

**T.C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
PROGRAMME**



**THE VIRTUE AND VICE IN SHAKESPEARE'S TRAGEDIES
MA THESIS**

MUSTAFA SALIM AL-RUBAIAWI

18131306047

İSTANBUL, DECEMBER .2021

**T.C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
OF ENGLISH LANGUAGE AND LITERATURE PROGRAMME**



**THE VIRTUE AND VICE IN SHAKESPEARE'S TRAGEDIES
MA THESIS**

MUSTAFA SALIM AL-RUBAIAWI

SUPERVISOR

Prof. Dr. Erendiz Özbayođlu

İSTANBUL, DECEMBER 2021

PREFACE

I would like to express my sincere gratitude to my supervisor Prof. Erendiz Özbayođlu who guided and encouraged me to stay on the track when the road got tough. I also want to thank the head of the department, Prof. Günseli İşçi whose passion and guidance have been priceless to me, especially her academic advice on choosing this topic. I would like to appreciate my father, mother, wife and all the family members whose ears are sore from hearing me talking about Shakespeare for months. They are a constant reminder of how good people can. I would like to express my gratitude to my invaluable friends Mohammad and Hayder, whose continuous support has kept me going at times of despair.

İSTANBUL, 2021

MUSTAFA AL-RUBAIAWI

CONTENTS

	Page number
THESIS APPROVAL PAGE.....	ii
ETHICAL STATEMENT.....	iii
PREFACE.....	iv
CONTENTS.....	v
ÖZET.....	vii
ABSTRACT.....	viii
INTRODUCTION.....	.1
FIRST CHAPTER	
1. THEORIES OF PSYCHOANALYSIS.....	7
1.1. Psychological Criticism.....	7
1.2. Cognitive-Behavioral Therapy and Violence.....	15
1.3. Personality and Violence.....	16
SECOND CHAPTER	
2. EVIL IN MACBETH.....	21
THIRD CHAPTER	
3. VICIOUS CONDUCT IN OTHELLO.....	33
3.1 Social Discrimination in <i>Othello</i>	34
3.2 Appearance vs. Reality.....	35
CONCLUSION.....	46

BIBLIOGRAPHY54



ÖZET

THE VIRTUE AND VICE IN SHAKESPEARE'S TRAGEDIES

Bu çalışma Shakespeare'in trajedilerindeki gaddarlık kavramını Macbeth ve Othello dramaları aracılığıyla incelemektedir. Macbeth ve Othello psikanalitik teoriyi uygulamayı amaçlamaktadır. Ayrıca bu dramalar Othello karakterindeki kötü davranışlarının oluşumundaki karakterlere, durumlara, koşullara ve bunların yansımalarına ilişkin temel bir önermeyi tasvir eder, ilave olarak bu araştırma, bu oyunlarda hakim olan ana sorun olan ana karakterlerin davranışlarına hakim olan kötü davranışa önem vermektedir.

Macbeth'deki birçok monolog sırasında Shakespeare onu insan niteliklerinin refleksif bir yorumuna dönüştürür ve insanlık durumunun karmaşıklığını tanımlar. Freud'un id, ego ve süperego gibi psikanalitik teorik unsurları, çalışma için değerli bir kaynak olabilir. Bununla birlikte, Macbeth'in öyküsünde Shakespeare, insan ruhunun amellerin ve kusurların yozlaşmasından hakikat ve bilgeliğin ışığına kadar verdiği mücadeleyi ortaya koyar; Shakespeare, kötü düşüncenin ve bilinçsiz ayartmaların güçsüz insanlara kötü işler yaptırır ve bu çalışma bu durumu kantılamaktadır.

MUSTAFA AL-RUBAIAWI, 2021

Anahtar Sözcükler: kötü davranış, sosyal ayrımcılık, Macbeth, Othello, psikanalitik kuram.

ABSTRACT

THE VIRTUE AND VICE IN SHAKESPEARE'S TRAGEDIES

This study explores the concept of vice in Shakespeare's *Macbeth* and *Othello*. It aims to apply theories of psychoanalysis to the plays. It argues that *Othello* portrays the characters, situations, circumstances and their repercussion in constructing the evil behavior of *Othello's* character. Furthermore, this research gives a special attention to the question of evil behavior that dominates the conduct of the major characters.

Shakespeare changes several monologues in *Macbeth* into a reflective interpretation of human qualities and identifies the complexity of the human situation. This study will specifically draw on Freud's psychoanalytical model of the psyche, that is, id, ego and superego. In *Macbeth*, Shakespeare poses a tale of the conflict of the human soul out of the corruption of wrongdoings and vice into the light of truth and wisdom. Shakespeare utilises *Macbeth* to demonstrate that evil thoughts and unconscious lures make the person who lacks the strength of personality to do vicious deeds.

MUSTAFA AL-RUBAIAWI, 2021

Keywords: Evil Behaviour, Social Discrimination, *Macbeth*, *Othello*, Psychoanalysis Theory.

INTRODUCTION

The conflict between virtue and vice or evil and good has arguably been one of the most repeating themes in the history of literature. Authors, playwrights, and poets have sought to discover the nature of such a conflict, trying to investigate and better understand the very nature of human being. The attractive forces of wickedness have fascinated and appealed considerably to readers of every era. In addition, the dichotomy of vice and virtue or good and evil, which is a popular topic in Elizabethan drama, has also been one of the most investigated subjects by critics over the centuries.

A close examination of vice has given playwrights a unique opportunity to expand the known boundaries and search into their characters, fictional minds, allowing their imagination to create characters with a psychological depth that had previously been unknown. It may come as no wonder that William Shakespeare thoroughly explored the engrossing nature of sin. If Shakespeare's works have exceeded the test of time, the dramatic nature of his figures will continue to resonate with the world of his readers. As Harold Bloom (1998) claims:

Shakespeare went beyond all precedents (even Chaucer) and invented the human as we continue to know it. A more conservative way of stating this would seem to me a weak misreading of Shakespeare: it might contend that Shakespeare's originality represented cognition, personality, and character. But there is an overflowing element in the plays, an excess beyond representation that is close to the metaphor we call creation. (p. 20)

Thus, Shakespeare deals into the psychological depth of his characters to bring insight into of the concept of vice. For this purpose, this research will have a psychoanalytical reading of Shakespeare's two tragedies as this a modern perspective is insightful in a deep understanding of evil.

Even though *Hamlet* or *Richard III* could have been presented in this study, I have determined to limit myself to the analysis of two villains due to space limitations. I have chosen *Othello* as a story of deception, revenge, and jealousy. Any

dispute of these literary works is at best inadequate or at worst wrong if one does not take *Macbeth* into cultural and historical context of their creation. For this reason, I shall start my first chapter with discussions of Freud's psychoanalytical theories on evil behavior. In the second chapter and third chapter, I will analyze *Macbeth* and *Othello*, by taking into consideration other critics and philosophers on this topic.

Moreover, Shakespeare wrote tragedies at the beginning of his literary career that eventually granted him a high state in the literary scene. He wrote multiple plays such as *Titus Andronicus* which is regarded as one of his oldest Roman tragedies and one of the most famous plays of all times *Romeo* and *Juliet*. However, the most influential, memorable and well-known tragedies he wrote between 1601 and 1608: *Hamlet*, *King Lear*, *Macbeth*, and *Othello*. Shakespeare like a psychoanalyst shares the features of a heavenly humanist with and explores what is happening inside the human mind.

Shakespeare concentrates on humans as rationalistic creatures with high responsibility. His deep understanding of humanity allows him to enter the depth of his famous figures. Shakespeare succeeds in resolving various sorts of motivating powers in the human mind and the mystery of human nature. Shakespeare's plays are incredibly ethical and deal with human's moral and ethical liability for their deeds. Shakespeare effectively reflects their reasons, desires, feelings, thoughts, opinions, and emotions in his mirrors like tragedy, *Macbeth*, and *Othello*.

In Shakespeare's tragedies, the idea of virtue and vice has long been a matter of debate among psychologists, theologians, scholars, and philosophers. A significant investigation can bring an insight into the characteristics and nature of virtue and vice. In theology, expressions like good and evil imply the concept of virtue representing God and vice representing Satan. Theologians debate the dilemma of sin concerning spiritual perfection. They think that the problem of evil should be discussed in relation to divine perfection. For Plato, "the good is not a matter of view but an object of knowledge. Knowledge of virtuous and wicked is the best fruit of the tree of knowledge, let each one of us leave every other kind of knowledge" (As cited in Jowett, 1970, p. 623). In addition, Aristotle indicates that morals or knowledge that deal with virtue and vice can have the same accuracy as mathematics.

Evil cannot be defined as one idea, but as a combination of clashing views by theologians and philosophers who take various opinions on its nature and features. In *The Roots of Evil: The Origins of Genocide and Other Group Violence* (1989), Ervin Staub argues that villainy cannot be described as a constant unit. The scientific hypothesis has a concurrent sense, but evil is the side of an approximately shared human legacy. The main outcome of vice is the ruin of the individual. This wickedness may include not only murder but creation of circumstances that substantially ruin individuals honor, happiness, and capability to achieve basic material desires.

When we hear the word evil which means deeds that have such results, Philip Zimbardo, in his book *The Lucifer Effect: Understanding How Good People Turn Evil* (2007), argues that "evil signifies intentionally behaving in ways that harm, abuse, demean, dehumanize, or destroy innocent others—or using one's authority and systematic power to encourage or permit others to do so on your behalf" (2007, p. 67). Kant's concept of radical evil offers desire as to be "sought in our natural inclinations, which merely lack discipline and openly display themselves unconcealed to everyone's consciousness, but is rather as it were an invisible enemy, one who hides behind reason and hence is all the more dangerous" (Wood & Giovanni, 1966 p. 77). Therefore, the range of wickedness spreads to anything evil that may drive dangerous individuals and social results.

Human deeds are the primary sources of evil and vice in society in most circumstances. Therefore, this study will focus on virtue and vice, and the effect of evil on human behaviour as well as the forces that lead to evil deeds and criticism in Shakespearean plays. Kant suggest that "the root of evil is human volition and the options of people's deeds. The alternative of choosing virtuousness is human nature to select what achieves the purpose more than others" (1966, p. 87). Accordingly, Macbeth's evil deeds can be comprehended as a result of the choices he makes, motivated by his desire to become a king.

Macbeth is deceived by evil's promises such as power, status, and position. While Iago seems to have two separate characters: one that is stupid and the other one is that is unbalanced, psychotic, or maniac. Shakespeare investigates the problems and damages that evil brings about through multiple characters and

numerous events. He develops his description of an evil person and throughout his literary work. He depends on dramaturgical and literary effects to select his most exciting figures. Nevertheless, his portrayal of vice is inefficient; his characters become more conscious of the fact that finally sin can control them as a result of their fight against it. The struggle between virtue and vice gradually becomes psychological, and the characters' behaviour turns into evil and violence, and the pressure breaks the protagonists adequately.

Guilt is one of the critical psychological causes that leads to terrible and catastrophic consequences. As the evil characters become more aware of this struggle, they continue to suffer because there is still a good conscience left in their minds. The strength of this exciting shift in Shakespeare's work is that the damage of sin is not merely noted but is deeply felt by people, and readers alike. Thus, Shakespeare's tragedies such as *Romeo and Juliet*, and *Antony and Cleopatra* are considered sincere tragedies. In these works, the atmosphere and the surroundings help increase the sense of tragedy.

The main theme of that Shakespeare's tragedies such as *Othello*, *Hamlet*, and *Macbeth* is salvation of the hero, wherever the concept of love cannot survive in a damaging atmosphere. Another comparison between these masterpieces is the protagonist's role: Othello and Prince Hamlet. Both protagonists are excellent individuals with magnificent courage. However, Othello becomes jealous while Hamlet retaliates. Hamlet is a person with deep thought who is able to analyse circumstances. A significant distinction from Othello who utilizes his emotions without thought or wisdom in making choices.

The connection is evident in Shakespeare's writing technique using expressions and convergence concepts and language methods. The concept of virtue and vice is apparent in *Macbeth*, and mixed feelings are integrated into this literary work, such as guilt, conscience, courage, and fearfulness which frequently emerge in several characters to reflect their authentic human nature. On the other hand, *Macbeth* is a clear example of the experience of these somewhat contradictory feelings. In the play, prophecy, ambition, manipulation, and deception help construct evil behavior, and result in the murder of King Duncan. Also, Lady Macbeth is filled with intense regret and suicidal thoughts.

However, evil seems to be more powerful than virtue in *Macbeth* and *Lady Macbeth*. *Macbeth* represents the various profound artistic visions of evil. He shows both evil and good. He also reveals various perspectives of human character and the function of psychology within these characters. Shakespeare gives a comprehensive analysis of human nature in his tragedies and provides the reader with an insightful look at the different aspects of human conduct. His literary works provide wisdom and information to the individuals who read them besides. They elaborate on human nature.

Moreover, he shows that social environment plays an essential role in influencing the numerous characters' behavior in his tragedies. An investigation of virtue and vice in his tragic plays reveals the moral values of the time. Furthermore, it reveals to the reader an understanding of the human nature in that period. Hence, this study will show the psychological aspects of the main characters in *Macbeth* and *Othello*, and how evil behavior destroys them. Moreover, it will draw on psychoanalytical theories that deal with the violent side of human behavior.

Shakespeare instills his characters with comprehensible motives and behaviors. Contemporary psychological theories allow us to make suggestions about the psychological behavior of the heroes. The most important themes of *Othello* with regards to vice and evil could be summarized as doubt, revenge, rare sexuality, inferiority complex, loves without trust, social status, possession, and jealousy. The only positive impact on the whole play is the love of Desdemona for Othello.

