

CHAPTER III

The Struggle for Self-Esteem in Othello

The issue of racism and discrimination among black people of the low class in Europe has been an interesting issue to be explored. As black people, they have to face racism and discrimination from the white people. In a condition, black people can be best exploited psychologically. Black thinkers observe that many black people recognize the depth of their people's pain and hurt. Yet, they do not usually collectively organize in an ongoing manner to find and share ways to heal the pain (Hooks, 1978, p. 11). Because they can not find anybody to whom they can share and heal the pain and hurt of discrimination, it affects their mind psychologically.

In Othello, as a black tragic hero, Othello also experiences such pain and hurt of being discriminated by his white environment. Since at that time there is no rule that

defenses the right of black people, Othello has to face the discrimination continuously until it affects him psychologically.

According to psychoanalytic theory in the interaction among the id, the ego and the superego, this discrimination, which is continuously pressing Othello's id, causes Othello's id unconsciously to experience a deep self-inferiority. In his deep inferiority, Othello's id feels the lack and hurt of having no self-esteem for every normal person need to get their self-esteem. Then, in his unconsciousness, Othello's id wants to get self-esteem. **As** the result, the id drives Othello to get his self-esteem more and more than a normal person does. Othello's ego, as a part of the personality, which regulates the id, tries to find how to satisfy the id. Othello's way is by struggling very hard in his whole life in order to get his self-esteem. Finally, as the morality control, Othello's superego also involves in the process **of** the self-esteem's fulfillment. Othello's superego becomes the moral control for Othello in satisfying the id so that it does not contradict the morality value. Since Othello's struggle in his whole life in order **to** fulfill his self-esteem can be analyzed through psychoanalytic theory in the interaction among the id, the ego, and the superego of Othello's personality, this will be analyzed through the thesis.

3.1 The Discrimination of Venice Society toward Othello and the Impact on the Personality of Othello

Before discussing the psychoanalysis of the main male character, Othello, the writer discusses the racist Venetian background in Othello's period in order to show how the condition of Venetian background affects him psychologically.

The Venetian's discrimination and racism toward Othello and his race can be noticed since the general and other high positions in Venetian army are only promoted to the white people outside Venice. As the consequence, Moor mercenary soldiers only get the lowest position in the Venetian army. Living in the middle of white Venetian society, as a black, Othello's existence is also considered as an evil and animal. The discrimination toward Othello can also be noticed when the Venetian society refuses his love relationship with Desdemona, a white Venetian lady. As the result, the discrimination problem in Othello's existence makes him lose his self-confidence and becomes a man with deep self-inferiority. Because of this inferiority, Othello spends all his entire life to engage his self-esteem toward his white society.

First of all, Othello's existence as the Venetian mercenary soldier is discriminated by the white Venetian. Historically, because of the discrimination and racism toward black people, as the Venetian mercenary soldier, Othello and the others Moor can only occupy the lowest position in Venetian army (<http://www.oklahoma.edu/library/literature09981/othello.html>).

Then, Othello's existence is also considered as an evil. The reason why Othello is considered as an evil is because of his ancestor's deed toward Western Europe including Venice, Othello's Moslem ancestor from North Africa has an intention to conquer all of Western Europe in order to spread Islam religion. Based on this fact, it is easy to understand about the origin of racist problem toward Othello. The **European** holds a negative view that Othello as a black Moor always means as an evil since a Moor is viewed as a threat for. In fact, the bad deed which is done by Othello's ancestor can be noticed in Othello's word

Othello: I shall promulgate⁴ fetch my life and being
 From men of royal siege; and my demerits
 May speak unbonneted to as proud a fortune
As this that I have reached. (I, ii, p. 20-23).

The next reason why the race of Othello is considered as an evil is the religious factor. The Moor in North Africa embraces the religion as the same as the biggest enemy of Venice, Turks. Turks who are dominated with black **people** have intention to spread their religion and gains the highest position in Mediterranean world including Venice. Because of this reason, Moslem **Turks** become the biggest threat for the Mediterranean world including Venice. **As** the result, since Othello is Black and Moor's religion is dominated by Islam, white Venetian **also** considers Othello and his race as evil

(http://friesian.com/Rome_and_Romania/16thcentury/politic.html).

