortly die. Horatio diverts Hamlet's attention from Laertes for a moment by pointing out that "The Queen falls."

Gertrude, believing that Hamlet's hitting Laertes means her son is winning the fencing match, has drunk a toast to her son from the poisoned cup Claudius had intended for Hamlet. The Queen dies.

Hamlet departed from contemporary dramatic convention in several ways. For example, in Shakespeare's day, plays were usually expected to follow the advice of Aristotle in his *Poetics*: that a drama should focus on action, not character. In *Hamlet*, Shakespeare reverses this so that it is through the soliloquies, not the action, that the audience learns Hamlet's motives and thoughts. The play is full of seeming discontinuities and irregularities of action, except in the "bad" quarto. At one point, as in the Gravedigger scene, Hamlet seems resolved to kill Claudius: in the next scene, however, when Claudius appears, he is suddenly tame. Scholars still debate whether these twists are mistakes or intentional additions to add to the play's themes of confusion and duality. *Hamlet* also contains a recurrent Shakespearean device, a play within the play, a literary device or conceit in which one story is told during the action of another story.

4.2.4 Gertrude

Gertrude's relationship with Hamlet is somewhat confused and unstable, since he resents her marrying her husband's brother Claudius after he murdered the King (young Hamlet's father, King Hamlet). Gertrude reveals no guilt in her marriage with Claudius after the recent murder of

her husband, and Hamlet begins to show signs of jealousy towards Claudius. Hamlet's reason for her conspiracy was that she barely mourned her husband's death before marrying Claudius. Gertrude is first seen in Act 1 Scene 2 as she tries to cheer Hamlet over the loss of his father, anxiously asking him not leave home to school in Wittenberg. . The second act showed her aggravating worry over him that she begged King Claudius to send Rosencrantz and Guildenstern to raise the spirits of her son. Upon Ophelia's rejection to marry Hamlet, Gertrude ascribed his bad mental state was mainly due to his grief over his dead father and her hastened marriage to King Claudius. In Act three, she eagerly listens to the report of Rosencrantz and Guildenstern on their attempt to cheer him, and supports the King and Polonius' plan to watch Hamlet from a hidden vantage point as he speaks with Ophelia, with the hope that her presence will heal him.

Upon Ophelia's burial she wished Ophelia had married Hamlet as this could have swapped lots of things and prevented many serious calamities. When Hamlet appears and grapples with Laertes, she asks him to stop and for someone to hold him back—saying that he may be in a fit of madness now, but that will alleviate soon. At the beginning of the play, Gertrude lies more with her husband than her son; however, after the closet scene the whole situation is switched.

In the final scene, Gertrude notices Hamlet is tired during the fight with Laertes, and offers to wipe his brow. She drinks a cup of poison intended for Hamlet by the King, against the King's wishes, and dies, shouting in agony as she falls:

" No, no, the drink /O my dear Hamlet/ The drink, the drink! I am
poison'd."

Other characters' views of the Queen are largely negative. When the Ghost of her former husband appears to Hamlet, he describes her as a "seeming virtuous queen", but orders Hamlet not to confront her about it and leave her judgment to heaven. However, he also expresses that his love for her was benevolent as he states that he would have held back the elements if they "visited her face too roughly".

Hamlet sees her as an example of the weakness of women (which affects his relationship with Ophelia) and constantly hurt in his reflections of how quickly (less than a month) she remarried.

4.4.5 Macbeth

This tragedy dramatizes the damaging physical and psychological effects of political ambition on those who seek power for its own sake. Of all the plays that Shakespeare wrote during the reign of James I, *Macbeth* most clearly reflects the playwright's relationship with his sovereign.

This chapter will shed light on the part of the play closely associated with Lady Macbeth ambition to power which led to the atrocious murder of King Duncan. By way of introduction, a brave Scottish general named Macbeth receives a prophecy from a trio of witches that one day he will become King of Scotland. Inspired by ambition and motivated to action by his wife, Macbeth murders King Duncan and takes the Scottish throne for himself. He is then wracked with guilt and paranoia. Forced to commit more and more murders to protect himself from enmity and suspicion, he soon becomes a tyrannical ruler. The bloodbath and consequent civil war swiftly take Macbeth and Lady Macbeth into the realms of madness and death and become symbols of paranoid killers.