Iago is an ordinary person, but he cannot not control his jealousy towards Othello. He attempts to control the relationship between Othello and Desdemona. He is not able to hide his jealousy towards the offered marriage of Desdemona with Othello while he screams, "[a]nd I dare think he'll prove to Desdemona / A most dear husband. Now, I do love her too" (2. 2. 215). This act shows that Iago has the same emotional state as Desdemona; however, it is not clear if Iago wants to exploit his relationship with Desdemona in order to destroy Othello.

Also, Iago has a great desire to control Desdemona, and it is evident that his obsession to ruin Othello's relationship with his wife. A tendency towards control is suggestive of too much love with the fear of losing. It is apparent that Iago longs for something completely diverse from conventional lovers who typically want to have a

physical relationship with their love. Iago has desires for Desdemona. Other secondary characters, such as Rodrigo's relationship with Desdemona, are different. Psychological desires drive Macbeth to perform in certain way; similarly, Lady Macbeth is driven by her psychological needs.

Negation of guilt and the return of the repressed appear to follow Lady Macbeth, who performs in act 2, scene 2, and "obsessive-compulsive hand washing rituals in her sleep". Macbeth ends up insane because of his obsession with power. As he shows in his late speech, "[t]omorrow, 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" (5.5.19-22). Macbeth's character is a portrayal and interpretation of the human personality. His conducts are affected by another person and influenced by particular deeds, highlighting how the human brain treats feelings. Accordingly, this study will ask the following research questions: Does ambition lead to evil deeds? Does Malcolm's succession to the throne imply that good ends up reigning?

CHAPTER ONE: THEORIES OF PSYCHOANALYSIS

1.1. Psychological Criticism

Psychological criticism investigates the mental states of characters rather than their conduct. Thus, the central aim of psychological criticism is to investigate the unconscious components inside literary writing built on the writer's background. Freud argues that "literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses" (Freud, 1993, p. 26). This approach could also be applied to a specific characters within a literary work, however, these characters reveal the writer's mind and hidden desires:

The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the ordinary language usually employed by our thoughts, but are on the contrary represented symbolically utilising similes and metaphors, in images resembling those of poetic speech. (Freud, 1995, p. 54)

The writer's childhood traumas and the sexual struggle are expressed within the literary work figures. However, as Kharbe (2009) put it "in dreams through principles such as symbolism (the repressed object represented in disguise), condensation (several thoughts or persons represented in a single image), and displacement (anxiety located onto another image by means of association" (p. 218). Psychoanalytic criticism does not deal with the writer's intention. However, it investigates what the writer's underlying and hidden desires that stem from the unconscious mind. As Freud (1995) puts it:

Poets and philosophers have discovered the unconscious before me: what I have discovered is the scientific method that allows us to study the unconscious. Moreover, the poets are invaluable allies whose testimony must be estimated to some degree because they often know many things existing between heaven and earth that do not even suspect our method. In psychology, above all, vulgar men are far above us, for they drink in

sources that we have not yet managed to make accessible to science. (p. 197)

Literature investigates the writer's different opinions and delivers them articulately to the reader.

Before the emergence of psychoanalysis, literature was used to express the writer's mental state and the connection between human beings. Paris (2013) suggest that "[p]schoanalytic theory illuminates literature, that literature enriches theory, and that combining theory and literature enhances both our intellectual and our emphatic understanding of human behavior. . . There is a triangular interaction between literature, theory, and the individual interpreter" (p. 6). Readers can speculate about what the authors know through psychoanalysis, but readers can comprehend what psychoanalysis is about through literature. Psychoanalysis and literature cooperate to help people in the struggle with themselves and others:

Literature is silent, but criticism speaks. It is not that literary artists do not know what they are talking about but cannot talk about what they know. If they try to do so, they are as limited as the rest of us. Psychoanalysis has given us a language that permits us to talk about what the great writers have conveyed through the silent medium of art to bring it more directly into the realm of conceptual understanding. Although that language has changed and will keep doing so, we must cherish the illuminations it has brought. (As cited in Jarosz, 2017 p. 2)

Each person recognizes that human beings are diverse in their behaviors. Many philosophers and psychologists such as Bandura, Pavlov, Hume, Aristotle, Kant and Plato suggest that individuals have diverse interests, actions, motives, passions, virtues, and vices to further explain this variation.

For Freud, whose theory is connected with essential qualities of conduct and human nature and their significance to personal consciousness and unconscious although cultural and historical changes are worldwide. At the start of the twentieth century, several critics have used psychoanalytic approaches to the literature especially to Shakespeare's tragic works. Freud believes that:

The Oedipus complex, in psychoanalytic theory, a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process. Sigmund Freud introduced the concept in his *Interpretation of Dreams* (1899). The term derives from the Theban hero Oedipus of Greek legend, who unknowingly slew his father and married his mother; its female analogue, the Electra complex, is named for another

mythological figure, who helped slay her mother. (As cited in Sofroniou, 2014, p. 142)

Freud connects the Oedipus complex to children of the approximate age from three to five. He argues that this phase is typically finished when the child recognizes the father or mother of the identical sex and overcomes its sexual instincts. The relationship of the parents with their kids plays significant role in shaping their behavior,

However, the appearance of shock and infantile neurosis is the essential sign of related responses throughout the child's grown-up life. The superego, the part that controls the awareness of man's mind, has its foundation in defeating the Oedipus complex. Freud regards the responses against the Oedipus complex as the most maximum significant social fulfillment of the human brain. Moreover, Freud's psychoanalytical theory helps many readers discover the real meaning behind each line. According to Freud, "the idea of the mind is like the iceberg. Its exterior seems to be shown as consciousness level; however, what is unseen under the exterior or what considers as the weightier part is the stage of unconsciousness" (1915, p. 27). What readers think about as reality versus appearance indicates the difference between conscious and unconscious mind. Freud argues that:

That the human mind or psyche was composed of three parts, these are; The id, which is the want-driven, childish part of our personality that demands immediate gratification of all desires: the superego, which is our internalised learning from our parents and society about what is good and evil, right and wrong. The ego acts as a mediator between the id and superego. (As cited in Taylor, 2011, p. 32)

Freud uses several psychoanalytic explanations regarding numerous topics such as unconscious motivation, neurosis, sexual desire, ambition, jealousy, and emotional isolation.

According to Freud (1924), human nature is highly multifaceted and has more than a single constituent. Freud claims that personality is constructed based on three rudiments: the id, ego, and superego. These components work in harmony to produce complex human conduct. Every element adds its influence to personality, and the three cooperate in ways that have an influential impact on an individual. Every component of personality occurs at different points in life. According to his theory, certain aspects of our personality are more primeval and might force us to

behave upon our most primal impulses. Different fragments of our personality function to counteract these needs and attempt to emulate the stresses of reality.

According to Freud:

The preconscious contains thoughts and feelings that a person is not currently aware of, but which can easily be brought to consciousness (1924). It exists just below the level of consciousness, before the unconscious mind. The preconscious is like a mental waiting room, in which thoughts remain until they succeed in attracting the eye of the conscious (1924, p. 306).

The following section will have a closer look at every one of these significant personality fragments and how they work separately, and how they cooperate.

According to Freud, "the id is the basis of all mental drive, and the main factor of personality. The id exists from birth. This part of personality is wholly unconscious and comprises natural and primitive conducts" (1923, p. 87). The id is motivated by the desire principle, which strives to satisfy natural desires. If these desires are not fulfilled instantly, the consequence is a state of apprehension or tautness. For instance, an increase in hunger or dehydration should create an instant desire to drink or eat. The id is extremely significant early in life since it guarantees that an infant's survival wants are met and fulfilled.

Imagine attempting to persuade a child to wait until mealtime to consume their meal. If the child is uncomfortable or hungry, he will scream until the demands of the id are fulfilled. The id controls young toddlers. It needs instant gratification, and since the other personality mechanisms do not yet exist, the baby will scream until these desires are satisfied. However, instant satisfaction of these needs is not continuously realistic or even probable. If the desires entirely control our behavior, we might for example find ourselves clutching the stuff we need out of other people's hands to fulfill our desires.

This conduct would be both troublesome and socially unacceptable. According to Freud, the id attempts to resolve the tautness generated by the desire principle through central course thinking which includes creating a mental image of the wanted thing as a way of filling the desire. Even though individuals ultimately learn to govern the id. This fragment of personality remains the unchanged infantile, and original potency through life. The growth of the superego and the ego permits persons to control the id's primitive natures and act in natural and socially suitable means.

The ego is the factor of personality that is accountable for dealing with certainty. According to Freud (1923), the ego is "that part of the id which has been modified by the direct influence of the external world" (p. 25). The ego advances from the id and guarantees that instincts of the id can be articulated suitably in the actual world—the ego purposes in the preconscious, conscious, and unconscious mind. The ego functions on the reality code which attempts to satisfy the id's requirements in realistic and socially proper ways; the reality code evaluates the benefits and costs of a deed before determining to act upon or abandon instincts. In various circumstances, the id's instincts can be pleased through a course of delayed satisfaction. Therefore, the ego will permit the conduct, but merely in the suitable place and time.

Freud (1923) compares "the analogy of the id being a horse while the ego is the rider. The ego is like a man on horseback, who has to hold in check the superior strength of the horse" (p. 15). Lacking its rider, the horse may merely stroll wherever it wants and does whatever it pleases. The rider gives the horse instructions to get it to go where the rider needs it to go. The ego also releases tautness formed by unfulfilled instincts through subordinate process thinking in which the ego attempts to discover a thing in the actual world that matches the psychological copy produced by the id's main procedure. For example, in a conference room as the id might force us to jump up from our chair and rush to the break room for a portion of food, the ego directs us to sit silently and wait for the conference to finish. Instead of acting upon the original needs of the id, we devote the rest of the conference to visualizing ourselves consuming a cheeseburger. Once the conference is finally completed, we can please the id's demands suitably.

The final stage of personality to grow is the superego. According to Freud, the superego starts to appear at about age five. The superego grips the adopted ethical values and principles that we obtain from our parents and culture; it is our sense of wrong and right. As Marcus observes, "[t]he Superego, in censoring the unconscious and in implanting conscience, also censors the censor" (2012, p. 76). The superego offers strategies for making decisions. It has two essential parts: First, the conscience comprises information about things that are regarded as immoral by culture. Therefore, these conducts are repeatedly prohibited and lead to corrupt consequences, penalties, or feelings of responsibility and regret.

Second, the ego perfect comprises the instructions and values for manners that the ego aspires to. According to May:

The daimonic refers to the power of nature rather than the superego, and is beyond good and evil. Nor is it man's 'recall to himself' as Heidegger and later Fromm have argued, for its source lies in those realms where the self is rooted in natural forces which go beyond the self and are felt as the grasp of fate upon us. The daimonic arises from the ground of being rather than the self as such. (1969, p. 123)

The superego attempts to perfect and cultivate our conduct. It works to overpower all intolerable needs of the id and fights to make the ego act upon uncompromising values rather than realistic philosophies. The superego is existent in the preconscious, conscious, and unconscious.

When talking about the ego, the id, and the superego, it is significant to note that these are not three separate things with obviously define limits. Instead, these features are dynamic and continue cooperating to affect a person's overall character and conduct. It is easy to see how the fight might ascend between the ego, id, and superego with numerous challenging forces. Freud uses the term ego strength to denote the capacity of ego to work despite these clashing forces. An individual with good ego strength can efficiently overcome these burdens while an individual with too tremendous or too slight ego can be inflexible or disorderly.

The terminal judgment as if the ego's job was not sufficient, the acting judge between the id and fact and its performance is below constant investigation by a ruthless judge of the superego. While the ego contracts with the id, attempting to stop or prevent anger, the superego decides the performance. The superego is another name for our conscience. It expects our ego to be effective and robust in its conflicts against the libido's power. Habitually, our conscience comes from our parents. As we grow up, we internalize their rules that will eventually make us feel guilty when telling a lie or deceiving our parents.

However, does everyone have a conscience? Throughout history, many have done terrible deeds of violence which make us question if they have any conscience. We wonder how characters such as Lady Macbeth, Macbeth, Iago, Othello, or Richard III are capable of committing such shocking crimes. A reasonable answer is that they lack the essential ability to sense guilt. Therefore, nothing prevents them from performing their violent acts. Simon, In his book *Bad men do what good men dream: A forensic psychiatrist illuminates the darker side of human behavior* (2009),

deliver survey of criminal psychology and deviancy concentrate on a continuum of good and evil besides the slopes within and where lines get passed or crossed.

According to Freud, "A person with strong ego is able to effectively manage the conflict between id and super ego, thus the healthy personality is who has good balance between id, ego and the super ego"(As cited in Babu, 2018, p. 147). If the ego can sufficiently distinguish between the stresses of reality, the id, and the superego, a solid and stable personality arises. Freud argues that a disparity between these rudiments will lead to a maladaptive character. For instance, a person with an excessively prevailing id might become impulsive, irrepensible, or even criminal. Such a person acts upon their most rudimentary needs without worrying whether their conduct is suitable, adequate, or authorized. On the other hand, an exaggeratedly prevailing superego might lead to a very moralistic and critical nature. An individual ruled by the superego might not be able to receive anything or anyone that they perceive to be bad or immoral.

Freud's views deliver one conceptualization of how character is organized and how the rudiments of personality work. In Freud's assessment, equilibrium in the dynamic communication of the ego, id, and superego is essential for a healthy personality. While the ego has hard work to do, it does not have to act alone. When we experience worry, our defense mechanism may help protect the ego and decrease the concern we are experiencing. Apprehension also plays a part in aiding the ego to mediate between the burdens of the rudimentary wishes, ethical standards, and the actual world.

Freud argues that human behavior, including vicious conduct, results from unconscious forces working inside an individual's mind. Freud also believes that initial childhood experiences have a deep influence on adult and teenage conduct. However, he argues that "conflicts that occur at various psychosexual stages of development might impact an individual's ability to operate normally as an adult" (Bartol, 2002, p. 260). Thus, according to Freud, violence remains a fundamental based on our inhuman motive curbed in well-balanced persons who have lived an orderly childhood.