Othello and his race are also considered as animal. The discrimination and racism toward Othello is done by the society where Othello **lives**. The **discrimination** and racism happen since Othello, as a Moor, decides to become Venetian mercenary soldier and lives in the middle **of** society which is dominated by the white Venetian. In fact, the discrimination toward Othello really happens for it can be seen through Iago and Roderigo's words, which have the crude, racist meaning, referring **to** Othello. Through the words, it **can** be noticed that Moor **is only considered as** animal. Then, although **Iago** and Roderigo do not use these terms directly in front **of** Othello, but it really represents the racist condition at that time toward Othello and his race. Iago. Even, now, now, very now, an **old** black ram

Is tugging your white ewe! (I.i,87-88),

Iago: ... you'll have

Your daughter covered with Barbary horse,

You'll have your nephews neigh to you, you'll have

Courses for cousins, and jennets for Germans. (I, i,109-112), and

Roderigo: By heaven, I rather would have been his hangman

The discrimination also effects on Othello's love relationship with white Venetian lady, Desdemona. The love relationship between Othello and Desdemona is refused by most of Venetian, especially by Desdemona's father, Brabantio. Here, it is noticed about how fast Brabantio forgets Othello's honorable service to Venice, and how meaningless the value of Othello's reputation in the eyes of Venetian just because of Othello's dark skin. It means that Othello's existence, as general in the army can not change most of Venetian mind to consider him as a respectable man instead of an animal and evil.

Brabantio: *O* thou foul thief,

Where hast thou stow'd my daughter?

Damn'd as thou art, thou hast enchanted her!

For I'll refer me to **all** things **of** sense,

if she in chains of magic were not bound,

Whether a maid so tender, fair, and happy, ... (I, ii, p. **62-80**)

Finally, since in the beginning as a black person Othello has to accept the discrimination continuously, Othello loses his self-confidence and becomes a man with **deep** self-inferiority. Then, in his **deep** self-inferiority, **Othello's** id has an

obsession to search self-esteem. As the result, Othello spends his whole life to struggle very hard in order to satisfy this obsession in his id. Othello's struggle in searching his self-esteem in his whole life can be analyzed through psychoanalysis in the interaction among the id, the ego, and the superego of Othello's personality, which manage his action.

3.2 Othello's struggles to fulfil his id of seeking self esteem

Othello's entire struggle in his entire life is the embodiment of his id in order to search self-esteem. It is the struggle of Othello to seek many achievements in his life as a discriminated Moor mercenary soldier. Othello's struggle is classified into three points; these are his struggle as the Venetian soldier, his struggle in the marriage, and his struggle in his downfall. In the beginning, Othello's struggle as a Venetian soldier is his struggle as Venetian mercenary soldier to win the Venetian war in order to gain the trust and the acknowledgment from the white Venetian society. Then, Othello struggles in the marriage is his struggle to win the acknowledgment on his marriage with white Desdemona, which is so impossible for white society at that time, and Othello's struggle of the feeling between trusting based on love and distrusting based on jealousy toward his wife, Desdemona in order to maintain his marriage. Finally, it is Othello's **struggle** in his downfall

3.2.1 Othello's struggle as a Venetian army

First of all, Othello's struggle in order to fulfil his id of seeking his self-esteem is when Othello, as Venetian mercenary soldier, struggles hard to be acknowledged to

be accepted by the Venetian as equal as the other white mercenary soldiers. In fact, one of the discrimination problems in Venetian army can be clearly noticed when the *general* of the army are only permitted from the Venetian mercenary soldier who comes from white ethnic groups outside Venice, and the Moor mercenary soldiers are only permitted to occupy the lowest position in the army.

Because of this act of discrimination in Venetian army, which is continuously pressing Othello's id, Othello's id unconsciously experiences a deep self-inferiority. In his self-inferiority, Othello's id feels the lack and hurt of having no self-esteem. Then, in his unconsciousness, Othello's id has an obsession to fulfill this lack of self-esteem.

Othello's ego, as the other part of the personality; which interacts with the id, tries to find how to satisfy the id. Othello's ego finds the way by struggling hard as mercenary soldier in Venetian *army* in order to fulfill his self-esteem. Finally, as **the** morality control, Othello's superego also participates in the process of the self-esteem's fulfillment. In the superego; Othello's superego supports Othello's ego in the struggle of self-esteem since Othello's way of the struggle does not contradict his moral value.

Othello struggles very hard and becomes very loyal to the Venetian army. In his hard struggle as a Venetian soldier, Othello can prove himself that he has a strong capability in facing and defeating the Turks. Then, since the Turks are positively known as the biggest threat and enemy for the European including Venice, the unity among Othello's bravery, loyalty, and especially his strong capability in defeating the Turks; finally can bring him to the position as the *general* of Venetian, that formerly

is only occupied by white people. In fact, Othello's good service to his army can be seen from Othello's saying: my services which I have done the signiory (I, ii, p. 18). Then, since as soldier he is used to be loyal and knows the importance of being loyal, this causes him to appreciate the loyalty as a highest value of someone.

Othello's success in gaining this high position as the Venetian general in Venetian army shows that he has satisfied his id, which wants self-esteem and his success in the struggle has also brought his id in the normal condition. In the successful struggle **of** being promoted as the honorable general in Venetian army, Othello has a special regard to live in the middle of Venetian nobleman as the general in Venetian army. Othello's high reputation **also** gives the good effects in his socialization with Venetian nobleman, especially on his first **surprising** meeting with a beautiful Venetian noblewoman, Desdemona. In fact, it can be noticed when, Brabantio, as one *of* Venetian senator shows his high regard by inviting Othello to his house and urging him to tell the story of his exciting adventures as a soldier **who** fights to defend Venice, in front of him and his daughter, Desdemona.

