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From The Editor

The International Journal of Media, Culture and Literature, published biannually by the School of Foreign Languages at Istanbul Aydın University, Istanbul, Turkey, is an international scholarly journal in English devoted in its entirety to media, culture and literature.

The International Journal of Media, Culture and Literature is committed to the principles of objective scholarship and critical analysis. Submissions and solicited articles are evaluated by international peer referees through a blind review process.

As a biannual academic journal, JMCL publishes articles on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including aspects of cultural and literary theory. JMCL also aims to create a critical, discursive space for the promotion and exploration of media, culture and their relations with literature.

The Journal addresses a range of narratives in culture, from novel, poem and play to hypertext, digital gaming and creative writing. The journal features engaged theoretical pieces alongside new unpublished creative works and investigates the challenges that new media present to traditional categorizations of literary writing.

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Nur Emine KOÇ, Asst. Prof.
Necmiye KARATAŞ, Asst. Prof.

A Case Study: Indonesian Students' Speaking Anxiety in Learning English as a Foreign Language*

Musliadi Bin USMAN¹

Assist. Prof. Dr. Hülya YUMRU²

Abstract

This research was to investigate the factors contributing to the students' speaking anxiety in learning a foreign language and to find out English language teachers' suggestions to reduce the students' anxiety in learning a foreign language. The participants of this research were a total of 94 third-year students and 5 English language teachers teaching in the same school. The data collection instruments used in this study were the Foreign Language Classroom Anxiety Scale (FLCAS), which was developed by Horwitz, Horwitz & Cope (1986) and a structured interview. The findings of this study indicated that almost half of the participants experience communication anxiety, fear of negative evaluation, test anxiety and English class anxiety. The participant teachers' suggestions to reduce the students' speaking anxiety included frequent involvement in language practice and vocabulary building activities; building the students' confidence in speaking by creating a low-anxiety classroom atmosphere; using group work activities so as to reduce student mistakes through peer support; correcting the student mistakes indirectly in front of their peers; using media and entertaining language teaching materials to engage the students speaking practice and the teachers taking the role of a facilitator in language classrooms so as to support the students in their language learning process.

Keywords: *Speaking anxiety, teaching English.*

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Bir Vaka Çalışması: İngilizceyi Yabancı Dil Olarak Öğrenen Endonezyalı Öğrencilerin Konuşma Anksiyetesi

Öz

Bu çalışmanın amacı yabancı dil öğrenen öğrencilerin konuşma kaygılarının oluşmasında etkili olan faktörleri öğrenci bakış açısından araştırmak ve İngilizce öğretmenlerinin öğrenci dil öğrenme kaygı düzeylerinin nasıl azaltılabileceği konusundaki önerilerini ortaya çıkarmaktır. Bu araştırmaya 94 öğrenci ve aynı okulda görev yapan 5 İngilizce öğretmeni katılmıştır. Çalışmanın verileri Horwitz ve Cope (1986) tarafından geliştirilen yabancı dil sınıfı kaygı ölçeği (FLCAS) ve yapılandırılmış mülakat ile toplanmıştır. Bulgular katılımcı öğrencilerin yarısının yabancı dil konuşma kaygısı çektiğini göstermiş ve bu kaygıların oluşmasında etkili olan faktörlerin konuşma kaygısı, yanlış değerlendirilme kaygısı, test kaygısı ve sınıf uygulamalarından olduğunu göstermiştir. Katılımcı öğretmenlerin bu kaygıların azaltılmasına ilişkin görüşleri aşağıda belirtilen şekilde sıralanmaktadır: konuşma ve kelime hazinesi geliştirme aktivitelerinin daha çok kullanılması; öğrenci öz güvenini geliştirmeye ve endişe seviyelerinin düşürülmesine yönelik bir sınıf yaratmak; akran desteğini sağlamak için grup aktivitelerinin kullanımı; görsel ve eğlenceli dil materyallerinin kullanımı ve öğretmenlerin dil öğrenme sürecine katkıda bulunabilmek için yönlendirici rolünü üstlenmesi.