However, if this violent desire is not repressed or is controlled to an uncommon level, specific violence can leak out of the unconscious, and an individual

can involve in irregular deeds of viciousness. Freud indicated this as "displaced aggression" (As cited in Bartol, 2002, p. 14). It is remarkable to observe that Freud himself did not think a lot about violence or crime. Habitually because of childhood lack of care or mistreatment, persons exposed to violence suffer from hurt or weak egos that make them incapable of dealing with difficult conditions inside the traditional community.

It is further debated that "youth with weak egos are immature and easily led into crime and violence by deviant peers" (Andrews, 1994, p. 92). In their various extreme shapes, lagging egos or superegos can guide to "psychosis and the incapability to sense empathy for the victims of crime" (DiNapoli, 2002, p. 399). Psychodynamic concepts portray violent crime as an impulse which is simply unfulfilled by an individual in primary childhood. One of the most crucial criticisms of the psychoanalytic perception is that it is built on "the subjective interpretation of the analyst, there is no way to decide which analyst is right. In fact, the theory was based on a very small number of far from typical patients" (Furnham & Tsvirikos, 2016, p. 113). In other words, the theory has not yet been subject to rigorous scientific verification. However, it is significant to stress that central psychodynamic principles have significantly influenced the subsequent progress of criminological thought. For example:

The psychodynamic model of the criminal offender depicts an aggressive, frustrated person dominated by events that occurred early in childhood. Because they had unhappy experiences in childhood or had families that could not provide proper love and care, criminals suffer from weak or damaged egos that make them unable to cope with conventional society. Weak egos are associated with immaturity, poor social skills, and excessive dependence on others. People with weak egos may be easily led into crime by antisocial peers and drug abuse. Some have underdeveloped superegos and consequently lack internalized representations of those behaviors that are punished in conventional society. They commit crimes because they have difficulty understanding the consequences of their actions (Siegel, 2016, p. 138)

At the same time, behaviour theory suggests that all person's behaviours, including aggressive behaviour, are educated throughout communication with the social surroundings. It argues that "individuals are not born with an aggressive nature. They acquire a knowledge of to think and perform aggressively due to their daily day experiences" (Bandura, 1977, p. 366). These experiences may include watching family or patrons being rewarded for aggressive conduct or even watching the media's glorification of viciousness. Behavioral theorists argue that:

[T]he following four factors help produce violence: 1) a stressful event or stimulus – like a threat, challenge, or assault – that heightens arousal; 2) aggressive skills or techniques learned through observing others; 3) a belief that aggression or violence will be socially rewarded (by, for example, reducing frustration, enhancing self-esteem, providing material goods or earning the praise of other people); and 4) a value system that condones violent acts within particular social contexts. Early empirical tests of these four principles were promising. (Bartol, 2002, p. 148)

Consequently, behavioural helps improve social education theories of deviance (such as neutralization theory, subcultural theory, and differential association theory). These concepts are subject to an elaborate debate in this chapter's section.

1.2. Cognitive-Behavioral Therapy and Violence

The concept of moral development applies to the study of villain behaviour. Kohlberg (1969) debated that "all persons travel during six diverse stages of ethical improvement" (p. 55). In the significant stage, individuals only act upon the law because they are scared of getting punished. On the other hand, by the sixth stage, they follow the law because it is a supposed commitment and sure of the worldwide values of equity, fairness, and reverence for people. Kohlberg (1973) discovered that "violent youth were significantly lower in their moral development than non-violent youth – even after controlling for social background" (p. 33). Meanwhile, his groundbreaking studies have constantly established that individuals who follow the law merely to avoid punishment are more to be expected to do deeds of violence than those who empathize with other people.

The available evidence indicates that individuals with lower ethical thinking levels will be involved in violence when convinced that they can get away from punishment. Furthermore, even when granted the chance, those with advanced ethical thinking levels will abstain from criminal behaviour because they consider it immoral and wrong. Studies in psychology of Piaget and Kohlberg proposes that when individuals make choices, they involve in a series of sophisticated intellect processes.

A different field of cognitive theory that has received significant consideration from violence researchers includes the study of information processing. Violent individuals might be exploiting knowledge or information when they make their choices. Primarily, they interpret and encode the information they are offered with and then look for an accurate reply or right deed, and in conclusion, the performance is based on their choice. For example, young people exposed to violence might see the individual as more aggressive or threatening than they are. This felt threat may cause them to respond with violence at the most unimportant provocation.

Moreover, aggressive children are more alert and doubtful than ordinary children who significantly raise their probability of attraction to violent behavior. Lochman (1987) proposes that "some youth who participate in violent attacks on others believe that they are defending themselves, even when they have misinterpreted the level of threat" (p. 2). This result proposes that some criminals cannot distinguish the damage they are doing to others because of the way they interpret and evaluate information.

1.3. Personality and Violence

Personality has been described as "stable patterns of behaviour, thoughts or actions that distinguish one person from another" (Bezuidenhout & Joubert, 2003, p. 86). Some initial criminologists debate that certain individuals are more disposed to criminal behaviour. Investigators such as Beccaria and Bentham have connected violent behaviour to self-centeredness, jealousy, spitefulness, egoism, hostility, and lack of indifference to sympathy for others. The Multiphasic Behavior List (MMPI) and the Multidimensional Behavior Survey (MPQ) have repeatedly been used to judge young individuals' behaviour.

These measures have constantly created a statistically meaningful connection between certain character features and immoral behaviour. Teenagers who are exposed to violence usually answer back to situations or frustrating events with bad feelings. They frequently feel worried, nervous, and sensitive in front of opposing social situations. Psychological analysis proposes "that crime-prone youth are also

impulsive, paranoid, aggressive, hostile, and quick to take action against perceived threats" (Avshalom *et al.*, 1994, pp. 163-195).

Furthermore, certain scholars like Siegel and Huron have debated a direct connection between particular personality qualities and immoral behaviour. On the other hand, critics and philosophers argue that personality features work together with other elements to create violence and crime. Siegel (1998) argues that:

[A] Number of early childhood factors might contribute to the development of a psychopathic or sociopathic personality. These factors include having an emotionally unstable parent, parental rejection, lack of love during childhood and inconsistent discipline. Young children – in the first three years of life – who do not have the opportunity to emotionally bond with their mothers, experience a sudden separation from their mothers, or see changes in their mother figures are at particularly high risk of developing a psychopathic personality (p. 152)

A different probability is that psychopaths may have brain-related physical anomalies that make them treat emotional input uniquely than non-psychopaths. However, Psychologists have tried to treat unsociable youths by giving them adrenaline, which raises their arousal levels.

Freud was very productive; he published more than 320 diverse essays, articles, and books. Several textbooks review his thoughts. For example, in *Studies on Hysteria* (1957), this book was produced by Freud and his colleague Josef Breuer. The book is a study of hysteria, that includes one of their most well-known cases of hysteria, a young woman is known as Anna O. The book also presents psychoanalysis as a cure for psychic illness.

Moreover, *Interpretation of Dreams* (2020) was first published in German below *Die Traumdeutung*. Freud usually classified this book as his mistress, and it has become a continuing classic in the history of psychology. The book sets out Freud's theory that dreams portray inattentive desires. If we are curious to read more about Freud's approach to dreams and the unconscious psyche, the book is an excellent one to interpret the dream, a must-read in the whole world.

However, *Psychopathology of Everyday Life* (1995) or *Zur Psychopathologie des Alltagslebens* is one of the significant books that describe Freud's psychoanalytic theory. It carries closer attention to several variations that happen through everyday life, including concealed memories, errors in speech, misremembering names, slips

of the tongue a.k.a. Freud slips. He later investigates the underlying psychopathology that he thought led to such mistakes. *Three Essays on the Theory of Sexuality* (2017) or *Drei Abhandlungen Zur Sexualtheorie* is another Freud's various essential works. In this collection of essays, he describes his theory of psychosexual evolution and presents other vital ideas, including castration anxiety, penis envy, and the *Oedipus complex*.

Jokes and Their Relation to the Unconscious (2001) illustrates how humors, enormously like dreams, could be linked to unconscious desires, memories, or wishes. Freud's theory of Jokes is based on his theory of the id, ego, and superego. According to Freud, the superego is what enables the ego to produce and reveal humor. However, it is another book that shows the significance of how the individual behaves. In *On Narcissism*, Freud describes his theory of narcissism. In this book, he proposes that narcissism is a natural element of the human psyche. He mentions this as the central narcissism or the power that occupies behind any person's existing drives. Freud starts by defining narcissism as a paraphrenia distinguished from schizophrenia. While the previous case, sexual desire withdraws from external purposes and flows back to the ego, the ending does the introversion of sexual desire, which means replacing external purposes in the actual environment with others in their imaginary world. In short, schizophrenia is quite crazy, while narcissism is not. In *A General Introduction to Psychoanalysis* (2018) Freud describes his theory of psychoanalysis, including dreams, neuroses, and the unconscious mind. The introduction reveals:

These twenty-eight lectures to laymen are elementary and almost conversational. Freud sets forth with a frankness almost startling the difficulties and limitations of psychoanalysis, and also describes its main methods and results as only a master and originator of a new school of thought can do. (2018, p. 2)

Moreover, the book investigates and sums up the result of thirty years of constant and careful investigation.

Earlier Freud's work defines desire as the power behind human deeds. In *Beyond the Pleasure Principle* (2015), he develops a theory of forces motivated by death and life instincts. In *The Future of an Illusion* (1961), first published as *Die Zukunft einer Illusion*, Freud searches religion through a psychoanalytic perspective. He expresses his thoughts about the roots and progress of religion and proposes that:

religion is an illusion produced up of . . . certain dogmas, assertions about facts and conditions of external and internal reality which tell one something that one has not oneself discovered, and which claim that one should give them credence (Freud & Kiell, 1988, p. 579)

Civilization and Its Discontents (1930), or *Das Unbehagen in der Kultur*, is one of Freud's greatest and the most universally read book. The book focuses on the individual and civilization as a whole. According to Freud, several of our greatest essential wishes disagree with what is most beneficial for the community, which is why rules forbidding specific actions are produced. The issue, he discusses, is a continuous feeling of discontentment between the citizens of that civilization.

Moreover, in Bloom's book *Iago: the strategies of evil* (2018). Iago represents well-known cruel deception and evil trick in literature. Frequently portrayed as Machiavellian, Iago is a gripping psychological specimen. He is a clever specialist of the human mind and he himself is a distraught man. An example of Shakespeare most exciting and culturally connected plays, *Othello* is extensively studied for its complex and surviving issues of racism and race, repentance, betrayal, trust, and love. It has been the source of numerous film and literary adaptations. Now an award-winning author and respected professor, Harold Bloom reviews Iago's motivations and unbelievable actions with razor-sharp insight, coordination, and sympathy. Bloom is handling Shakespeare's characters like persons he has known whole his life.

Bloom presents that kind of exciting intimacy and evidence in his literary production, writing about his shifting recognition—throughout his life—of this endlessly compelling character so that Iago too becomes an unusually moving debate for literature as a way to and a measure of our humanity. Bloom's book is a significant review of the play. Bloom's observations are short but insightful, telling us how *Othello* is actually the most immoral of Shakespeare's tragedies and is usually disturbing to watch or read. Part Three, "Acting the text," is similarly outstanding and complements Part One. "Hurt Minds" in Part Four (Special Studies) is likewise remarkably delving into the character's psychology and giving some various thoughts on how Macbeth's psychic health would be seen today. Moreover, this book has helped us understand Macbeth's play and analyze details about the psyche of Macbeth and his wife. This chapter deals with the psychoanalytical theory

of Freud and the violent part of human behavior and its application in Shakespeare tragedy.

In conclusion, psychological theories concentrate on identifying unique features that may display individuals' aggressive conduct. Psychological theorists have been blamed for paying no attention to more extraordinary social powers, including racism, neighborhood disorganization, poverty, and social inequality. All these elements may have a substantial impact on violent conduct. According to Freud's psychoanalysis, there must be a balance between the id, ego, and superego. It is believed that self-hypnosis or meditation help in getting back the lost balance and has a tremendous impact on the subconscious or finding out events of past lives.

Psychic diseases like compulsions, depression, anxiety, and phobia arise because of the struggle between the id, ego, and superego. Therefore, as Erikson (1956) points out, "hypnotic techniques followed in psychoanalysis help explore the reasons for such disorders and find a probable solution to overcome it" (pp. 56-121). However, it is not accurate to say that Freud is the greatest and essential one in the history of psychology; he did contribute massively to its endorsement in that epoch so that many others could develop it further. Psychologists such as Peter Gay, Carl Rodgers, Alfred Alder, Carl Jung, and Karen Horney are among them. These psychologists have played an essential part in comprehending psychology.

CHAPTER TWO: EVIL IN *MACBETH*

Macbeth, a universally known tragedy, is also considered an example of the most potent tragedies that make the reader experience sadness, surprise, and sympathy. What characterizes this play and makes it worth respect is that it delves into the psychology of individuals. Therefore, it is very fair and reasonable to apply psychoanalytical theories to this play. For instance, Lady Macbeth has a speech which shows the id through a secret desire, the desire to become evil: "Come, you spirits / That tend on mortal thoughts, unsex me here / [...] Make thick my blood / [...] Come to my woman's breast, / And take my milk for gall, you murd'ring ministers" (1.5.30-34). The expression "unsex me here" shows Lady Macbeth's desire of shifting more like a witch because the witches in the play are not quite women. "Make thick my blood" reveals that she does not want to be pregnant and rather wants to stop her menstruation. She also wants to stop being a mother. "And take my milk for gall" – reveals her desire to lose motherhood.