Duke: say it Othello.

Othello: Her father lov'd me, oft invited me;

Still question'd me the story **of** my life

From **year** to year - the battles, sieges, fortunes

That I have pass'd

I ran it through, even from my boyish days

To th' very moment that he bade me tell it.

Wherein I spake *of* most disastroust chances,

Of moving accidents by flood and field
 Of hairbreadth scapes i' th' imminent deathly breach;
 Of being taken by the insolent foe., (I, iii,p.127-137),and

Othello: Would Desdemona seriously incline;

But still the house affairs would her thence;
 Which ever as she could with haste dispatch,
 She'ld come again, and with a greedy ear
 Devour up my discourse. Which I observing,
Took once a pliant hour, and found good means
 To draw from her a prayer *of* earnest heart
 That I would all my pilgrimage dilate,
 Whreof by parcels she had something heard,
 But no: intently I did consent,...(I, iii,p.128-138)

3.2.2 Othello's Struggle in the Marriage

Othello's nature and honesty, causes Desdemona to fall in love with him. Since all of the members **of** Venetian soldiers in Venetian army are men, Othello's socialization is mostly dominated by men instead **of** women. Because of this reason, he does not know about the way **or** behavior of woman. That **is** why, he becomes very honest, and natural by the time he tells his story of his adventures to Desdemona. Even, Othello's honesty and nature in telling the story causes Desdemona, Brabantio's daughter, showing her interest in listening the whole story without interruption. Then, Othello's **story of** his experiences brings tears and sighs from

Desdemona for she is distressed, yet, she is full of admiration to the hero of these adventures, Othello. Even, she confesses that she can love such a man, like Othello. Encouraged by Desdemona's confession, Othello admits that he reels the same love to Desdemona. In fact, this can be seen through Othello's confession in front of the Venetian Duke. Then, Othello's story is the only "witchcraft" that bring his success for winning Desdemona's heart and love.

Othello: ...I should but teach him how to tell my story,
 And that would woo her. Upon this hint I spake,
 She loved me for the dangers I had passed.
 And I loved her that she did pity them.
 This only witchcraft I have used (I,iii, p.128-169).

Unfortunately, Desdemona's father refuses the love-relationship between Othello and Desdemona and once again Othello has to struggle in maintaining his marriage in order to get self-esteem. Here, Othello's struggle is to win the acknowledgment on his marriage with white Desdemona, which is so uncommon for white society at that time, **and** Othello's struggle of the feeling between trusting based on love and distrusting **is** based on jealousy to his Wife, Desdemona in order to maintain his marriage. Unfortunately, in the second struggle in the marriage, Othello loses in his struggle. Othello's love, which is too much and unwisely makes him being an irrational man to be easily persuaded in disturbing his wife, based on jealousy, and kills his ever-loving, beloved consort, Desdemona. This situation brings him to his own downfall after he realizes that his wife is innocent.

3.2.2.1 Othello's Struggle to Get the Acknowledgment on His Marriage with Desdemona

Being loved by Desdemona gives an effect to Othello's id. Besides Othello also loves Desdemona very much, Othello's id wants more and more self-esteem. In addition, Othello's success in the first struggle **of** getting self-esteem also supports him to get more and more self-esteem. On the other side, Othello's superego contradicts with the id. Othello's superego has tried to remind him of not having love-relationship with white Venetian woman **for** as a black, it is impossible for him to get the acknowledgment in the marriage with white woman. But since Othello's id, which wants self-esteem, is so strong, finally it corrupts his ego to maintain his decision on keeping his love relationship with Desdemona **in** secret although he has to take the risk if his secret marriage is known by the Venetian.

Unfortunately, Iago through Brabantio has a strong **will** to separate Othello from his wife, Desdemona, by informing Othello's secret marriage to Brabantio. Then, after Othello knows that Brabantio has found out his secret marriage and refuses his love-relationship with his daughter, Othello's id which wants more and more self-esteem rises again in order to get the acknowledgment on his marriage with Desdemona. In fact, Othello's id, which wants strong self-esteem, can be noticed through his saying to Iago.

Othello: Let him do his spite.

My services which I have done the signiory

Shall out-tongue his complaints. 'Tis yet **to** know

Which, when I know that boasting is an honor,

I shall promulgate-I fetch my life and being
 From men *of* royal siege; and my demerits
 May speak unbonneted to as proud a fortune
As this that I have reached. For know, Iago,
 But that I live the gentle Desdemona,
 I would not my unhoused free condition
 Put into circumscription and confine
 For the sea's worth (I, ii, p. 17-28).