***Anahtar Kelimeler:** Konuşma kaygısı, İngilizcenin öğretimi.*

Introduction

English is a language to be mastered by almost everyone in many parts of the world. The situation is not different in Indonesia. English has been taught in Indonesia as an international language at all levels in public education starting from junior high school to university. The students are required to learn the language as a compulsory subject because it is an international language used in most countries in the world. English is important for Indonesia and the most common reason is that English is an international language (Lauder, 2008). In the process of learning English, students find many difficulties in understanding the rules of the target language because it is different from their mother language. Naturally, the students often make

errors although they have learned it for many years. Teaching English in Indonesia is viewed as not very effective by the educators as the learners of the university experience difficulties in using English for communication purposes. In learning a foreign language many factors determine whether the language can be mastered effectively or not. Students' anxiety is one of these factors that contribute to whether or not English learning is attainable. Anxiety is a feeling of worry about something with an uncertain outcome (Bradford, 2010). Naturally, anxieties affect the oral performance of the speakers. Young (1991) stated that there are six types of anxiety in learning languages such as "internal and personal anxiety, the person's understanding of the language being studied, the instructor's view or in this case the language teacher of the language studied. Anxiety in speaking is one of the primary reasons behind the students' failure in expressing themselves in communication.

This study aimed to identify the factors that contribute to speaking anxiety in foreign languages learning. In addition to identifying English language teachers' opinions as to how to reduce student anxiety in learning a foreign language. The following research questions framed the study:

1. What are the factors that contribute to the students' speaking anxiety in learning a foreign language?
2. What are English language teachers' suggestions to reduce the students' speaking anxiety in learning a foreign language?

Research Methodology

The overall objective of this study was to identify the factors that contribute to the students' speaking anxiety in learning a foreign language and to find out English language teachers' suggestions to reduce the students' speaking anxiety in learning a foreign language. The participants of this research were a total of 94 randomly chosen third-year students of Darul Ulum Islamic Boarding School in Banda Aceh and 5 English language teachers teaching in the same school. The students were aged 15-18 while the age of the teachers was between 25-40 years. The researcher used two data collection instruments in this study. These instruments were a questionnaire and a structured interview. The questionnaire was used to get the answers to the first research question while the structured interviews

were used to find the answers to the second research question of the study. The following sub-sections provide detailed information about the data collection instruments of the study. The questionnaire used in this research was a Foreign Language Classroom Anxiety Scale (FLCAS) by Horwitz, Horwitz & Cope (1986). The questionnaire involves two main parts, the first part involves 3 questions to collect demographic information of the participants. The second part aims to obtain the factors that contribute to the students' speaking anxiety in learning a foreign language. The second part of the questionnaire consists of 4 sections involving 33 statements in total. The statements are based on a five-point Likert-type rating scale ranging from 1 ("strongly agree") to 5 ("strongly disagree"). The first section of the second part of the questionnaire includes eight statements. These 8 statements focus on Communication Anxiety. The aim of the second section in the questionnaire is to elicit the students' perceptions of Fear of Negative Evaluation. This section involves nine statements. Section three focuses on Test Anxiety and the fourth section in the questionnaire is on Anxiety of English Classes with a total of 11 statements. The questionnaire was translated into Indonesian language using back-translation procedures. The aim of using an Indonesian version of the questionnaire was to help the participants understand the questions easy to answer them comfortably. The second data collection instrument was a structured interview. The interviewees were five English language teachers. Interviews were conducted in Indonesian to eliminate any possible comprehension problems. The researcher used audio tape to record the teachers' responses to the interview questions. The interview involved 5 questions. The interview questions were designed after completing the analysis of the responses given to the questionnaire items. Example interview questions include questions such as (1) *The results show that the learners have very high anxiety when speaking in English. How do you think we can reduce students' speaking anxiety?* (2) *Learners are very worried or afraid when the answers they provided produce a negative evaluation. What are the solutions you offer?* (3) *What is your suggestion to improve students' speaking ability?* The data collected through questionnaires were subjected to statistical packages for social sciences (SPSS) software version 16. The data collected from the structured interviews were subjected to descriptive analysis.

Findings and Conclusions

Many studies indicate that anxiety is one of the causes that prevent the learners' capacity to produce language (Worde, 2003). Those researchers argue that because of this feeling the learners generally avoid taking risks in the language and as a result they lose their self-confidence. One way to help learners to overcome the negative effects of such feelings is to find out the sources of learner anxiety and to take action to create effective learning contexts for the language learners.