When Macbeth meets the witches throughout the scene, his ego is on the alert. As he puts it, "If chance will have me king, why, chance may crown me Without my stir." (1.3. 145). This line indicates that the ego is attempting to fight the id's vital drive, attempting to persuade Macbeth not to kill Duncan to become a king only because the witches told him so and that he has to let anything happen by coincidence. According to Freud, "humans are born with an innate aggressive instinct; he argued that when our aggressive urge is foiled, the result is a hostile attack" (As cited in Svitil, 2006, p. 27). Aggression, of course, is relevant to the instinctive part of the personality, the id.

Freud's view can also be observed in in one of the central character's words: "Is this a dagger which I see before me" (2.1.30). This line opens a part that displays precisely the concept described by Freud. Some representative lines include:

I have thee not, and yet I see thee still. Art thou not, fatal vision, sensible. To feeling as to sight? Or art thou but. A dagger of the mind, a false creation. Proceeding from the heat-oppressed brain? I see thee yet in a form as palpable. As this which now I

draw. Thou marshall'st me the way that I was going. And such an instrument I was to use" (2.1.35-40)

This part portrays Macbeth's desire for killing Duncan. He wants to kill the king so terribly that he is unsure if the dagger is real or just the effect of his mind led by his strong desire.

Shakespeare does not neglect the potentiality of wrong from the righteous man in his literary works. He creates Macbeth who has internal struggles with many psychological dimensions that manifest Shakespeare's awareness and knowledge of the idea of vice and psychic evil. Shakespeare uses a different approach and demonstration from his classic villains, whether it is *Aaron the Moor* and Iago who do things only for wickedness's sake or whether Edmond and Shylock who do it out of vengeance.

Lady Macbeth and Macbeth are partners in wickedness; their paths in fulfilling their needs may be different but their initial intention is similar. Lady Macbeth appears as a firm, strong-minded, and focused woman, while Macbeth is hesitant and unsure. By Act 3 Scene 2, their roles entirely reverse as Macbeth develops the mighty power behind the continued oppression, and Lady Macbeth expresses anxiety and guilt over their actions. Shakespeare displays that both villains become so damaged with responsibility and guilt that this ultimately leads them to catastrophic ending. However, Lady Macbeth's character is different, and she commits suicide after comprehending the harmful effects of her wicked conduct towards others characters.

Then, Shakespeare elaborates on his examination of evil. He shows that evil does not merely destroy others as in *Othello*, or *King Lear* and *Richard III*, but that it takes over and transforms the protagonist into a complete villain. He reveals that the terrifying image of vice is the one that can develop within oneself. In addition, he returns to the dramatic conventions of a tragic Greek hero in *Macbeth* to depict this internal fight in numerous ways. In act 1, scene 2 of the play, before the spectators even see Macbeth, King Duncan and other military members praise him as the "O valiant cousin! Worthy gentleman!"(1.2. 20).

Just after King Duncan announces an innovative title for the triumphant Macbeth, the three witches spend the subsequent scene swearing at Macbeth and stating that "[h]e shall live a man forbid" (1.3. 20). *Macbeth* includes numerous

conventions seen in plays like *Oedipus Rex*. At the onset of each play, the characters' nobility is as apparent as their imminent fate. Though Macbeth varies from Oedipus in his willingness to do wicked action, each character falls from grace and destiny. Literary critic Coe (1957) contends that "in no other villain except Macbeth do we feel that so much of potential good is subverted to evil" (p. 35). Therefore, in the first scenes of the play, Shakespeare displays the internal conflict of Macbeth's conscience.

He portrays Macbeth as an appreciated, brave fighter but raises the question of whether he will submit to the dark forces of evil embodied by the witches. Shakespeare possibly creates the witches in the play in an honour of the modern King of England at the time. Shakespeare wrote *Macbeth* between 1605 and 1606:

To honor King James I who was James VI of Scotland and then succeeded Queen Elizabeth I to be King of both countries. In 1597, James wrote *Daemonologie*, a text on witches and witchcraft. Because Macbeth's plot includes witchcraft and takes place in Scotland, critics contend Shakespeare wrote it in honor of King James I's new reign in 1603. (Garber, 2004, p. 697)

According to literary analyst Brown (2001), "*Chronicles of England and Scotland* by Raphael Holinshed is likely the main source for Shakespeare's Macbeth in Histories, witches are described both as women in odd apparel and as goddesses associated with destiny" (pp. 288-89). These different imageries make their way into Macbeth mind since the witches have very powerful impact in originating his choices.

Furthermore, the reference to the witches as "the weird sisters" (1.3. 30) connects them to the Old English term "wyrd," meaning fate, and the fact that there are three witches likens them to the classical Fates of mythology" (Nuttall, 2007, pp. 284-285). Because of such etymological influences, they argue that the witches say a fated destiny over Macbeth from the very start; yet, literary critic A. D. Nuttall (2007) posits that the "prophecies of the witches serve only as an external activation of a preexisting internal thought" (pp. 284-285). Similarly, Coe argues that "Macbeth's quick decision to kill for the crown [is] proof that he had murderous thoughts before the presence of the witches" (1957, pp. 35-36). Literary analyst Bradley (1991) likens the "Weird Sisters and their prophecies to the ghost in Hamlet or the falsities Iago tells Othello" (p. 316).

Ultimately, Bradley argues that "Macbeth's quick conclusion for the necessity of murder [is] an indication that the temptation preexisted and that the witches simply articulate it" (1991, p. 316). As such, fictional analyst Garber (2004) argues that the witches are both inside and outside of Macbeth's mind and conscious. As she puts it, "[i]f the witches are causative, it is not because they tell Macbeth what to do—or because they tell him anything—but because, like Iago, they allow him to interpret things as he wants to see them" (p. 698). Such an interpretation is supported by the inclusion of the Scottish thane Banquo, who hears a likewise alluring prophecy but selects to let destiny work itself out. Also, "Lady Macbeth's prodding of her husband proves to be far more effective and damaging for the title character than the prophecies of witches" (Bradley, 1991, p. 346): therefore, these witches play a significant role in the direction of the play.

The fight between virtue and vice that is dominant in *Macbeth* has been continuously present in the history of literature. Moreover, psychology plays a significant part in the play. It shows mixed feelings such as guilt, courage, and fearfulness that frequently emerge in several characters to reflect their human nature. *Macbeth* is a clear example of the experience of these somewhat contradictory feelings. The role of psychological proposal motivates Macbeth to perform on his curbed desires, as does psychological influence by his wife and his need for her support.

The fact that evil appears to overcome morality and seems to be more powerful than evil is the message that *Macbeth* carries. This fight can also occur in various characters since their opposite personalities result from this influence. For example, the prophecy and ambition are the forces that move Macbeth and his wife to commit evil. Prophecies, ambition, deception, and manipulation help develop evil behaviour, resulting in Macbeth being the murderer of King Duncan and the expected catastrophic consequences.

Evil, rather than goodness, appears to be more robust in these two characters. In addition, this raises the following question. Does Malcolm's succession to the throne imply that good ends up reigning? This question will be addressed in the upcoming pages.

The medieval society was very familiar with the seven vices and virtues, also known as the seven deadly sins, such as gluttony and greed. These significantly influenced Macbeth's character. These sins have played a significant role in art, literature, theology, philosophy and psychology. At the end of the Middle Ages, the secularists became particularly interested in religion. They needed to understand how people could remain virtuous Christians in their daily life. The concept of noble virtues comes from the Christian values that began to emerge after the Crusades. These virtues were a variety of moral codes for the noble class.

In the late Middle Ages, virtues and vices often played essential roles in society. The literary work of Shakespeare dealt with a person's progress on behalf of humanity. While vices were frequently represented as comic figures, virtues were reflected as angelic characters covered in white. However, the forces that attract Macbeth to evil are the witches that make him believe in their prophecy. In the play's opening scene, the general meets three witches by chance. They persuade him in their prophecies: his upcoming appointment as "lord of Cawdor" and his future kingdom. These equivocal and ambitious words ultimately increase Macbeth's ambitions and violent action. While they are brief, they drag him to committing evil deeds. These words fuel his ambition and ignite his inner anger. He is obsessed with the prophecy that he ignores the ambiguity that hides in these riddles; Macbeth's death is caused by one of these ambiguous prophecies:

Macbeth approaches the witches to learn how to make his kingship secure. In response, they summon for him three apparitions: an armed head, a bloody child, and finally a child crowned, with a tree in his hand. These apparitions instruct Macbeth to beware Macduff but reassure him that no man born of woman can harm him and that he will not be overthrown until Birnam Wood moves to Dunsinane. (Shakespeare, 2004, p. 118)

The truth is that Macduff is a killer and was born in a cesarean operation. The use of the witch image gained significant popularity and approval in Shakespeare's time and caught the audience's attention. They were influential figures in that era.

The appearance of the witches and their prophecies ultimately increase tension and a sense of enjoyment in the reader. People highly believed in the existence of witches and their power during the seventeenth century. In the European witch hunt period, many sorceresses were sentenced to death for their alleged status as witches. Magic was not tolerated because it could be a significant obstacle to

sustaining society's social order. Moreover, it also affected the traditional religious beliefs of that era. The witches' existence made doctors and priests' work extremely difficult since they claimed to cure psychological illnesses and souls. Therefore, the witch hunt was carried out.

Before the seventeenth century, witches were considered acceptable characters. The witches and Lady Macbeth appear to apply enormous power over Macbeth, although it must not be forgotten that he is entirely responsible for the decisions he makes. Without a doubt, the apparent universal forces causing the evil that pervades Macbeth and his wife are ambition and the desire for power. Also, the prophesy of the witches only awakens this profound sense of evil and blinds his sight.

Although Macbeth is not inherently evil, his desires for power and better social positions blind his vision and force him to commit hideous deeds. Similarly, Lady Macbeth has no doubt about achieving her ambition through her wicked plan. Macbeth is not satisfied with the privileged position achieved by his bravery. They want much more. As Macbeth puts it, "The greatest is behind. (To Ross and Angus) / Thanks for your pains" (1.3.120). They do not care about the people who know about their crimes as long as they get what they want. After Macbeth becomes a king following murdering Duncan, he is led by ambition and envy and continues his evil actions by committing another murder, that of his friend Banquo, because the witches have prophesied a future empire for him.

Three murderers attack Banquo. He says, "O treachery! Fly, good Fleance, fly, fly. /Fly! Thou mayst revenge_O slave! He dies. Fleance exits" (3.3.25). As Jonathan Dollimore puts it, "decadence and impermanence underscore the futility of the obsessive struggle for power" (2004, p. 143). Macbeth's blinded ambition leads to murdering Banquo. Macbeth and his wife's relationship seem to be constructed for mutual benefit. Lady Macbeth uses her husband to obtain high status in society, and Macbeth certainly shows his complete indifference towards her death, putting economic and appearance before the supposed love he feels for her: "She should have died hereafter" (5.5.20).

Another powerful force that motivates Macbeth to commit evil is manipulation. He is manipulated with great skill by the three witches and his cunning wife. Lady Macbeth, revealing her Machiavellian and intelligent personality,

manages to make her husband perform despicable acts, and persuades him into committing hideous deeds. Lady Macbeth urges Macbeth to eliminate his sense of regret after killing Duncan. She believes that it is a significant obstacle to her ultimate plan in gaining higher social status. The brave general reveals his weaker side here by allowing his wife to fully manipulate and control him.

Macbeth's wife destroys and manipulates him she craves for more power than her husband, in the same way that the witches destroy society and religion's established order. It was a common belief in Europe that witches had the power to weaken humans' nature, making them powerless. Lady Macbeth continually challenges her husband's honour and dignity. Her excellent cunning skills are best revealed when she questions Macbeth's determination, courage, and love for her as she is aware of the consequences. In order to exert a profound influence of manipulation on Macbeth, Lady Macbeth further alludes to the shame she would feel from:

My hands are of your colour; but I shame
To wear a heart so white. (Knock.) I hear a knocking
At the south entry: retire we to our chamber;
A little water clears us of this deed:
How easy is it, then! Your constancy
Hath left you unattended. (Knock.) Hark! more knocking.
Get on your nightgown, lest occasion call us,
And show us to be watchers. Be not lost
So poorly in your thoughts. (2.2. 61-69)

Lady Macbeth represents an intelligent and evil woman. She shows her weaknesses and immorality by committing ambitious murders.

She exploits her aristocratic roots and education, reflected in his eloquence and manners, to harm others. However, intelligent and cultured ladies were respected and considered a guide for the rest. In the Jacobean theatre, "women are portrayed as evil characters and conspirators in brutal murders" (Corbin & Sedge, 1986, p. 226). In *Macbeth*, Lady Macbeth hides her genuine personality and motives. Memorable characters like Macduff think that women cannot endure listening to the crude

descriptions of murder Macduff: "O gentle lady,/ Tis not for you to hear what I can speak. / The repetition in a woman ear / Would murder as it fell" (2.3.60-63). The wicked Lady Macbeth provokes her husband against anything that may stand in their way by advising him to hide his real intention in front of others. She proposes to him to hide his plan under a feigned appearance. As Lady Macbeth puts it:

O, never
Shall sun that morrow see!
Your face, my Thane, is as a book where men
May read strange matters: To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: Look like th' innocent flower,
But be the serpent under 't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch:
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom. (1.5. 55-69)

Moreover, he follows her wicked advice, for example, when he pretends to be surprised by Duncan's murder or seeks revenge for the King's children's escape to blame them for their father's death unfairly. On the other hand, Lady Macbeth, showing her mastery of deception, pleasantly welcomes the grateful King Duncan, while she is planning his murder. She is a double-faced person.

Lady Macbeth acts to be grieving and shows her apparent sensitivity when she hears the King is dead. Furthermore, this cold-blooded woman tries to convince others that her husband is a rational and stable, despite his apparent hallucinations. Her main interest is not her husband's mental health but to enforce his righteous reputation: "You do not give the cheer" (3.4.40). The consequences of Macbeth's desire to commit terrifying crimes result from evil deeds. The play's first scene symbolizes the future violence. The first murder committed by Macbeth and his wife leads to other successive crimes.