From the lines quoted, Othello tells to Iago that he understands about his existence as a Venetian public officer with a great importance and adds that he is not as the same as the other Moor. Even, he admits himself as the royal descent among the Moor whom in the earlier of history, have fought **by** their own way to the conquest **of** Spain and have a brave effort to conquer **all** Western Europe. Then, Othello's id, which wants a big self-esteem craving in **his** personality and it can also be noticed through his statement to Iago.

Othello: Not I; I must be found.

My parts, my title, and my perfect soul
 Shall manifest me rightly (I, ii, p.31-32)

As the result of his id, which is craving for self-esteem, Othello's ego tries hard to find a way in order to get the acknowledgment on his love relationship with Desdemona. Then, Othello's struggle for his self-esteem can be noticed through his two struggles, these are his struggle in the assembly and his struggle to defend **Cyprus** against an impending attack by the Turks. Thus, if Othello wins the assembly and the

war, it means that it can strengthen Venetian acknowledgment toward the love-relationship and marriage between him and Desdemona.

Firstly, Othello's id which wants self-esteem forces his ego to find a way **to** struggle in gaining his self-esteem by facing the assembly. Othello refuses Iago's villainous advice that his effort will be useless for the assembly will defend and win Brabantio's complaints against Othello's love-relationship with Desdemona. Othello, however, does not have the feeling of guilt, and is ready to face the assembly. When Othello arrives in the assembly, the Duke **of** Venice with his officers and senators have waited Othello. Noticing Othello's appearance, the Duke welcomes him, listens patiently to his explanation **of** his courtship with Desdemona. Even, the Duke's attitude toward Othello's courtship is understandable and sympathetic, at the end, he advises Brabantio to be wise in facing the love-relationship between his daughter and Othello, for Othello has something which is worthy although he **is** black. **In** fact this can be noticed through the Duke's words.

Duke Let it be so

Good night to everyone (to Brabatio)

And, noble signior

Your son-in-law is far more than black (I,iii,p.287-230).

Although Othello has successfully wins Desdemona in the assembly, it is still hard for Brabantio to accept the marriage between his daughter and black Othello. Even in the beginning of the assembly, Brabantio denounces Othello as a thief, and accuses him of using witchcraft to **win** his daughter's love. In fact, in **14th-17th** in Europe, the magicians will be given the hard punishment by being burned because

they infringe the law of the church. Fortunately, in the end of the assembly, after the assembly represents Desdemona, both of Othello and Desdemona successfully reassure that they love to each other, and the only witchcraft to win Desdemona's love is Othello's story of the adventure as a Venetian soldier. Then, in hurt, grief, and, sorrow, Brabantio has to accept the marriage, but of course it can not erase his disappointment toward her own daughter. In fact it can be noticed through his **words** to Othello relating to his disappointment to his daughter, Desdemona, because of her love-relationship with Othello.

Brabantio: **Look** to her Moor, if thou hast eyes to see:

She has deceived her father, and may thee (1, iii, p. 292-203).

Secondly, in order to convince the Duke and the other Venetians that he loves Desdemona very much, Othello agrees to lead the army against Turks. By the time the assembly is held, there are three different reports, which come from Venetian sailors. All the reports give the news that a fleet of Turkish vessels, the biggest enemy of Venice, will step aside in the island of Cyprus, Venetian colony. Although the reports differ in the details of the number the vessels, the main fact that the Turks **are** approaching in Cyprus is true. Now the vessels are gathering **in** the island of Rhodes in order to join and reinforce with the other Turks fleets, and will proceed in a full force to conquer Cyprus. Since Othello is the good one who knows Venetian military, and has some good experiences in facing Turks, Othello is send to Cyprus in order to defend Cyprus and to protect it against the Turks.

in the journey to Cyprus, Othello is successfully permitted by the Duke to let Desdemona accompanying Othello to Cyprus after the condition of Cyprus **is** under

Othello's control and secure. Here, Othello shows his trust to Iago by permitting Desdemona in the care of Iago's wife, Emilia until they meet in Cyprus. In fact Othello's deep trust to Iago can be noticed through his conversation to Desdemona.

Othello: In mine own comforts, I prithee, good Iago,
 Go to the bay and disembark my coffers.
 Bring thou the master to the citadel;
 He is a good one, and his worthiness
 Does challenge much respect. -Come Desdemona,
 Once more well met at Cyprus (11, I, p. 207-212).

Fortunately, the terrific storm has helped Othello in satisfying **his** id into a normal condition. The terrific storm causes the greatest part of Turks' fleets wrecked, and it means that, **for** a moment, Cyprus is free from **Turks'** attack. Luckily Othello, for he can also safely **arrive** in the island of Cyprus, and his coming **is** followed by Desdemona and the others of his men. Since Othello and Desdemona are allowed by the Venetian Duke to stay together in the island of Cyprus, it means that their marriage is acknowledged and legal and both of Othello and Desdemona do not **have** to keep their marriage in secret anymore. Thus, Othello's ego in finding a way **of** fulfilling his id successfully **works** for **now** Othello stays together with Desdemona in Cyprus in order to defend Cyprus **from** the Turks.