Shakespeare's source for the story is the account of Macbeth, King of Scotland; Macduff; and Duncan in *Holinshed's Chronicles* (1587), a history of England, Scotland, and Ireland familiar to Shakespeare and his contemporaries, although the events in the play differ extensively from the history of the real Macbeth. The events of the tragedy are usually associated with the execution of Henry Garnet for complicity in the Gunpowder Plot of 1605.

What sets Macbeth apart from other Shakespearean tragedies is that it can be viewed from quite number of thematic points. The play may be studied in a unit dealing with themes such as "the corruption of power," "blind ambition," "things is not what they seem," or "superstition and its effects on human behavior." A unit dealing with one of these can be studied in social studies or history as well as literature.

However, it is the corruption of power and blind ambition that rank first in this direction. Corruption of power, leads to several unreasonable acts, on top of which is murder. (Macbeth believes it is his destiny to become king. Unwilling or unable to wait for his destiny to unfold, he kills the king and assumes the throne.) Macbeth is a man of action. It is this which motivated him to create series of intense suffering both for the hero and for the society at large. (Macbeth is weighed down by powerful guilt about the murder of Duncan. He fears for the security of his throne and kills anyone he believes might pose a threat to him. His wife eventually goes insane and kills herself, and all descriptions of the kingdom under his reign indicate that there is widespread poverty, fear, and dissatisfaction. His own noblemen ultimately desert him as he does not reward them for their loyalty as a proper king should.)

The play begins with the short appearance of three of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonwald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth's companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies skeptically until some of King Duncan's men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches' prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits with King Duncan, and they plan to dine together at *Inverness*, Macbeth's castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.

It is this letter which Macbeth wrote to his that kindled the fire desire in her and the throne of Scotland. Macbeth was uncertain about the prophecies of the witches; however Lady Macbeth suffers none of that, she craves for the kingship and all her desires as a woman were rallied to make that true. She wanted him to kill King Duncan to get the throne. When Macbeth arrives at Inverness, she manages to banish all of her husband's objections and convinces him to kill the king that very night. He and Lady Macbeth plan to get Duncan's two chamberlains drunk so

they will black out; the next morning they will blame the murder on the chamberlains, who will be defenseless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan's death is discovered the next morning, Macbeth kills the chamberlains—supposedly out of rage at their crime—and easily assumes the kingship. Duncan's sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their end as well.

Fearful of the witches' prophecy that Banquo's heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo's ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth's kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth's accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure; because he knows that all men are born of women and that forest cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff's castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

When news of his family's execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan's son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth's forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behavior. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth's opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself, certain that the witches' prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches' prophecy.

On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not "of woman born" but was instead "untimely ripped" from his mother's womb (what we now call birth by cesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him.

4.2.6 Lady Macbeth

The role of Lady Macbeth in all these development is overriding. If it were not for her excessive persuasions, Macbeth wouldn't have thought of killing King Duncan. Lady Macbeth is a deeply ambitious woman who lusts for power and position. Early in the play she seems to be the stronger and more ruthless of the two, as she urges her husband to kill

Duncan and seize the crown. After the bloodshed begins, however, Lady Macbeth falls victim to guilt and madness to an even greater degree than her husband. Her conscience affects her to such an extent that she eventually commits suicide. Interestingly, she and Macbeth are presented as being deeply in love, and many of Lady Macbeth's speeches imply that her influence over her husband is primarily sexual. Their joint alienation from the world, occasioned by their partnership in crime, seems to strengthen the attachment that they feel to each another.