Macbeth attempts to murder King's chamberlains on the spot pretending that they are Duncan's murderers. However, it is not as successful as Fleance manages to escape unharmed. By the end of the play, Macbeth meets Macduff, who defeats him in a fierce fight and makes him pay for his cruel acts, including the death of his wife and son. The crimes suggest that horror and violence play an essential part in the play. Likewise, the language, symbols and actions reflect this violence. The image of blood appears to be everywhere in the play; it suggests evil's appearance. As can be seen, violence is central to Shakespeare's plays.

Macbeth investigates the relationship between violence and human nature, especially as it concerns war and the monarchy. In Shakespeare's time, vice and evil was a source of anxiety. Macbeth has also achieved a privileged position as a warrior, which he does not want to lose. He was cautious about maintaining his social status in society. Furthermore, the Christian concept of punishment appears in his words "It will have blood, they say. Blood will have blood. Stones have been known to move, and trees to speak"(3.4. 121). It can be seen that Macbeth is afraid of being punished by a divine force (possibly God) for attempting to kill Duncan.

Despite his initial hesitation to murder Duncan, he ultimately kills him; his blinded ambition overcomes his morality. On the other hand, Lady Macbeth appears to have no sympathy or feelings; the reader does not find any trace of humanity in her words or behavior when she says "Why do you keep alone, / Of sorriest fancies your companions making, / Using those thoughts which should indeed have died/ With them they think on? Things without all remedy/ Should be without regard. What's done is done" (3.2. 10-14). At first, while Macbeth feels guilty, his wife appears to have a clear conscience, despite her criminal acts and thoughts. Macbeth shows his guilt when he imagines the chamberlains accusing him of murdering Duncan: "One cried 'God bless us!' and 'Amen' the other; / As they had seen me with these hangman's hands. / Listening their fear, I could not say 'Amen,' / When they did say 'God bless us!'"(2.2.40-43). He is aware that he will not be able to live in peace. Macbeth says:

We have scotch'd the snake, not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further. (3.2. 15-25)

Lady Macbeth asks him to ignore his feeling of regret, or else he will go completely insane. That turns out to be a clear indication of what would happen to them soon after. As a result, madness is an obvious consequence of the influence of evil

conduct. Lady Macbeth's suicide is regarded as the ultimate result of this eternal conflict between virtue and vice.

The repeated hallucinations play an essential role in renewing the couples for their guilt for the brutal crimes. At first, Macbeth feels guilty; this guilt causes him to hallucinate. His wife hides the murders in cold blood. In Act 2 Scene 1, Macbeth sees "a dagger floating in the air". It is covered in blood and is in Duncan's room. Macbeth feels incredibly guilty that he cries after the King's death because he thinks he saw blood on his hands. After killing Banquo, Macbeth thinks he sees his ghost on a chair. Macbeth tells the ghost: "Thou canst not say I did it. / Never shake thy gory locks at me" (3.4.60). It can be viewed that his conscience still scolds him because Banquo was his close friend.

On the other hand, Lady Macbeth shows a sane and deceiving state throughout the play. However, it seems that good overcomes evil in her existence as she ultimately becomes insane. This massive struggle in Act 5, Scene 1 from Lady Macbeth to free herself from her continuous hallucination ultimately drives her to commit suicide. The only way to escape her miserable situation and the psychological state that made her feel guilty is suicide. A significant psychological affect of the guilt is Lady Macbeth's sleepwalking. Lady Macbeth thinks she has blood on her hands, and that it does not go away when she tries to remove it; as can be seen, in addition to symbolizing violence, the blood stands for guilt which Macbeth committed.

They know that their hideous crimes have stained them in such a way that they can no longer purify themselves. On the other hand, Duncan, Malcolm, and Macduff represent an inclination towards good; that is, compassion than evil is more durable in them. Duncan embodies honourable values such as loyalty and stability. King Duncan congratulates Macbeth and Banquo for their success in battle and rewards them for their brave efforts. Then he provokes images related to planting and harvesting:

Welcome hither!
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so, let me enfold thee
And hold thee to my heart. (1.4. 28-32)

He is described as "gentile" or "a holy king." His virtues are of such divine beauty that they inspire universal love and admiration. However, Duncan is too generous and trusting. He believes in the false words of Macbeth and trusts his nephew blindly; this misplaced trust ultimately leads to his death.

However, King Malcolm, Duncan's heir to the throne, is not excluded from the evil of human nature: he has no hesitation when punishing his enemies (e.g., Cawdor). Malcolm is seen as a good king for the future. In Act 4, Scenes 3, he shows his capacity for sacrifice by putting the country before himself. He is smart enough to prove Macduff's loyalty to Scotland. Malcolm pretends to have more horrible vices than Macbeth, such as lust. The future King wants to know if Macduff is loyal only to one person or country. Malcolm mentions the qualities that a good king must have including justice, honesty, determination, and piety.

These qualities aim to create a state of justice. However, he refuses to blindly believe in Macduff, as his father once did with Macbeth when he has trusted him blindly. He is aware that Duncan's death was due to his trust, and he does not want to make the same mistake. Macduff is tested by Malcolm, helping him prove his loyalty to the country and prove his devotion to the kingdom. He refuses to serve Duncan's possible heir, Malcolm, because he thinks he could perform a worse role as a monarch than Macbeth.

However, Macduff ends up becoming his right-hand man. This nobleman shows his courage when he fights against Macbeth to avenge his family's murder. However, it is not easy to understand why Macduff leaves his family in Act 4, Scene 2 without saying goodbye. Malcolm is extremely curious to know the main reason for that. While Duncan and Malcolm are considered good kings, Macbeth is seen as a usurper to the throne. Macbeth is linked to betrayal, murder, and violence. He is compared to the Devil and the wicked images. His poor qualities as King are reflected in that he brings chaos to Scotland.

He kills those who are seen as a threat. That is why they refer to him as a tyrant. A revolution against the monarch was seen as a sin. It was believed in that time that God granted the King absolute power, and therefore the usurper would be cursed. Malcolm is crowned King of Scotland. The restoration of peace in the kingdom is suggested by the death of Macbeth. Although Malcolm looks

to have good qualities to become King, one might think that Shakespeare is trying to receive the new monarch's support.

Shakespeare proposes that the most severe cost of evil is humanity's destruction. After being drowned in evil actions in a way that he cannot get away with, Macbeth acknowledges the numerous challenging facts about wickedness: "I have supped full with horrors. / Direness, familiar to my slaughterous thoughts, / Cannot once start me" (5.5.13-15). Macbeth's corruption has paralyzed him and made him lose the ability to comprehend reality. For viewers, the distinction between agony and kindness is evident through the play. Spectators practically speculate about the confusion that lies in the psychological conflict between virtue and vice in *Macbeth*. The author evokes a sense of pity towards Macbeth. The agony that Macbeth suffers is obvious throughout his speech and conduct. His sense of agony emanates from his blinded ambition.

In conclusion, Macbeth surrenders to the same sinister desire for authority as Richard III and Claudius do. In contrast, Macbeth struggles with his villainy and his actions anguish him. At the end of the play, and after turning everything against him, he recognizes that there is no way to return from the path of vice: "I am in blood / Stepped in so far that, should I wade no more, / Returning were as tedious as go o'er" (3.5.135-137). With the reappearance of the symbolic use of blood, Macbeth starts to comprehend that an evil action produces more vicious deeds as the person gets affected by wickedness and consequently he will ultimately become a corrupted individual.

Macbeth says that his sin is so all-consuming that he has "almost forgot the taste of fears" (5.5.9). The influence of evil has affected Macbeth massively, and it ultimately removes any trail of humanity in him. Shakespeare in Macbeth's character reveals the true and severe extent of the destruction brought by evil, that it can affect even the righteous men. However, he also shows massive consequences of villainy in this play more vividly than in his previous plays.

CHAPTER THREE: VICIOUS CONDUCT IN *OTHELLO*

Othello concentrates mainly on the effect of vices on Iago and investigates the ways Othello is affected by Iago's wickedness that ultimately corrupts his entire behaviour. Moreover, it deals with several and numerous themes. The play shows certain unique circumstances that mirror unusual events in the life of a Moor who has power and rules the Venetian army. Othello's high rank and good reputation is not admired by Iago, who reveals his abusive conduct to ruin Othello. Othello, a highly esteemed general of Venice, prefers Cassio instead of Iago as his lieutenant. For this purpose, Iago goes against Othello and does everything he can to ruin his reputation. Othello's love is shown in the first half of the play when he reunites with his beloved Desdemona.

In the second half of the play, his character changes, and he is separated because Iago can make Othello think his wife has committed infidelity. Iago plays with Othello's mind more intensely and even motivates him to kill his beloved wife. Iago plans by lying to those around him to destroy Othello and Desdemona's innocence to fulfill his evil wish. Othello is corrupted as he kills Desdemona and then himself at the end of the play, but Iago is left with the satisfaction of his own fulfilment for a bit of a moment before he dies. Although Shakespeare and Freud are not coeval, their descriptions and ideas of behaviours are incredibly similar.

Their viewpoints connect in many ways. The similarity between Freud's theory and the depiction of the id, ego and superego in the characters in *Othello* is telling. Moreover, Emilia in Act 5 represents the ego of Othello because Iago does not hesitate as a horrific devil-like figure when things fall apart. In the whole play, Othello is tempted by Iago and eventually becomes a murderer due to Iago's vicious influence. Because Iago is acting in such a mysterious way such as his weird choice of words, it can be argued that he is acting as Othello's unconscious mind or the id.

Iago says "I have rubbed this young quat almost to the sense, / And he grows angry. Now, whether he kill Cassio Or Cassio him, or each do kill the other, / Every way makes my gain. Live Roderigo" (5.1. 10-12). Iago only cares about immediate

satisfaction and does not take anyone else into consideration. Emilia, who attempts to be faithful to both Iago (the id) and Desdemona (the superego), is a mediator in the play (the ego). Despite this, she remains faithful to Desdemona in the end. As she puts it, "I must needs report the truth" (5.2. 141). She remains the honest (conscious) character. "Sweet Desdemona," during the play could not have been more innocent. Emilia is presented in a good manner so that she reflects the good nature of human beings. It is this persona and these features that give her the role of the superego. "O the more angel she . . . she was heavenly true!" (5.2.145). Each of the main characters in the play fit Freud's hypothesis of the mind.

3.1. Social Discrimination in *Othello*

In *Othello*, there is social discrimination against Othello based on his skin colour. During the opening scene, Roderigo and Iago depreciate Othello in saying, amongst other people, "[w]hat a full fortune does the Thick-lips owe If he can carry't thus!"(1.1.66). Some characters such as Iago use phrases that portray Othello as a monster or animal. They continually use racist words to describe Othello as a barbarian and savage. Shakespeare uses race images. In Act 1, scene 1, Iago uses the image of Othello's race to enrage Desdemona's father against the Moor's marriage to his daughter: "an old black ram / Is tuppung your white ewe . . . Or else the devil will make a grandsire of you" (1.1.88-91). Ironically, the word "devil" associates Othello with his skin colour. Elizabethan, and consequently Christian, audiences often connected the Devil with the color black, and Shakespeare additionally uses this familiar image in *Titus Andronicus* too. Leggatt argues that "Othello does not demonstrate the same pride in his blackness as does Aaron" (2005, p. 4). When Othello asserts his faith in Desdemona, he says, "she had eyes and chose me" (3.2.192), as though she could have rejected him because of his skin colour:

If today we hear the word blacks, our usual mental picture is of African, West Indian or American blacks. Othello and Aaron in *Titus Andronicus* are Moors who are given Negroid features. . . . Iago has cultivated his

intimacy in the hope of being promoted to the lieutenantcy, and his comradeship in war may have helped Othello to feel that he . . . would then be delighted beyond measure when a girl who was not only beautiful and virtuous but as open as himself consented to marry him. (Leigh, 2017, p. 260)

Meanwhile, they use this downright racist word to describe Othello as a stranger to a white Venetian community and completely stranger to their society. These racist words and traditional stereotypes had left a profound influence in shaping the behaviour of Othello. The use of social discrimination ultimately alienated Othello from his society.

Moreover, Othello thinks that he has lost his reputation and honour after killing Desdemona; he suddenly becomes the monster or animal that the white Venetians and the racist character labelled him earlier. He suddenly changes his behaviour to become a completely different individual, and he eventually ends up the same person they accused him of being at the first time as a barbarian and savage person. However, racial discrimination is not just limited to Othello. Furthermore, in his final speech, Othello says that, "Where a malignant and a turban'd Turk / Beat a Venetian and traduced the state, / I took by the throat the circumcised dog, / And smote him, thus." (5.2.353-356). Othello attempts to use religious discrimination and hatred toward Muslims to prove his loyalty to the Venetian Christian community and to prove his worth and value to that society. Othello believes that by killing "a Muslim Turk," he has proven his loyalty to the Venetian community, and he thinks it will ultimately grant him a high position in that society and finally will be treated as an average person away from the traditional stereotypes of black people.

3.2. Appearance vs. Reality

A significant aspect of the play is of the difference between appearance and reality. The deadly events of *Othello* add another dimension to the strength of the wicked Iago to make Roderigo and Othello misunderstand what they see. Othello is sensitive to Iago's trick because he is so honest that his blinded trust in Iago ruins his

life. As Iago says it, "the Moor is of a free and open nature / That thinks men honest that but seem to be so; and will as tenderly be led by th' nose / As asses are" (1.3.335). In this play, Shakespeare shows how fact can be twisted and misleading. The play repeatedly indicates visions, and highlights how appearance can deceive an individual and blind their intention.