3.2.2.2 Othello's Struggle in Maintaining his Marriage

Although Othello has gotten the acknowledgment in the marriage with Desdemona, Othello's struggle in fulfilling his id still continues in his marriage

because of the persuasion from the most villainous character in the play, Iago. **As** Othello's most trusted friend, Iago is a very bright brilliant person who uses his intelligence to achieve his ambition. He makes the people he hates to be his puppets without any suspicion from them until finally they are brought to their own sorrow and grief. Even, a Moor who is promoted as a general by the white Venetian Duke because of his bravery, courage, and loyalty in the Venetian army like Othello, can not realize that, and he is *so* easily persuaded and trapped by Iago. Secretly, Iago has betrayed Othello who has a deep trust and considers him as a close friend. Iago has informed the secret marriage between Othello and Desdemona to Brabantio. Since Iago's evil plan is not successful, Iago creates new plans in order to separate Othello and Desdemona. Then the happiness of the marriage of Othello and his lover, Desdemona, is ruined by their latent enemy, Iago.

Moreover, as **has** been stated above, **Othello's** environment background in the Venetian army causes Othello to be too credulous. Here, since all of the members of Venetian soldiers in Venetian army are men, Othello seldom encounters woman in his daily life, *so* that he does not understand the attitudes and behaviors of women, including Desdemona. That is why, he becomes very honest, and natural, especially if it relates to the problem **of** the woman. **As** a natural man, Othello's **love is** also very far from the feeling of jealousy, even he has never had this kind **of** feeling in his mind. These kinds of feelings support him in loving and trusting Desdemona. Then, this can be noticed through Othello's saying to Iago. Here, because of his nature, which is very credulous, at first, Othello does not realize Iago's idea of jealousy, for his respond is on the contrary to what Iago' wants.

Othello: ... Matching thy inference. 'Tis not to make me jealous

To say my wife is fair, feeds well, loves company,

Is free of speech, sings, plays, and dances;

Where virtue is, these are more virtuous,

Nor from mine own weak merits will I draw

The smallest fear or doubt of her revolt,

For she had eyes, and chose me. No, Iago;

I'll see before I doubt: when I doubt, prove;

And on the proof there is no more but this:

Away at once with love or jealousy! (III, iii, p.183-192).

Unfortunately, also because of his being natural and honest, Othello does not realize that Iago is not as good as he has expected. Even, because of Othello's id which has a big pleasure of self esteem that drives him to prove the unfaithfulness of his wife, Othello has made the biggest mistake by accepting Iago's tricky willingness to find out the evidence **of** his wife's unfaithfulness. In other words, here, unconsciously Othello has indirectly given chance to the third person who is also the cruelest undercover enemy in his life interfering into his household's problem.

Moreover, by giving time, chance, **to** Iago by the time Iago begins *to* speak ill about the faithfulness of his wife, Desdemona, Othello indirectly supports Iago's immoral ambition for continuing his cruel plan to bring Othello and Desdemona to their downfall. On the same time, the belief in Iago's poisonous words **also** slowly poisons and corrupts Othello's superego. **As** a result, since Othello gives him a chance to find out a **proof** or evidence about the unfaithfulness of his wife, Iago, with

his brilliant intelligence, always successfully finds out the new, fresh, and tricky way to successfully convince Othello. Then, the acceptance **of** these poisonous words is also slowly building Othello's negative superego.

Based on Othello's permission and chance to find out a proof or evidence for the unfaithfulness of Desdemona, suddenly, Iago has a new idea again on how to make Othello convinced by it. This is by repeating Desdemona's father, Brabantio's words when he warns Othello for the forbidden marriage between Othello and his daughter, Desdemona.

Iago: She did deceive her father, marrying you;

And when she seemed to shake and fear your looks,

She loved them most. (III, iii, p.206-208).

Moreover, through quotation above, here Iago also becomes more explicit in convincing Othello about the unfaithfulness of his wife. The acceptance **of** these poisonous words is beginning to give an effect to Othello's superego. Then, since from the beginning, Othello has already had the feeling of inferiority because **of** his social background in Venetian, which is full of racism, and how the white Venetian always looks down on the black people including Othello, unconsciously this kind of feeling of inferiority rises again in his mind. It means that after hearing Iago's poisonous words, unconsciously, the feeling of inferiority rises again in Othello's mind and supports him to accept and rethink about what Iago has said to him.