Lady Macbeth is one of Shakespeare's most famous and frightening female characters. When we first see her, she is already plotting Duncan's murder, and she is stronger, more ruthless, and more ambitious than her husband. She seems fully aware of this and knows that she will have to push Macbeth into committing murder. At one point, she wishes that she were not a woman so that she could do it herself. This theme of the relationship between gender and power is key to Lady Macbeth's character: her husband implies that she is a masculine soul inhabiting a female body, which seems to link masculinity to ambition and violence. Shakespeare, however, seems to use her, and the witches, to undercut Macbeth's idea that "undaunted mettle should compose / Nothing but males" (1.7.73–74). These crafty women use *female* methods of achieving power—that is, manipulation—to further their supposedly male ambitions. Women, the play implies, can be as ambitious and cruel as men, yet social constraints deny them the means to pursue these ambitions on their own.

Lady Macbeth manipulates her husband with remarkable effectiveness, overriding all his objections; when he hesitates to murder; she repeatedly questions his manhood until he feels that he must commit murder to prove himself. Lady Macbeth's remarkable strength of will persists

through the murder of the king—it is she who steadies her husband's nerves immediately after the crime has been perpetrated. Afterward, however, she begins a slow slide into madness—just as ambition affects her more strongly than Macbeth before the crime, so does guilt plague her more strongly afterward. By the close of the play, she has been reduced to sleepwalking through the castle, desperately trying to wash away an invisible bloodstain. Once the sense of guilt comes home to roost, Lady Macbeth's sensitivity becomes a weakness, and she is unable to cope. Significantly, she (apparently) kills herself, signaling her total inability to deal with the legacy of their crimes.

In the Shakespearean drama Lady Macbeth stands condemned by the laws of God and man which she has so willingly violated. Her violation is inspired by human love, in-tense passionate love for her husband. The sacrifices which she makes for this love are emphasized by the cruelty which she exhibits toward anyone or anything tending to keep her husband from attaining his wishes. Her ruthlessness, so at variance with the ordinary conception of womanly character, places her apart from all other characters in the play. Her remorse for the crimes in which she has participated finds expression when she is alone and emphasizes the isolation which has originated in the horror of her character.

The first reference made to Lady Macbeth is in the fourth scene of the first act where Macbeth, asking per-mission to bring to Lady Macbeth the tidings of Duncan's arrival, establishes his dependence on, and probably his love for, his wife. Lady Macbeth herself first appears in the fifth scene of the first act. Reading her husband's letter, Lady Macbeth realizes instantly that Macbeth would welcome the royal diadem. At once, by her passionate cry she cuts her-self off from all sympathy, all consolation, all companionship. Because she feels that his nature is "too full of the milk

of human kindness to catch the nearest way" she calls upon the spirits "that tend on mortal thoughts" to deprive her of all remorse, compunction, kindness, to fill her from "the crown to the toe topful of direct cruelty," to unsex her. By this cry Lady Macbeth definitely takes her place within the element of horror which Van Doren lists as one of the four characterizing elements of the play. This woman who so willingly embarks upon a life of crime is more terrible than Macbeth because of her natural delicacy and tenderness. By forcing this character upon herself in her desire to help her husband attain his ends she becomes the most fear-inspiring individual in the play. She is saved from being a complete monster only because Shakespeare with his delicate perception and consummate knowledge of the reaction of the world to woman places the original desire for the throne in Macbeth and not in Lady Macbeth.

Her husband's dalliance and reluctance to murder Duncan Lady Macbeth wrongfully attributes to goodness and kindness. Because of this belief she encourages herself to greater heights of determination, she becomes past master in the art of hypocrisy. But at every possible moment she urges Macbeth on to the murder, hurling as a last resort the taunt no man can take, least of all from his wife:

Art thou a fraud

To be the same in thine own act and valour

As thou art in desire?

When you durst do it, then you were a man.

By her apparently casual acceptance of the murder of Duncan, by her negative mocking at her husband, by her apparent indifference to the blood of her victim, she becomes a creature set apart by a strain of horror we are unable to comprehend. For the time being she is the fulfillment of her plea in I. V. She is completely unsexed, a being neither male nor

female whose sole substance is cruelty, conscious sadistic cruelty that has become so supreme it has for the nonce no faint excuse of being. It is these cruelties which isolates Lady Macbeth completely and absolutely and which here obliterates any sympathy inspired in us for her in act one. We have only a feeling of her repulsiveness, of shame at the degradation of qualities which make man close to God. We forget that Lady Macbeth's action arose from her love for her husband and her desire to see his every wish fulfilled; we forget that Lady Macbeth's persistence in her course of action has been inspired by her complete misunderstanding of her husband's character. We are aware only of a character projected from horror and of horror, a being devoid of any relationship with other beings.