Additionally, Shakespeare posits appearance against reality to illustrate the art of acting and playwriting. Iago plans meetings with two characters and places a third one in a viewer's situation to make his wicked plan work for his benefit. For example, he plans that Othello sees Cassio and Desdemona's encounter, and he has Othello see him talk with Cassio about Bianca. In every situation, Iago manipulates Othello so that Othello eventually ends up watching what Iago wants him to see, rather than what actually happens between Desdemona and Cassio.

Iago even directly informs the readers of his various plans. Shakespeare attracts consideration to the idea that a writer and performers build an image onstage that deceives the audience into viewing something different than reality:

O, beware, my lord, of jealousy!
It is the green-ey'd monster which doth mock
The meat it feeds on. That cuckold lives in bliss
Who, certain of his fate, loves not his wronger;
But O, what damned minutes tells he o'er
Who dotes, yet doubts; suspects, yet strongly loves! (3.3. 167-172)

Jealousy is intimately connected to the idea of appearance and reality. For example, Othello asks Iago to provide "visual evidence" of Desdemona's disloyalty and supposed adultery. He needs to see some reliable proof so that he can believe Iago's accusation. However, Iago provides the handkerchief as proof, which ultimately puts an end to Othello's doubt. He takes this proof as a replacement for "visual evidence." Othello's massive suspicion prevents his capacity to fully comprehend reality.

At the same time, the racist figures in the play stigmatize Othello as a monster or an animal based on his skin colour. However, when Othello is defeated by suspicion, he completely transforms into another person, and loses his ability to comprehend reality. Othello is not the only character to experience jealousy. Other characters in the play such as Iago and Roderigo show jealousy too, particularly towards Othello. Their jealous behavior eventually leads to catastrophic consequences in the play. For the theme of manhood and honour, several male characters attempt to confirm and defend their manhood and their honor through

numerous actions when Duke says "Valiant Othello, we must straight employ you / Against the general enemy Ottoman—(to BRABANTIO) I did not see you. / Welcome, gentle signior. / We lacked your counsel and your help tonight" (1.3.50). It is evident that Othello has achieved political authority by his actions in the army. Iago's plot to make Cassio drunk and humiliate himself also indicates the importance of reputation in society.

Another indication of the importance of reputation is when Othello keeps repeating the following words to Iago: "Reputation, reputation, reputation! / Oh, I have lost my reputation! / I have lost the immortal part of myself, and what remains is bestial. / My reputation, Iago, my reputation" (2.3.1). Cassio asserts that reputation is all that makes him man. Othello represents the most virtuous and tragic character of Shakespeare. Alongside Richard III, Iago takes is one of the best of Shakespeare's evil characters. While Richard III sheds more blood for his desires, his motivation can be comprehended as the simple ambition for power, but this is not the case with Iago.

In *Othello*, literary critics have discussed the degree to which Iago has functional motivation for his evil. However, Iago's hatred single-handedly deceives a righteous man into doing a wicked deed out of illogical jealousy. However, Iago represents a change in this process. While he personifies evil, his remarkable achievements are his capacity to corrupt Othello into doing evil. By using Iago, Shakespeare shows the deceptive nature of evil and how the struggle of virtue and vice becomes internal. He reveals that deception plays a massive role in the manipulative world of evil, and from the opening scene, the author makes Iago's hypocrisy and his profound hatred towards Othello evident to the readers.

Iago tricks and manipulates Othello because of his corrupt nature, which is evident in Iago's speeches. After bragging to Roderigo about his intention to manipulate Othello, Iago follows through in the very next scene. Though act1, Scene 2 shows Iago trusting in Roderigo about his sense of hatred towards Othello. In the next scene, Iago is accusing Roderigo of talking badly about Othello behind his back: "He prated / and spoke such scurvy and provoking terms / against your honour" (1.2.7-9). Iago accuses Roderigo of the exact evil things he is planning to do towards Othello. Moreover, Iago informs Othello that Brabantio is fierce and aware of

Othello's marriage to Desdemona, even though Iago warns her father and ignites his anger. This action shows the double-sided behaviour and the massive manipulation of Iago.

Iago's dishonesty is getting more evident throughout the play, even as he claims in Act 5, Scene 2 to find Roderigo dead when in fact he is the person who killed Rodrigo earlier. Besides, Othello still calls him "honest, honest Iago" (5.2.161) even until the play's final scene. Shakespeare portrays Iago's cunning and dishonesty from the start of the play, making it extremely obvious to the reader. While doing so, the writer produces a continuous pressure of dramatic humour as the audience discovers that each speculation about Iago's honesty is misleading. Iago's hypocrisy is also part of what makes him a cunning villain.

Iago resembles what Machiavelli describes: "Such a double personality exemplifies Machiavelli's requirement for politicians to have a flexible disposition, embodying the characteristics necessary to meet one's need in a particular time and situation" (Machiavelli, 1999, p. 107). Like numerous Shakespearean villains, Iago in numerous incidents uses animal symbolism. To highlight his deep sense of hatred towards Othello, Iago compares Othello to a fool. He also sarcastically calls Othello a "[b]arbary house and an old black ram to propose the / Moor harbors a lascivious nature" (1.1.113; 1.1.88). However, Robert Heilman argues that using such language carries deeper meaning in *Othello* than in previous plays.

Heilman traces Iago's use of imagery, associated with white/black and poison/disease, and finds that Iago's language infects other characters' speech. He argues that "Iago predominately uses this language in the first act, but it is gradually adopted later in the play by other characters as they are infected by his malevolence" (1956. p. 73). Hence, Shakespeare uses language to convey the internal decay of wickedness. Psychologist Alexander Gonzalez argues that "Iago is the only character in the first act who references hell or devil, but in the second Act, Othello and Cassio utter such language" (1985, p. 43). Through this pattern, Shakespeare illustrates that language conveys purpose, and consequently power.

Shakespeare clarifies the ability of language in Brabantio's ironic comment: "But words are words. I never yet did hear / That the bruised heart was pierced through the ear" (1.2.217-218). Although Brabantio's comment is made as a rejection

of Desdemona's love for Othello, the words become ironic when deliberated from the whole play's aspect. Iago's proficiency at increasing vice is entirely made through his words. While both Heilman and Gonzalez concentrate on using language as a sign of Iago's evilness, Shakespeare further uses language to describe a diverse aspect of evil nature than those in former tragedies.

Iago spoils Othello with strong hatred towards other characters. Besides his hypocrisy, Iago's cunning method helps increase his wickedness to guarantee his progress in society by committing evil deeds. Iago's capacity to poison Othello's mind with sin comes into full view in Act 3 Scene 3. Through several short but directed comments to Othello, Iago manages to raise Othello's suspicion towards Cassio's loyalty and Desdemona's fidelity. After Cassio and Desdemona speak privately, Iago himself arranges a plan and makes an offhanded remark in Othello's presence.

When Othello asks him to repeat the remark, Iago dismisses it. Then, Iago begins his manipulation to plant doubt in Othello's mind. He says of Cassio, "that he would steal away so guilty-like / seeing you coming" (3.3.38-39). Iago knows exactly why Cassio is there and why he leaves when Othello walks in. Nevertheless, he takes the opportunity and manipulates the situation to ignite a series of suspicions. He keeps planting seeds of doubt in Othello's mind as he puts his plan into action. He repeats Othello's words back to him many times, often in the form of a question, as if to imitate the requirement for Othello to question himself.

Iago's talks about infidelity makes Othello more curious and suspicious about the truth. Bernard McElroy (1973) proposes that:

[A]rtistry in this scene exists in the fact that Iago does not so much as plant-specific fears in Othello's mind as he leads Othello to unearth the fears himself: Iago's primary tactic is to make a series of tentative lunges and retreats, each lunge a little bolder than the one before, and in the intervals to allow the increasingly disturbed Moor to raise all the forbidden subjects himself" (p. 115)

The word "honest" is used more than once, and ironically. Iago uses this word to make Othello suspect Cassio. The truth is that Cassio is truly an honest man but Iago attempts to discredit Cassio by ironically using the word "honest" to defame him. He questions Cassio's fidelity and cunningly seeds thoughts of suspicion in Othello's mind.

Othello, at first rejects Iago's implied message regarding the supposed adultery between Cassio and Desdemona and says: "Exchange me for a goat / When I shall turn the business of my soul to such exsufficate and blowed surmises / matching thy inference"(3.3.184-187). However, Iago is not discouraged by Othello's refusal, and continues his deceptive infection of Othello's consciousness. He suggests that the Moor should "Look to your wife, observe her well with Cassio. / Wear your eyes thus, not jealous nor secure. / I would not have your free and noble nature" (3.3. 200). Othello does not yet feel jealous and insists that Desdemona is a trustworthy individual.

Othello sometimes shows a sign of hesitation and doubt towards Desdemona's infidelity. He confesses that, "I think my wife be honest, and think she is not" (3.3. 389). Iago insidiously manufactures manipulative expressions to lead Othello back on the path of suspicion and reinforces the idea of doubt towards Desdemona's honesty. He regrets the sacrifice of trust in one case, Cassio says "Thanks, you the valiant of this warlike isle / That so approve the Moor. Oh, let the heavens / Give him defense against the elements, / For I have lost him on a dangerous sea"(2.1.45-48). On another occasion, Iago resorts to animal metaphor which causes rage in Brabantio. As Iago puts it: "Were they as prime as goats, as hot as monkeys, / As salt as wolves in pride" (3.3. 408-409). Similar remarks motivate suspicion in Othello, which Garber shows "is because jealousy exists just as much in Othello's mind as it does in Iago's. As a result, that Iago is inside as well as outside Othello" ((2004, p. 607). Iago not only ignites Othello's suspicion of Desdemona's fidelity, he also works as an instrument to discover the true horror in Othello's consciousness.

Iago manipulates the loss of Desdemona's handkerchief to his benefit and intensifies Othello's suspicion towards Desdemona. As Othello puts it, "[I] see before I doubt; when I doubt, prove" (3.3.194). He also says, "[v]illain, be sure thou prove my love a whore, /Be sure of it. Give me the ocular proof" (3.3.365-366). He tries to discover if Desdemona is untrustworthy based on evidence. He tends to depend on his superego or conscience rather than instinct jealousy and anger by asking for proof. Desdemona's handkerchief is interpreted as her loss of loyalty, significantly similar to the rings in *The Merchant of Venice*; although Portia and Nerissa

manipulate a joke when deceiving their men into handing over their rings. However, Iago employs Desdemona's handkerchief to control Othello's feelings.

At the end of Act 3, Scene 3, Iago succeeds in exploiting Othello's mind. He says, "[t]hat Cassio's not alive. / IAGO My friend is dead; 'tis done at your request. But let her live" (3.3.475-476). He further appointed Iago in his position as lieutenant. Othello, knowing Iago previously has mentioned that the handkerchief is in Cassio's chamber, asks Desdemona for the handkerchief. Iago remains truthful to his evil plan in manipulating Othello.

The following scene shows a successful sneakiness of Iago's evil characteristics as Othello asks him to keep an eye on Desdemona. Shakespeare shows Othello's downfall through a rhyme change. After Iago says he heard Cassio bragging about sleeping with Desdemona, Othello lapses into prose while all he has been speaking in verse for the last three acts. His prose speech in Act 4, Scene 1 is also filled with rhetorical questions: "Lie with her? Lie on her? Is't possible? Confess?"(4.1.30). Such a shift in style shows that Othello is losing his hold on reality; the order and predictability of his former love for Desdemona have disintegrated into a messy agitation of jealousy.

Shakespeare ends this conversation showing that Othello is both physically and emotionally losing control. The remainder of Act 4 reveals the remarkable change in Othello, as he both strikes his wife and repeatedly calls her "devil" (4.1.235). He also picks up Iago's animal imagery as drawn on by Iago in the previous scenes (4.1.260). Ribner argues that "the fourth act marks the full degeneration of Othello because he has succumbed to Iago's temptation and now sees the world through the distorted view of Iago" (1960, p. 109). This change in Othello signifies the real danger of deceptive evil. It can deceive a man into thinking that evil deeds are justified, and Iago only persuades Othello.

In Act 4, scene 1, when the two discuss killing Desdemona, Othello says he plans to get poison, but Iago suggests that he "[s]trangle her in her bed, even the bed she hath contaminated" (4.1.197-1). Othello quickly realizes the comparison of such a death and accepts by saying that "[t]he justice of it pleases" (4.1.199). Therefore, Othello's belief that he has the right to act in his way as an act of justice is justified. When killing Desdemona, his expressions carry this vice picture of himself. He says

his actions are driven by "the cause, it is the cause, my soul" (5.2.1). Othello justifies his killing Desdemona to fulfil justice because of her sin and that she has committed adultery.

In his view, the appropriate punishment for such a sin is death. Moreover, after suffocating Desdemona, he states that "I that am cruel am yet merciful" (5.2.96). In reality, he has a distorted picture of himself as he does of Desdemona and Iago, and his defective evaluation of Iago's nature corrupts his view of himself as well as that of his beloved one. The struggle between virtue and vice in *Othello* has motivated numerous literary analysts to explain the play as a Christian allegory for humans' fall. As Siegel (1953) argues, "Othello captures the potentialities of good and evil that lies within man, as Iago represents the tempter and Desdemona the purity of heaven" (p. 1070). Ribner argues that "the play's trajectory mirrors the traditional pattern of the Christian battle for a man's soul" (1960, p. 95). In the first two acts of the play, Shakespeare attributes a symbolic role to Desdemona and Iago. The third act represents Othello's attraction to yield to the Devil. The fourth act also sees the operation of evil unfold with the quick degeneration of the rational Othello into a brutal individual. In the end, as soon as Othello kills Desdemona, he realizes the effect of what he has done and undergoes remorse and penance. He finally enacts justice upon himself and dies alongside Desdemona. Bhattacharyya argues that "Othello comes to know the horrible truth of Iago's treachery" (2006, p. 69). Before dying, Emilia states that "Moor she was chaste, she lov'd thee, cruel Moor" (5. 2. 250). Then Othello becomes mad with pain.