Othello suffers now for as a man without tendency toward jealousy and distrust instead of loving and trusting his beloved wife very much, ironically through Iago's genius brain, he is brought again into the feeling of inferiority in his mind. This kind

of feeling makes him unsure and doubt whether he has to keep his feeling of trust toward his wife or refuse himself trusting Desdemona again. Thus, although Othello has tried hard to fight against this distrust which is caused **by** his jealousy as long as he can, but it does not work well, for now his feeling of inferiority does not make him feeling quite sure again toward Desdemona faithfulness. In addition, it seems that Othello is forced to allow Iago's accusation and insinuations affecting his own credulity in believing his wife's faithfulness. In fact, Iago is very genius in making and giving the evidences of Desdemona's unfaithfulness, which seem so strong and very real to poor Othello who is so natural and insecure.

Iago: I fear it has.

I hope you will consider what is spoke
 Comes from my love. But I do see y'are mov'd.
 I am to pray you not to strain my speech
 To grosser issues nor to larger reach
 Than to suspicious.

Othello: I will not

Iago: Should you do so, my lord,
 My speech should fall into such vile success
 As **my** thoughts aim not at. Cassio's my worthy friend
 My lord, I *see* y're mov'd.

Othello: No, not much mov'd

I do not think but Desdemona's honest.

Iago: Long live she so. And long live you to think so.

Othello: And yet, how nature erring from itself-

Iago: **Ay**, there's the point, as (to be bold with you) (III,iii,p.215-228)

Once again, self-inferiority appears in Othello's personality. **If** in the beginning Othello confidently convinces that Desdemona wants to marry him because of her admiration and **loves** toward him, now his feeling of inferiority dominates his mind. Then, Othello tries to rethink Iago's poisonous words and finds out that actually it is impossible **for** Desdemona to choose the Moor like him instead of loving and marrying one **of** the men in her own race and color. Even, Othello later on has a negative consideration toward Desdemona that there must be an unnatural tendency in her mind for marrying him.

Othello: ... This fellow's of exceeding honesty,

And knows all qualities, with a learned spirit

Of human dealings. If I do prove her haggard,

Though that her jesse were my dear heartstring,

I'd whistle off and let her down the wind

To prey at fortune. Haply for I am black

And have not those soft parts of conversation

That chamberers have, or for I am declined

Into the vale of years-yet that not much-

She's gone. I am abused, and my relief

Must be to loathe her. O curse of marriage,

That we can call these delicate creatures ours,

And not their appetites! I had rather be a toad

And live upon the vepour of a dungeon
 Then keep a corner in the thing I live
 For other's uses. Yet'tis the plague of great ones;
 Prerogativ'd are they less than the base.
 'Tis destiny unshunnable, like death.
 Even then this forked plague is fated to us (III, iii, p.268-277).

Then, in Othello's doubt which is caused by his feeling of inferiority, Iago plans to use this feeling to once again arouse him into the feeling of jealousy, which also causes the feeling of distrust toward his wife. Here the other Iago's new tricky plan is by using the handkerchief, which is given by Othello to Desdemona. Actually, the using of the handkerchief by Iago as the evidence of Desdemona's unfaithfulness is very strong and important for there is the mystical background behind this handkerchief, which is really believed by Othello. Therefore, this belief makes him being an irrational man by irrationally believing more in Desdemona's unfaithfulness if it is true that he has lost the mystical handkerchief.

Ironically, by now the handkerchief is in the hand of Iago because unconsciously she drops it. After putting the handkerchief to Cassio's napkins, once more, Iago traps Othello. He tells Othello that he has seen Cassio wiping his beard with it.

Iago: Nay, but be wise. Yet we see nothing done;
 She may be honest yet. Tell me but his
 Have you not sometimes seen a handkerchief
 Spotted with strawberries in your wife's hand?"

Othello: I gave her such a one; 'twas my first gift.

Iago: I know not that; but such a handkerchief:

I am sure it was your wife's—did I today

See Cassio wipe his beard with. (III, iii, p. 431-438).

Because of Othello's belief in the myth of the handkerchief and Iago's poisonous words, Othello's belief toward Desdemona's unfaithfulness becomes stronger. It means that the belief of the mystical handkerchief in Othello's superego causes him being an irrational man especially after Othello faces Iago's evidence about the loss of the handkerchief by Desdemona. Then only because of Desdemona's negligence in losing this mystical handkerchief; by now, Othello's conviction about the unfaithfulness of his wife becomes stronger, -“Now do I see this true-” (III,iii, 441), and the belief in Iago's poisonous words also affect his superego much stronger than before

Later on, in his divided feeling of love and disbelief to Desdemona, Othello comes to Desdemona asking for her confession about the handkerchief. Here, Othello pretends to borrow the handkerchief. Innocently, Desdemona gives the other handkerchief, Othello refuses it, and asks for the original one. In his anger, he reminds Desdemona about the importance of the handkerchief. The loss means that the disaster will come to separate both of them. Then, in her wondering, Desdemona does not admit that because of her negligence, she has dropped and lost the handkerchief-“I say it is not lost”-(III,iv,p.85). In fact, she does it because she has a consideration that Cassio's problem is more important to be discussed and solved.