This misunderstanding is tragically cleared in II, ii, when Macbeth boasts as a braggart and coward of his righteous indignation on seeing Duncan's body and of his own consequent killing of the grooms. In a moment Lady Macbeth comprehends the moral cowardice of her husband, whose hesitancy in committing the crime was due to a fear of earthly consequences. She perceives clearly that his lust for power which has long made him harbor the thought of the kingship is so compelling that once started on a path of murder there are no obstacles at which it will stop. Perhaps, with Macbeth's admission of the murder of the two grooms, Lady Macbeth has a sudden and perfect conception of a kingship supported and secured by the murder of innocent people.

There is something peculiarly tragic in scenes in which Macbeth and his wife appear alone. It is the tragic common knowledge of wrong; the consciousness of violation of the laws of God and man, the full awareness of the insecurity of power gained by evil; and it is accompanied by a falling apart in loneliness of this sinful man and his sinful wife. Cowardly and weak, Macbeth demands support. Lady Macbeth, upon whose finer

sensibilities the enormity of their crimes has registered more than upon Macbeth's, alone possesses the determination to secure the desired ends. Regardless of the drain upon her own strength, regardless of her own growing sense of despair, she is the bulwark of her husband. Underneath this determination, however, is sickening remorse for the crimes and deep loneliness of a heart-sick soul.

Nought's had, all's spent,

When our desire is got without content:

'Tis safer to be that which we destroy

Than by destruction well in doubtful joy.

This is a preparation for the sleep-walking scene. But the same woman who when she is alone gives vent to such complete despair still forces herself to heights whence she can encourage her husband. Although Macbeth has learned his lesson in crime well, in plotting the murder of Banquo, his one-time fellow-general, he is his usual perturbed and uncertain self. Whether or not Lady Macbeth realizes the actual murder being planned is a question.

So it follows from that, Lady Macbeth is by nature a murderer, a thug and a vampire. The death of King Duncan though was at first born into Macbeth; Lady Macbeth was actually the architect who designed every single bit of it. If it were not for Lady Macbeth, the King Duncan would not have been assassinated.

4.2.7 Othello

Othello is the play's central character and hero. Othello is the exceedingly respected general of the armies of Venice, although he is not a native of Venice but rather a Moor, or North African. He is an eloquent and

powerful figure, respected by all those around him. In spite of his elevated status, Othello is nevertheless easy prey to insecurities because of his age, his life as a soldier, and his self-consciousness about being a racial and cultural outsider. He possesses a free and open nature that his ensign *Iago* exploits to twist Othello's love for his wife, Desdemona, into a powerful and destructive jealousy.

The story revolves around four central characters: *Othello*, a Moorish general in the Venetian army; his beloved wife, *Desdemona*; his loyal lieutenant, *Cassio*; and his trusted but ultimately unfaithful ensign, *Iago*. Given its varied and enduring themes of racism, love, jealousy, betrayal, revenge and repentance, *Othello* is still often performed in professional and community theatre alike, and has been the source for numerous operatic, film, and literary adaptations.

While Shakespeare closely adapted Cinthio's tale in composing *Othello*, he made slight minor differences somehow. Some minor characters were introduced by Shakespeare Brabantio, Roderigo, and several minor characters are not found in Cinthio, for example, and Shakespeare's Emilia takes part in the handkerchief mischief while her counterpart in Cinthio does not. Unlike in *Othello*, in Cinthio, the "Ensign" (the play's Iago) lusts after Desdemona and is spurred to revenge when she rejects him. Shakespeare's opening scenes are unique to his tragedy as is the tender scene between Emilia and Desdemona as the lady prepares for bed. Shakespeare's most striking departure from Cinthio is the manner of his heroine's death. In Shakespeare, Othello suffocates Desdemona, but in Cinthio, the "Moor" commissions the "Ensign" to bludgeon his wife to death with a sand-filled stocking. Cinthio describes each gruesome blow, and, when the lady is dead, the "Ensign" and the "Moor" place her lifeless body upon her bed, smash her skull, and cause the cracked ceiling above the bed to collapse upon her, giving the impression its falling rafters