He feels regret for her. His superego, that is conscience, makes him feel guilty for his cruel crime. He says out of sorrow: "O Desdemona! / Dead Desdemona! Dead! Oh! Oh!" (5.2. 282). Then, he kills Iago for his lies and disloyalty. Othello kills him out of anger which is the expression of Othello's id. His enquiries directed to Emilia are an indication of his ego which acts based on rationalization. Othello realizes that killing his loyal wife is his mistake. He believes that it is not very important to stay in the world then he decides to kill himself.

His suicide is an attempt to exercise justice. Desdemona has indeed been murdered unjustly. Emilia asks for an explanation for Othello's disturbing act. Desdemona and Iago signify typical counterpoints even behind the contrary character

features. Desdemona works as a Christ-like character and Iago as a wicked one, Satan. Iago's language and deeds together with Othello's commentary "I look down towards his feet, but that's a fable"(5.2. 299) clearly match Iago's demon-like character.

Furthermore, Desdemona's final words reveal that she takes on full responsibility for the end of her life. When Emilia asks who has harmed her, Desdemona's last words are "[n]obody, I myself" (5.2.134). Here, Shakespeare alludes to the death of Christ as he dies for people's wickedness; Desdemona takes the entire blame for her death although she is innocent. Nearly as an expansion of the play's metaphorical description, Spivack argues that:

Iago has a clear antecedent in the Vice figure of morality plays. He posits that Iago's character is that of an allegorical villain as opposed to a literal character for [Iago] is not essentially a man who is provoked to act villainously, but Villainy disguised by late convention to act like a man. (1958, p. 55)

Spivack's declaration depends on Samuel Taylor Coleridge's faith that Iago has no powerful motivation for his deeds.

Although Iago declares numerous reasons for his anger, Coleridge (1930) instead describes Iago's speeches as "motive hunting of motiveless malignity" (p.1-49). Iago mentions being passed over for promotion being made a cuckold by Othello and Cassio. However, all reasons seem to lack attraction "when considered in the context of the entire play. Moreover, the vice personality is harmonious with Shakespeare's description of Iago. Ribner (1960) concludes that:

Although Shakespeare endows him with an illusion of reality so supreme in its artistry that it has escaped analysis as thoroughly as that of Hamlet, in the larger symbolic design of the play he needs no specific motivation (pp. 93-94)

Because of Iago weakness of his motivations, he seems to merely search for a purpose to do what he previously means to do. Although some analysts refer to Iago's lack of real motive as a fault in Shakespeare's evil description, his deficiency of motive for evil gives him even numerous demonic and threatening senses.

According to Bradley (1991), "his motiveless maliciousness is the very horror of him. He has less passion than an ordinary man, and yet he does these frightful things" (p. 209). Leah Scragg (1969) delineates motivation as the difference between the two forms. She says "the Vice figure is an unmotivated amoral figure representing an inner moral frailty while the Devil figure is a motivated antagonist of

Mankind with the purpose of spiritual destruction" (p. 58). From Coleridge's viewpoint, Iago lacks the concrete motives essential for Scragg Iago argument as a satanic form.

To describe how corrupted Iago is, Shakespeare presents Othello to be virtuous. Shakespeare crafts Othello as a naive individual who misplaces his confidence in the wicked Iago. Othello makes the first reference to Iago's apparent honesty in Act 1, Scene 3, when Othello plans to entrust Iago with Desdemona's care as they travel to Cyprus. Othello describes Iago as "a man he is of honesty and trust" (1.3.283). The paradox arises in this scene because Shakespeare has previously made explicit Iago's corrupt nature and his aim to corrupt Othello. Othello keeps this mistaken belief in Iago until the very last scene when he calls Iago "honest, honest" (5.2.161). Iago is referred to as honest more than fifty times in the play by most of the characters. Iago succeeds in deceiving everyone around him. Othello calls him honest Iago as early as Act 1, Scene 3 and believes him through the play. Even in Act 5, Scene 2, after he has killed Desdemona and Emilia defends Desdemona's purity, he insists that Desdemona has committed adultery with Cassio.

A. C. Bradley (1991) contends that fascination with Iago comes from his personification of excellent features, such as insight, self-control, and bravery but all of which end in evil in Iago. He argues, "we do not sift [evil] out and regard it separately; it inevitably affects us and mingles admiration with our hatred or horror" (Bradley, 1991, p. 217). Moreover, although some analysts debate that Iago's deficiency of motive for his wickedness exemplifies a vice in the playwright, it is instead the lack of motivation that makes Iago's character interesting. The fact that he would corrupt many people for no apparent reason is horrible, and the fact that such a man would deceive numerous good people is tragic.

To sum up, when Iago is asked about why he destroys Othello, he is baffled and does not have a clear and precise answer about the main reason of his actions. Shakespeare reveals that when a righteous individual gets manipulated, they get affected massively due to their good nature. He also suggests numerous reasons behind an evil action, but jealousy is the main reason that persuades Othello to commit such evil deeds. In addition, social discrimination plays a significant role in shaping the nature of Othello as he always feels that his fellow citizens reject him.

His sense of alienation eventually increases his suspicion of his relationship with Desdemona. Shakespeare reveals that deception plays a massive role in the manipulative and deceptive world of evil, and from the opening scene, the author makes Iago's hypocrisy and his profound hatred towards Othello evident to the reader. As Shakespeare presents in *Othello*, evil grows and becomes more evil, threatening, and dangerous when the conflict of morality and evil changes inside the human psyche. The protagonist becomes an unrecognizable appearance of himself and continues doing evil actions expected of an immoral person; Thus, the line between hero and vicious becomes unclear and makes the deceptive nature of wickedness considerably more terrifying.



CONCLUSION

This study argues that Shakespeare produced compelling villains. Also, it is important to note that these compelling villains are intelligent. Nevertheless, this does not mean that they are intellectually talented. Instead, they avoid making stupid choices. They are deeply experienced in making natural choices. An actual villain is always two steps ahead of the protagonist and accurately analyses every option. They are not above making errors unless they would be undefeatable. These villains cause inconveniences and tragic ends for the protagonists in an act of conspiracy.

In an ending judgment, we are willing to declare that when a wicked heart, with a powerful desire, gathers intelligence and struggles fulfill wishes with magnificent determination, the devastating results might destroy the most precious aspect of life: humanity. Most prominently, Shakespeare suggests that the most critical cost of villainy is the loss of one's humanity. Therefore, in *Macbeth*, Shakespeare tries to inform the reader and audience about the innate power of the mind in choosing vice or virtue. Corruption arises from our id, which is the wildest and darkest part of the mind. However, our morality arises from our superego that is the good part of the mind.

At the beginning of the play, Macbeth is too generous, kind, and good-natured, and on the contrary not ambitious enough, violent, or evil. As Lady Macbeth declares: "too full o' the milk of human kindness" (1.5.13). Macbeth is the king's relative and his responsibility is to protect him, not to be the killer himself. As he puts it, "[f]irst, as I am his kinsman and his subject, / Strong both against the deed; then as his host, / who should against his murderer shut the door,/not bear the knife myself" (1.7.10-15). As the play progresses, Macbeth transforms from a nobleman to a cruel, impulsive, aggressive, and violent person with no sympathy. After the death of Banquo, Macbeth defines himself as a monster by declaring "the very firstlings of my heart shall be / the firstling of my hand" (4.1.147-148). He fails to keep his respectful human features. His feelings are ruined and turned into an unusual person who separates from God and humanity. When he discovers the death of his wife, he says, "she should have died hereafter" (5.5.17). This monologue reveals his lack of

sympathy or grief for his wife. From a psychoanalytical point of view, the three scenes include visible signs of unconscious motivations.

First, in Act 2, Scene 1, when Macbeth sees a dagger tempting him to kill Duncan: "Is this a dagger which I see before me/the handle toward my hand? Come, let me clutch thee: / I have thee not, and yet I see thee still/art thou not, fatal vision" (2.1. 33-36). This shows that he cannot stop the temptation. Consequently, he undergoes moral decline. He has the vision of murdering and dagger in his mind, which motivates him to evil deeds: "Thou marshal's me the way that I was going, / and such an instrument I was to use!" (2.1. 42-43). The dagger that Macbeth sees in his hallucination might be a representative of himself. It is a sign of his sin.

Second, in Act 5, Scene 1, Lady Macbeth's illusion of spots of blood on her hands is a symbol of guilt: "Yet here's a spot . . . Out, damned spot! Out, I say!" (2.1.25-28). Third, in Act 3, Scene 4, the image of Banquo's ghost is a sign of Macbeth's guilt: "But now I am cabined, cribbed, confined, bound in/to saucy doubts and fears. But Banquo's safe?" (3.4. 24-25). Manipulating Macbeth, Lady Macbeth earns for power.

Women in that time were generally supposed to marry and be submissive to their husbands. Their husbands' achievements, deeds, abilities, and powers determined their wealth. In *Macbeth*, Shakespeare portrays Lady Macbeth who attempts to control her fate. She endeavours to become King of Scotland, and therefore plans to actualize her wish. However, she cannot do it alone; she needs the help of her husband to support her. She tries to get power by deceiving her husband. She understands that femininity and strength do not go together in that era.

Therefore, she is wise in realizing that the only way to live her life is through her husband's position. She must get her strength through Macbeth to live inside the community and direct her destiny. That is why strength and gender are mixed. She needs to control Macbeth to perform her plan. As the first strategy, she questions her husband's manhood. She wants him to show himself to be a real man.

Lady Macbeth realizes that being impotent is another critical level of manhood. Therefore, she tells her husband that "when you durst do it, then you were a man; / and to be more than what you were, you would / be so much more the man" (1.7.49-51). Lady Macbeth understands that Macbeth would worry about losing such

strength and manipulates this concern. She further uses her female strength, the ability to bear children, and maintain her husband's bloodline. She brags about this significant power. The patriarchal society relies on women to bear its inheritors, and women could ruin men's desires for a bloodline if they are disloyal or even by child murder. She tries to be proud regarding her ability in bearing children and strength in child-murder when she tells Macbeth that:

They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me.
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums
And dashed the brains out, had I so sworn as you
Have done to this. (1.7. 60-65)

Lady Macbeth desires to convince her husband to act on her will. She is the driving force behind King Duncan's murder. Macbeth's wife is more corrupted and aggressively ambitious than Macbeth. She manages her ambition in various blood-curdling ways and pushes her husband to crime. That is why she says: "Hark! I laid their daggers ready, / he could not miss 'em. Had he [King Duncan] not resembled / my father as he slept, I had done't" (2.2.11-13). She attempts to show that the murder is something ordinary and straightforward. She criticizes her husband for believing in killing as a sorry sight: "A foolish thought, to say a sorry sight" (2.2.21). On the other hand, Macbeth seems to have some fundamental doubts, but when the play progresses, his ambition for power gets intensified. Consequently, he does not hesitate to kill anyone else who stands in his way.

His evil conduct continues: "Things bad begun make strong themselves by ill" (3.2.55). He continues by saying: "I am in blood / stepped in so far that, should I wade no more, / returning were as tedious as go o'er" (3.4.136-138). He is like a hyena who kills randomly. He becomes the most mischievous person. He considers nobody except himself and admits his utmost cruelty:

I have almost forgot the taste of fears.
The time has been, my senses would have cooled
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me. (5.5.7-15)

Therefore, Shakespeare shows us human misery, suffering, and cruelty. *Macbeth* displays that everyone can do virtue or vice by choices or decisions they make.

Shakespeare uses Macbeth to prove to his readers and audience that simple features of human nature can undoubtedly influence the decisions and choices they make and the behaviours they take. Such features are represented by greed or ambition, greedy appetite, and ultimate authority that some seek to possess at any cost, and others can deceive us into doing evil deeds. Macbeth is an illustration of the evil form of human nature. His selfishness, greed, and bad decision-making causes him to lose every precious thing he has worked for so hard.

He becomes overwhelmed by his lust for power, which directs him to unbelievable actions such as killing his cousin, the most loyal and long-time friend, to usurp what the witches promised him. The witches control Macbeth's soul and brain that leads him to kill King Duncan and sit on the throne. Accordingly, he welcomes the temptation without hesitation. He shows that although we may distinguish the correct action, we often do not choose it. He is influenced and manipulated by his wife.

It is clear that there was no medication or cure for mental illnesses at the time of Shakespeare. Yet, he manages to present these psychological problems tragically. Macbeth's hallucinations play a significant part in developing his evil behaviour. His wife and witches' prophecies reveal the effect of external powers. However, his unique features such as ambition play a significant role in affecting him and leading to his long desired wishes. This uncurbed crave for absolute power turns into an internal battle and leads him to obsession with cruelty which in turn drives him the state of psychosis in the end.

Ultimately, Macbeth begins his role as a good commander and fighter. Shakespeare portrays the lure of ambition in Macbeth. Macbeth seems moral and in no way criminal at the opening of the play. In Act 1, Scene 2, King Duncan in the battle talks about Macbeth as "brave, valiant, and worthy" (1.2.16). Moreover, Macbeth replies with a profound expression of faithfulness to the very king he will murder just a few scenes later:

The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties
Are to your throne and state children and servants,
Which do but what they should, by doing every thing
Safe toward your love and honour. (1.4.22-27).

Macbeth articulates no ambition but instead willingly offers his service to King Duncan. Even when hearing the prophecy of his kingship, Macbeth leaves it up to chance: "If chance will have me king, why, chance may crown me / Without my stir" (1.3.159-160). This situation changes, and he is motivated to act directly upon the proposal of achievable power.

When King Duncan confers the new title of Thane of Cawdor on Macbeth, ambition immediately forms inside him. He says to himself, "Stars, hide your fires, / Let not light see my black and deep desires" (1.4.50-51). Macbeth gradually surrenders to the power of ambition which finally corrupts him and brings about his fall. Macbeth wants to achieve power, purpose and ambition without doing anything, and only via relying on destiny. He believes that if destiny holds that he will be a king, he surely will be, whether he takes any effort even if it is an immoral deed.