Thus, the reason of lying about the loss of the handkerchief is because of her consideration for if she admits that she has lost the handkerchief, Othello will ask her to discuss about it. In fact, Desdemona thinks that Cassio's problem is more important and urgent to be talked to. Then, since she wants to postpone talking about the handkerchief, the only way for her is by lying about the loss of the handkerchief for a moment, and she will try to find and discuss about it later

Desdemona: Why, so I can, but I will not now

This is a trick to put me from my suit.

Pray you let Cassio be receiv'd again. (111, iv, p. 86-88).

Othello does not believe Desdemona because Desdemona makes a big mistake. As a wife, she does not have any feeling of sensitivity toward the changing of her husband's behavior. In fact, Desdemona is not sensitive enough to sense that there is something more than only the loss of handkerchief which causes Othello's anger. Even, in Othello's anger to ask about the handkerchief, Desdemona avoids to talk about the handkerchief instead of pleasing Othello to conceal Cassio's punishment, which only increases the anger of jealousy, and distrust in Othello's mind.

Othello: Ha! Wherefore?

Desdemona: Why do you speak so startingly and rash?

Othello: Is't lost? Is't gone? Speak, if it out o' th' way?

Desdemona: Heaven bless us!

Othello: Say you?

Desdemona: it is not lost. But what an if it were?

Othello: How?

Desdemona: it is not lost. But what an if it were?

Othello: How?

Desdemona. Isay it is not **lost**

Othello: Fetch't, let me see't!

Desdemona: Why, so I can; but I will not now

This **is** a trick to put me front my suit:

Pray you let Cassio be received again.

Othello: Fetch me the handkerchief! My mind misgives

Desdemona: Come, come!

You'll never meet a more sufficient man

Othello: The handkerchief!

Desdemona: I prey talk me of Cassio.

Othello: The handkerchief!

Desdemona: **A** man that all his time

Hath founded his good fortunes on your love,

Shar'd dangers with you

Othello: The handkerchief!

Desdemona: sooth, you are to blame.

Othello: away! (**III**, iv, **p.** 73-94).

Ironically, this sense of insensitivity happens because she **is** entirely lack in suspicion of any evil in Othello's mind. In fact, she does not have any concern with the loss of the handkerchief because she believes that her husband **will** never let

jealousy entering his mind, and it can be noticed through her conversation **with** Emilia.

Emilia: Pray heaven it be state matters, as **you** think,
 And no conception nor no jealous toy
 Concerning you.

Desdemona: Alas the day! I never gave him cause.

Emilia: Rut jealous souls will not be answered so;
 They are not ever jealous for the cause,
 But jealous for they're jealous, It is a monster
 Begot upon itself, born on itself.

*Desdemona: **Heaven keep the monster from** Othello's mind!*

Emilia: Lady, amen (III, iii, p. 154-163).

In Othello's unpredicted sorrow, Iago still continues his ambition **of** revenge. Once again, he uses the innocence of Desdemona. Here, Iago asks Othello to hide and overhear the conversation between him and Cassio. By the time, Othello hears the *conversation, Iago successfully traps* both of Othello and Cassio. Here, unconsciously, Cassio falls into a trap by discussing about his love relationship **with** Bianca: Alas, poor roque! I think, I' faith, she loves me- (IV, i, p.113), and stupidly Othello convinces that Cassio has discussed about **his** love relationship with Desdemona. Then, this last evidence absolutely makes Othello's feeling, finally changing from trust of Desdemona's faithfulness based on love to distrust **of** her faithfulness based on jealousy.

After absolutely distrusts the faithfulness of Desdemona, now, Othello's id wants self-esteem by forcing the total faithfulness of Desdemona. In fact, as has been mentioned above, one of the most important reasons why Othello as the Moor is promoted as the general in Venetian is because of his deep loyalty toward Venetian army. Since as a soldier he is used to be loyal and **know** the importance of being loyal, this causes him to appreciate the loyalty and faithfulness as the highest value of someone. Then, this appreciation of loyalty and faithfulness combines with Othello's id, which has the demand of getting self-esteem, by forcing the total faithfulness from Desdemona. In fact, through the lines quoted, Othello's id constructing his self-esteem can not accept Desdemona's unfaithfulness of committing betrayal for this unfaithfulness has spotted Othello's self-esteem.

Othello: I am abused, and my relief

Must be to loathe her, O curse of marriage.

That we can call these delicate creatures ours,

And not their appetites! I had rather be a toad

And live upon the vapour of a dungeon

Than keep a corner in the thing of love

For others' uses. Yet 'tis the plague **of** great ones;

Prerogativ'd are they less than the base.

'Tis destiny unshunnable, like death.