caused her death. In Cinthio, the two murderers escape detection. The "Moor" then misses Desdemona greatly, and comes to loathe the sight of the "Ensign". He demotes him, and refuses to have him in his company. The "Ensign" then seeks revenge by disclosing to the "Squadron Leader" the "Moor's" involvement in Desdemona's death. The two depart Cyprus for Venice, and denounce the "Moor" to the Venetian Seignory; he is arrested, taken to Venice, and tortured. He refuses to admit his guilt and is condemned to exile. Desdemona's relatives eventually find and kill him. The "Ensign", however, continues to escape detection in Desdemona's death, but engages in other crimes while in Venice. He is arrested and dies after being tortured. Cinthio's "Ensign's Wife" (the play's Emilia), survives her husband's death to tell her story.

4.2.8 Iago versus Othello

Though many critics approached the play as first and foremost the tragedy of Othello, Iago still plays a central role in the plot. He reflects the archetypal villain, and has the biggest share of the dialogue. In *Othello*, it is Iago who maintains fuller control over all other characters at will, controlling their movements and trapping them in an complicated net of lies. He achieves this by getting close to all characters and playing on their weaknesses while they refer to him as "honest" Iago, thus furthering his control over the characters. A. C. Bradley, and more recently Harold Bloom, has been major advocates of this interpretation.

4.2.9 Desdemona

Desdemona is a beautiful young Venetian lady. And she's totally her father's special girl until she falls head over heels in love with Othello.

She refuses to marry any of the rich, handsome Venetian men that everyone expects her to marry. Instead, she elopes with Othello—an older black man, an outsider to Venetian society

Like Othello, Desdemona undergoes a remarkable change over the course of the play. At the play's beginning, Desdemona's an adventurous spirit—when her new husband is called away for military duty in Cyprus; she begs to go with him and can't stand the thought of remaining at home where there isn't any action.

This isn't so surprising, given that Desdemona seems to be drawn to Othello's exciting past. We learn that Othello wooed Desdemona by telling stories of action, adventure, and danger, and that Desdemona consumed these tales with a "greedy ear:" The other characters are identified only as the Moor, the ensign, the ensign's wife, and the squadron leader. In the original, the ensign lusts after Desdemona and is spurred to revenge when she rejects him. Unlike Shakespeare's Othello, the Moor in Cinthio's story never repents the murder of his wife. Both he and the ensign escape immediate prosecution but are killed much later. Cinthio also drew a moral (which he placed in the mouth of the lady) that European women are unwise to marry the temperamental males of other nations.

Desdemona's death in Cinthio is noticeably different from Desdemona's death in Shakespeare. The poet's gentle scene between Desdemona and Emilia while preparing for bed does not exist in Cinthio, and Cinthio's murder of Desdemona is accomplished when the Moor commissions his ensign to bludgeon Desdemona to death with a sand-filled stocking. The two murderers then place her lifeless body upon her bed, smash her skull, and cause the cracked ceiling of the room to collapse upon her, giving the

impression that the lady's skull was smashed by falling rafters. Desdemona is a victim of the prevalent social norms in connection with love and marriage relationships well as the machinations of the peculiar Iago. By nature she was prepared to that sort of death due to her excessive romantic side that her love to Othello was largely due to Othello's sea-faring stories. She was daring and adventurous.

4.2.10 Emilia

As a character Emilia is described as young and virtuous, and referred to simply as the ensign's wife, and becomes Desdemona's companion in Cyprus. In Shakespeare, she is named Emilia, is the wife of Othello's ensign, Iago, and is an attendant to Othello's wife, Desdemona. While considered a minor character in the drama, she has been portrayed by several notable actresses on film. If it were not for Iago, Emilia would not for Iago; Emilia would not have popped to the surface.