In *Othello*, Shakespeare proves the dire consequences of jealousy. Even though the truth of his declared motivations is questionable, Iago references his anger that Othello passed him over for the promotion of lieutenant in prejudice to Cassio and seems jealous of Othello's esteemed position in the Venice community and his love for Desdemona. However, Iago scorns Othello: "I hate the Moor" (1.3.168). Iago works on to provoke Othello's envy against Desdemona.

Shakespeare shows that jealousy could be a very sinister and destructive force that corrupts individuals and bring about total ruin. In *Othello*, Shakespeare plays with the cultural conventions as he makes the villain white and the good hero Othello black, Iago insidiously sneaks into the mind of Othello and successfully persuades him to do essential evil deeds.

The reader is conscious of Iago's plan to destroy Othello. The tragedy unfolds as Othello falls more and more into Iago's trick. Shakespeare shows how evil can manipulate and consume an individual. Consequently, the reader is brought closer to the sin as it slowly spoils Othello throughout the play. Whereas *Macbeth* exposes the reader to a series of brutal actions, *Othello* reveals the internal workings of vice in a righteous man's mind.

Shakespeare writes his later plays to discover the depths of human suffering. By putting his hero to struggle with vice, he brings the audience closer to the attraction of vice and its ultimate consequences. Shakespeare presents his later

characters as conscious of their fall as a result of their evil deeds. Othello finally is aware of his failure to recognize and fight the vice. He becomes conscious by misplacing his trust in Iago, being deceived, and then killing his innocent wife.

In complete contrast to Othello, Macbeth is very aware of his path from beginning to the end. He submits to the lure of vice, and the audience is aware of each of his difficult choices he has to make. Macbeth does not have the narrow vision of Othello. He is very conscious of what he has lost at the cost of vice:

Seyton—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever or disseat me now.
I have lived long enough. My way of life
Is fall'n into the sear, the yellow leaf,
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honor, breath,
Which the poor heart would fain deny and dare not. (5.3. 22-31)

In *Othello*, Shakespeare successfully describes the evil character, played by Iago, whose central concentration is to ruin others. As the plays reveal, the basis of all wickedness is jealousy. Criminal acts are committed by jealous individuals who are ready to do anything regardless of the harm it brings to others. The playwright also shows that these antiheroes deceive themselves into believing that the deeds are right.

Freud's psychoanalysis helps understand the motives behind the antihero's actions. According to Freud's theory, Iago looks to be affected by the id and ego because he does not reveal any sign of guilt or regret for his vicious deeds. Furthermore, as mentioned above, Iago is capable of taking over Othello through psychological manipulations. He manages to direct Othello's attention to the "green-eyed monster" and makes him jealous. Rosenberg argues that Iago "is the symbolic representation of what the devil stands for destructiveness and of nothingness" (1961, p. 170). He is a sculptor who employs his art of deception to create vice to destroy Othello.

Iago creates ruins, and his elements are the people around him. Bradley argues that Iago "is just an artist. His action is a plot, the intricate plot of a drama, and the conception and execution of it he experiences the tension and the joy of artistic creation" (1960, p. 230). As an artist, he is happy with what he has considered

artistic fulfillment. He is an experienced author who can choose the lives of his characters and the invention of each plot that may be complicated in his story. He possesses all the skills; his characters are ready and willing personalities that put their destiny in his hands to be formed on his wish. That is why Iago rejects to give any reason for his deed. He believes that there is nothing to clarify. Above all, Iago's final words are. "Demand me nothing. What you know, you know. / From this time forth I never will speak a word" (5.2.311-312). Iago cannot explain himself. He thinks that if Othello cannot discover it for himself during the play, it is not worth telling him. He also does not need to tell Othello because he hates Othello. Besides, he does not need to tell anyone else because he shows no regret or guilt for all the evil he has done towards the end of the play.

It can be concluded that there is nothing that Iago can say that would lessen the vice and the crime he has committed. In addition, he has previously given reasons and excuses for his behaviour through the play, such as that he has heard rumours that Othello had betrayed him and selected Cassio as his first lieutenant. However, these reasons do not come close to measuring up to the dangerous revenge that Iago takes. As a sculptor, Iago's interest is only in making his masterpiece of wickedness. The actual sculptor does his art for art's sake, and Iago does his evil scheme for wickedness's sake.

The paradox in the two plays is that Othello has a villain who rationally should never achieve his vicious deeds because he is circled by so much virtue. However, Iago does succeed in ruining the lives of approximately everyone in the play. On the other hand, Macbeth seems to gain his wicked game, but in the end the virtue beats him, and his death is a result of his deeds. By viewing both *Macbeth* and *Othello*, we can understand how the hero becomes a different person and continues doing the cruel deeds expected of an evil person; Thus, the line between protagonist and vicious becomes unclear. This makes the deceptive nature of darkness considerably more frightening.

Macbeth's, and particularly Lady Macbeth's need for power is driven by ambition. But does ambition lead to evil deeds? Ambition is misleading because it drives people to hurt and destroy others. Ambition causes characters to commit vice and do anything it takes to get power. It makes people gain success, and reveals itself

in our everyday life in the form of impulse. *Macbeth* reveals what can occur if an individual's ambition takes over. In conclusion, although ambition can be constructive, too much of it can drive individuals to evil actions as Macbeth does.



BIBLIOGRAPHY

Andrews, D. & James B. (1994). *The Psychology of Criminal Conduct*. Routledge.

Avshalom, Caspi, Terri Moffitt, P. Silva, M. Stouthamer-Loeber, R. Krueger and P. Schmutte (1994). *Are some people crime prone? Replications of the Personality-crime Relationship Across Countries, Genders, Races and Methods*. *Criminology*, 32, 163–195.

Bandura, A. (1977). *Social Learning Theory*. Englewood Cliffs, NJ: Prentice-Hall.

Bartol, C. (2002). *Criminal Behaviour: A Psychological Approach*. Upper Saddle River, NJ: Prentice-Hall.

Bezuidenhout, Christiaan, Joubert Sandra Jeroma (2003). *Child and Youth Misbehaviour in South Africa: A Holistic View*. Hatfield, Pretoria: Van Schaik.

Brown, John Russell. (2001). *Shakespeare: The Tragedies*. Palgrave Macmillan.

Bradley, A. C. (1991). *Shakespearean Tragedy: Lectures of Hamlet, Othello, King Lear, Macbeth*. Penguin Books.

Bloom, H. (1998). *Shakespeare: The Invention of the Human*. New York: Penguin Group.

Bloom, H. (2018). *Iago: The Strategies of Evil*. Scribner.

Bhattacharyya, Jibesh. (2006). *William Shakespeare's Othello*. Atlantic Publishers & Dist.

Breuer, J., Freud, S.M., & Strachey J.M. (1957). *Studies on hysteria*. New York, Basic Books.

Babu, S. (2018). *Psychology for Nurses*, Second Edition - E-Book. Elsevier Health Sciences.

Coe, Charles Norton (1957). *Shakespeare's Villains*. Bookman Associates.

Corbin, Peter, Sedge Douglas, John Marston, Thomas Middleton, Thomas Dekker. (1986). *Three Jacobean Witchcraft Plays*. Manchester University Press.

Coleridge, S. T., & In Raysor, T. M. (1930). *Coleridge's Shakespearean Criticism*. Harvard University Press.

DiNapoli, P. (2002). *Adolescent Violent Behavior and Ego Development*. *Journal of Adolescent Health*, 31(6), 446–448.

Dollimore, Jonathan. (2004). *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*. Duke University Press.

Englander, Elizabeth. (2007). *Understanding Violence*. Mahwah, NJ: Lawrence Erlbaum Associates.

Erikson, E. H. (1956). *The Problem of Ego Identity*. *Journal of the American Psychoanalytic Association*, 56-121.

Edward, Ravenscroft. & Shakespeare, William. (1994). *Titus Andronicus*. Cambridge [England]: Chadwyck-Healey.

Freud, S. (1923). *The Ego and the Id*. Hogarth Press.

Freud, S. & Sander L Gilman (1995). *Psychological Writings and Letters*. Bloomsbury Publishing.

Freud, S. (1915). *The Unconscious*. SE, 14: 159-204.

Freud, S. & Hall, G. N. (2018). *A General Introduction to Psychoanalysis*. Adansonia Press.

Freud, S. (1993). *On Dreams. Excerpts. Art in Theory*. Charles Harrison and Paul Wood. Blackwell Pub., Inc.

Freud, S. & Tomley, Sarah. (2020). *The interpretation of dreams: the psychology classic*. Chichester, West Sussex, United Kingdom: Capstone, A Wiley Brand.

Freud, S. (1995). *The psychopathology of everyday life*. London, Hogarth Press. Institute of Psycho-Analysis.

Freud, S. (2017). *Three essays on the theory of sexuality*. London, Verso.

Freud, S. (2001). *Jokes and their relation to the unconscious*. London, Vintage.

Freud, S. (2015). *Beyond the pleasure principle*. Mineola, New York: Dover Publications, Inc.

Freud, S. (1961). *The future of an illusion; Civilization and its discontents and other works*. London, Hogarth Press.

Freud, S. & Riviere, Joan. (1930). *Civilization and its discontents*. London, Hogarth and the Institute of Psycho-Analysis.

Furnham, Adrian. & Tsivrikos, Dimitrios. (2016). *All in the Mind. Psychology for the Curious*. John Wiley & Sons.

Garber, Marjorie B. (2004). *Shakespeare after All*. Pantheon.

Gonzalez, Alexander G. (1985). *The Infection and Spread of Evil: Some Major Patterns of Imagery and Language in Othello*. South Atlantic Review, 50(4), 35-49.

Heilman, Robert Bechtold (1956). *Magic in the Web: Action & Language in Othello*. University of Kentucky Press.

Jowett, Benjamin. (1970). *The Republic*. Sphere Books.

Jarosz, M. & Maria Paris Bernard (2017). *Bargains with Fate: Psychological Crises and Conflicts in Shakespeare and His Plays*.

Jonathan Pryce & Shakespeare, William. (2018). *The Merchant of Venice*. Bloomsbury.

Kohlberg, L. (1969). *Stages in the Development of Moral Thought and Action*. Holt, Rinehart and Winston.

Kohlberg, L. K. Kauffman, P. Scharf and J. Hickey (1973). *The Just Community Approach to Corrections*. *Journal of Correctional Education*, 37(2), 54-58.

Kharbe A. S. (2009). *English Language and Literary Criticism*. Discovery Publishing House.

Kant, Immanuel (1966). *Religion within the Boundaries of Mere Reason*. Cambridge University Press.

Lochman, J. (1987). *Self- and Peer Perceptions of Attributional Biases of Aggressive and Non-aggressive Boys in Dyadic Interactions*. *Journal of Consulting and Clinical Psychology*, 55, 404–410.

Leggatt, Alexander. (2015). *Shakespeare's Tragedies: Violation and Identity*. Cambridge University Press.

Leigh John R. (2017). *The Naïve Shakespearean*. Paragon Publishing.

Machiavelli, Niccolo. (1999). *The Prince*. Translated by George Bull. Penguin.

McElroy, Bernard. (1973). *Shakespeare's Mature Tragedies*. Princeton: Princeton UP, Print.

May, Rollo. (1969). *Love and Will*. Oxford University Press.

Nuttall, A. D. (2007). *Shakespeare the Thinker*. Yale UP.

Paris, Bernard J. (2013). *Bargains with Fate: Psychological Crises and Conflicts in Shakespeare and His Plays*. Springer.

Rosenberg, M. (1961). *The Masks of Othello: The Search for the Identity of Othello, Iago, and Desdemona by Three Centuries of Actors and Critics*. University of Delaware Press.

Ribner, Irving. (1960). *Patterns in Shakespearian Tragedy*. Methuen & Co.

Siegel, Paul N. (1953). *The Damnation of Othello*. Modern Language Association, 68(5), 1068-78.

Sofroniou, Andreas, (2014). *Adlerian Individualism, Jungian Synthesis, Freudian Analysis*. lulu.com; illustrated edition.

Spivack, Bernard. (1958). *Shakespeare and the Allegory of Evil*. Columbia UP. Print.

Simon. Robert I. (2009). *Bad Men Do What Good Men Dream: A Forensic Psychiatrist Illuminates the Darker Side of Human Behavior*. American Psychiatric.

Scragg, Leah. (1969). *Iago--Vice or Devil?* Cambridge University Press.

Shakespeare, William. (2004). *Macbeth*. Simon & Schuster.

Shakespeare, William. (2019). *Hamlet, Prince of Denmark*. Ktoczyta.pl.

Shakespeare, William & Chris Rose. (2015). *Othello*. Macmillan Education.

Shakespeare, William. (2018). *King Lear*. Bloomsbury Publishing.

Shakespeare, William. (2019). *King Richard the Third*. Warszawa: Ktoczyta.

Shakespeare, William. (2020). *Titus Andronicus*. ArTree.

Shakespeare, William. (2021). *The Tragedy of Macbeth*. La Vergne :
Dreamscape Media

Siegel, Larry J. (1998). *Criminology: Theories, Patterns, and Typologies*.
West/Wadsworth
Publishing Company.

Siegel, Larry J. (2016). *Criminology: The Core*. Cengage Learning.

Svtil, Kathy A. (2006). *Psychology Today: Calming the Anger Storm*.
Penguin.

Taylor, Brian J. (2011). *Working with Aggression and Resistance in Social
Work*. Learning Matters.

Young, Robert M. (2001). *Oedipus complex*. Cambridge: Icon.

Zimbardo, Phillip. (2007). *The Lucifer Effect: Understanding How Good
People Turn Evil*. Random House.