Even then this forked plague is fated to **us**

When we do quicken. Desdemona comes (III, iii, p. 266-277), and

After Othello believes that Desdemona has betrayed him, the id suffers the pain of being betrayed and the id wants to get self-esteem back. **As** the result, his ego tries to find out how to take revenge toward Desdemona- how shall I murder her, Iago- (IV, i, p. 171). Even, he feels that none punishment can be too severe for one who has sullied his reputation and injured his pride and honor, he will have his wife “rot”- ay, let her rot - (IV, i, p. 190), he will “hung her”- hang her! - (IV, i, p. 190), he will “chop her into messes”- I will chop her into messes! - (IV, i, p. 203), he will “poison” her- get me some poison, Iago, this night - (IV, i, p. 207). Thus, here, Othello’s ego tries to satisfy his anger and hate by planning the hardest appropriate punishment for her.

Then, still in his ego, Othello’s ego *is* corrupted by the id by agreeing to plan instant punishment to Desdemona - Good, good! The justice of it pleases. Very good! - (IV, i p. 211), and Othello’s ego has the idea that he can do justice over Desdemona’s betrayal. He feels that his further action to kill Desdemona does not have any relation to seek revenge and murder anymore, but it suits to a sacrifice, for as a man, he **has** to execute public justice.

Othello: It is the cause, it is the cause, my soul

Let me not name it to you, you chaste stars

it is the cause (IV, i, p. 215-217)

The reason **why** Othello changes his plan to the idea **of** sacrifice is because **of** the religious background for it can be seen through his superego, which is built **by** the Catholic religion. **In** fact, since Othello stays in Venetian, he has to embraced the religion which is the same with Venetian religion, Catholic, for if **not**, his existence

will not be accepted there

(http://www.kansas.edu/literary/reasearch/52319/about_othello.html) One of Catholic doctrines is the seven deadly sins, they are envy, sloth, gluttony, wrath, pride, lust and greed which bring the man into hell. This doctrine about the seven deadly sins also builds the Othello's superego. Since Othello is trapped to believe that Desdemona has done adultery, which arises from lust, one of the seven deadly sins, and the sin will bring her into hell, then Othello's ego finds a way in order to release her soul from the sin of betrayal and avoid her to fall into hell. Here, the only way is by sacrificing himself and killing Desdemona. That is why by the time he kills Desdemona, he plans not to do it in hatred but it is in honor and love. Because of this reason, he is not angry toward Desdemona anymore, but of course there is still an unlimited sorrow which creates terrible suffering in his mind as seen in his words - this sorrow's heavenly, it strike it doth love (V, i, p. 21-22).

Before killing Desdemona, Othello urges Desdemona to pray for the forgiveness of any sin for her soul. Later on, this is followed by Othello's language, which is controlled and elevated. He voices "Amen" in the end of her prayer for divine mercy and addresses her as a "sweet soul". Nevertheless, he refuses to see her as anything but "perjured woman" who has forced him to do the murder.

Othello: By, heaven, I saw my handkerchief in's hand!

O prejured woman! Thou dost stone my heart,

And mak'st me call what I intend to do

A murder, which I thought a sacrifice

I saw the handkerchief (V, ii, p. 62-66).

The murder toward Desdemona shows many interactions among the id, the ego, and the superego. Firstly, the ego is corrupted by the id in order to get self-esteem. Secondly, the ego is corrupted by the superego in order to release Desdemona's soul from the sin of betrayal and avoid her from hell. Finally, the superego is corrupted by the id so that the superego allows him to kill Desdemona. Thus, Othello's act in killing Desdemona gives satisfaction the id, which wants self-esteem, and the satisfaction brings the id into normal condition.

3.2.3 Othello's Struggle in His Downfall

Ironically, after the death of Desdemona, Othello still has to struggle for his id which wants self-esteem. After realizing the betrayal of Iago, hate and anger rage in the mind of Othello, as the result, his id demands the revenge toward Iago by killing him. Since the superego believes that taking revenge is a sin is corrupted by his id, the superego fails to prevent him in taking the revenge toward Iago. Then, the ego which has been corrupted by the id, finds the immediate way to satisfy the id.

Othello: I look down towards his feet –but that's a fable.

If that thou be'st a devil, I can not kill thee.

(Wounds Iago) (V, II, p.284-286).

The death of Desdemona causes Othello's id which has two basic instinct, the life and death instinct, to be fully controlled by the death instinct. Othello feels guilty and desperate on the death of Desdemona after he discovers that Desdemona is innocent. Moreover, he becomes so desperate to face the life without Desdemona. In his grief and desperation, Othello's id is fully controlled by death instinct for he does

not have spirit and energy anymore to continue his life. At the end, the death instinct in his id **supports** him in the decision of committing suicide.

Othello: I kissed thee ere I killed thee. No way but this,

Killing my self, to die upon a kiss.

(He falls over Desdemona and dies.) (V, ii, p. **359-361**).

Thus, the death of Othello means the downfall of Othello's life.