Emilia carries the seeds of psycho pathetic person. It was this that made her easy to be manipulated by Iago who was amazingly crafty in dealing with people weaknesses. Her tragedy was greatly attributable to this wicked and sinful relationship with Iago.

4.2.11 Summary

This part of the chapter has drawn so extensively on psychoanalytic but not submissively to Freudian theory. Freud was the founding father of this branch of knowledge. It shed light on the major causes of death with very special reference to females who were portrayed as a *catalyst* that activate other agents just as in Chemistry. However, it was held by most critics that all the characters that were destined to pass away quite abhorrently are by nature prepared to their destiny. The element of weakness was there waiting to be stirred up.

CHAPTER FIVE

CONCLUSION, SUGGESTIONS AND RECOMENDATIONS

CHAPTER FIVE

Conclusion, Recommendations and Suggestions

5.0 Introductory Note

This chapter deals with the conclusion of this thesis as well as the recommendations and suggestions for further studies.

5.1 Conclusion

Othello is let down by his wife and hamlet by his mother. It is left to Macbeth to sum up life's futility (wilson 1959:101):

Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death

As for Hamlet and Macbeth: The existence of supernatural element in these two Shakespearean plays has three dimensions:

1. The social dimension: its purpose is to keep pace with the Elizabethan audiences by displaying something important to them and constitutes a significant part of their culture. The presence of the supernatural element is a social necessity and a way to attract the audiences/readers of that era.
2. The historical dimension: In many of his historical plays, Shakespeare simulates historical events, such as the meeting between Macbeth and the witches, rewrites them luxuriously in an elegant form of literature. Shakespeare's historical plays are "based mainly upon Holinshed's

Chronicles (1577), and is not necessarily historically accurate. The *Chronicles* are a source of interest to many because of their links to Shakespeare's plays" according to Wikipedia

3. The historical/dramatical dimension: Elizabethan theater is considered an expansion of the Greek and Roman Theatre that are well known in being rich in using the supernatural element. Shakespeare adapts this element dramatically to convey his message to the audiences/readers.

When it comes to the role of supernatural in Hamlet and Macbeth it makes no difference if Shakespeare himself believes in ghosts and witches, what makes difference is the belief of his audience about ghosts and witches as supernatural powers which are as “real” as anything in the natural order and which on occasion could intrude itself into the natural order and affect people and events there.

It is even inevitable to write about Hamlet without mentioning the ghost or addressing Macbeth apart from the power of the weird sisters. Hence concluding an opinion about the role of the supernatural in both plays one has to scratch through huge literature written about them. Robert H. West in *Shakespeare and the Outer Mystery* seems opposite of A.C. Bradley, who thinks that everything in the great tragedies can be satisfactorily explained; that there are no inconsistencies; that “Shakespeare knew all the answers” to the psychological and philosophical questions raised by the plays; and that the answers are all there in the plays if only you are clever enough and work hard enough to uncover them. West thinks it is not only “certain to end with a confusing failure” (West, 1968: 57) but, then, that misses exactly the thing which makes the great tragedies great by explaining away the mystery at the heart of the plays. It is like dissecting a body in order to locate the soul. West believes that

Shakespeare purposely left the nature of the Ghost and the Witches uncertain and not fully explainable by critical analysis because he knew that uncertainty of this kind creates dramatic “awe and mystery” (Ibid:79), and because he recognized that the awe and mystery created by tragedy reflect the awe which we feel before the mystery of life itself. And this seems to me a better way to explain why *Hamlet* and *Macbeth* appeal so powerfully to our imagination than by trying to dissect out every last muscle and blood vessel.

As for Othello we do not feel "this is an illustration of what happens to a man who is jealous". (Ibid) True, we see the terrible consequences of Othello's jealousy, but Shakespeare is not just offering a religious doctrine. He is saying that Religion warns against the consequences of our sins, but sometimes we can't help sinning, because our nature is made that way. Let us be somehow compassionate towards a human being who is imperfect just like the rest of us. In other words, "let us not just condemn sin; let us try to understand it" (Ibid).

We feel pity for Othello at the circumstances he finds himself in, but then we think that this is how things had to go, he should die just like this. Nobody could do anything to prevent it. Just like Hamlet, because of a flaw in Hamlet's character, a flaw he couldn't control, "all this tragic disturbance had to happen the pity and terror are purged out of our systems, to be replaced by a mood of resignation" (Ibid).

The Greek conception of tragedy differs from Shakespearian Tragedy in the way that Shakespearian heroes have the choice; they have free will. It is their own faults of characters that cause their downfall, Macbeth is ambitious but weak; Othello is jealous; Hamlet cannot make up his mind, but, all these three might have made themselves into better human beings,

they might have learned how to control the flaws in their characters, nothing outside themselves prevent them from choosing the right way as opposed to the wrong, or tragic, way. But with the heroes of Greek tragedy there is no free will. The gods control a man's destiny, and one cannot fight the gods. Besides the big difference between the Greek view of life and the Christian view of life and the variation between fate and free will, makes Greek tragedies have minor influence on English drama.

The diagnosis of Macbeth, Othello and Hamlet's problem has produced huge descriptions of them as high minded yet, unstable, emotionally attached, waving between self power and self search, ironic and pathetic, merry and melancholy, their minds are restless they lost sleep. Searching in vain each for what he needs most. Hamlet is searching for knowledge and certainty. Macbeth is looking for power even if through evil dark witches. Othello on his side is searching restless, sleepless for proofs of a supposed betray planted in his mind by an 'honest' Iago .The seed of doubt begins to grow till it eats Othello's heart and mind leading him to commit brutal murder against his wife Desdemona, Iago deliberately destroys the mind, marriage, life, love, dignity of Othello for no excused reason just a mere promotion. They are Shakespeare's most problematic heroes.

Shakespeare's literature outlives and continues to be displayed in the world's renounce theatres though the themes they have portrayed have been of relevance five hundred years ago.. He was able to grapple with some certain universal qualities of personality which he skillfully applied to his characters that remained celebrated across the centuries.

He portrayed legendary female characters such as Lady Macbeth whose conscience sways to and fro to give her the most painful moments of her

life. Lady Macbeth was diagnosed by many critics as developing pathological fear that betrayed her conspiracy in the murder of King Duncan. In Othello, both Iago and Othello carry the seeds of a mental illness not mention that of Desdemona. Hamlet was such an exemplification mental disorder that he himself started to question his faculties. His mother Gertrude was seen journeying from one end of loving her son and have pity on him to another extreme point of loving Claudius. Ophelia, who was in genuine emotional relationship with Hamlet, was forced and under coercion expressed her hatred to Hamlet. All the characters involved have their psycho pathetic element including the Ghost Hamlet who orders his son to have mercy on his mother as she was naive. The characters in the selected plays as regards their struggle in life, they sometimes bid success and sometimes their lives are full of pain, suffering and failure, echoing real life. It is this which substantially elongated the works of Shakespeare.

5.2 Suggestions for further Studies

The Researcher suggests further studied better be conducted concerning the following:

1. Does Hamlet self search excessive thinking makes him imagine the ghost of his father or it is really the ghost of his father asking for revenge? May it be a murder that he wants to do in his mind? Is Hamlet also a villain in one way or another?
2. Macbeth's search for power is enhanced by the witches but it is really his wish to do the murder in order to be king and fulfill the prophecy. Is his will totally free or curbed?

3. Othello closes his mind and reason and just get into rages of anger out of jealousy that results in murder. Could it be that he is also villain?
4. How about watching the play from the viewpoint of Iago? Iago is the Venetian while Othello is the outsider, could it be that Iago's villainy is not 'motiveless' at all.

5.3 Recommendations

This thesis deals with the thematic elements of murder in Shakespearean plays of Hamlet, Macbeth and Othello. It shows how literature is the mirror of life and culture and how it exposes one life experience to the world. Literature is connected in way or another with the human life.

It is recommended that the Topic of English literature is to be covered more at schools when the students' minds are still young and fresh as literature develops a valuable linguistic power and taste of literary methods and terms besides universal experience and widening the horizon of thinking.

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