Following the line of argument mentioned above, the first aim of this study was to investigate the factors that contribute to the students' speaking anxiety in learning a foreign language. In the present study, we tried to investigate the factors using four aspects of foreign language anxiety as a basis: Communication Anxiety; Fear of Negative Evaluation; Test Anxiety and English Class Anxiety.

The findings related to communication anxiety showed that almost half of the students have self-confidence in speaking English in class. However, those which equal to the other half of the students who are communication anxious cannot be ignored. On analysing the reasons why those students have communication anxiety, we found out that the students feel anxious when the teacher asks a question that s/he had not prepared before. Therefore, we may conclude that the absence of student preparation is a significant source of communication anxiety for the participants in this study. This conclusion is similar to those pointed out by Mak (2011) and Worde (2003) who stated that the types of speaking and listening activities used in language classes might be one of the causes of communication anxiety. For this reason, they believe that a careful analysis of the types of activities that are used in language teaching can help to reduce the level of anxiety the students' experience. Fear of negative evaluation of students found to be high among half of the participants in the study. Those students, who experience fear of negative evaluation stated that they feel nervous when they think their names will be called in the class. Further analysis indicated that those students believe other students are better than they are in language and this is why they are embarrassed to initiate communication. In his study, KI Abdullah (2010) found that many students feel that others

are more capable than them so they feel anxious about their abilities. Those students indicated they feel nervous when they think their names will be called in the class as they are worried or afraid when the answers they provide produce a negative evaluation. Moreover, the majority of the students in the present study agree that they are disappointed when they do not understand what is corrected by the teacher as those students who have worries about negative teacher evaluation. These conclusions support the ones raised by Tanveer (2007). The participants often state that they feel afraid, and fear making mistakes. Also, as concluded by Fukai (2000), the use of delayed feedback in speaking activities may help to reduce the students' fear of negative evaluation. We might conclude that many students feel anxious about the results of the exam results, too. Similarly, KI KI Abdullah (2010) argued that students feel anxious when they think they have to acquire some rules in order to express their ideas orally.

The second aim of this study was to investigate the English language teachers' suggestions to reduce the level of students' speaking anxiety in learning a foreign language. Similar to the conclusions mentioned above, Fukai (2000) highlighted the importance of the teachers' role in reducing student anxiety. The participant teachers in the presents study stated that they should make the learners feel comfortable in the class and help them feel safe to speak or ask the questions in English. They also highlighted the importance of establishing a low-anxiety learning atmosphere and encouraging students to speak the target language as with Young (1991). In addition, the teachers mentioned that they believe practice makes perfect and that their students need guidance. Reflecting on the teachers' responses to interview questions, it becomes clear that the teachers know they need to be facilitators instead of being judges or an evaluators. While preparing perfectly for teaching, the teacher must consider the affective factors. Given the situation of widespread anxiety in high school English class in Indonesia, English language teachers should be more concerned with these issues. It's the teacher's responsibility to support and help the students to develop themselves.

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Shakespeare in the City of Freud *

Lect. Tuğçe ARAS¹

Abstract

Measure for Measure which is among Shakespeare's spectacular works of art, leaps to the eyes of audiences with its striking themes including morality and justice and plot in Vienna that is the city of Freud. The play is set in the 15th century that is long before Freud lives; however, it consists of various scenes which can be analysed with Freud's outstanding theory 'Psychoanalysis'. When the whole plot of the play and the behaviours of the characters are considered, his theory is cut out for examining regarding to sexuality and related to this, morality which are the main elements of the play. From beginning to end, one can witness hidden desires of human beings and psychological effects which are made up of these hidden desires that reveal themselves throughout the scenes and the attitudes of the characters. We come across the keystones of 'Psychoanalysis'; id, ego, superego at all the doors that we open in the play and we encounter how they take form in human beings' behaviours and their inevitable outcomes.

Keywords: *Sexuality, Sexual Desires, Freud and Psychoanalysis, Id-Ego-Superego*

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Freud'un Şehrinde Shakespeare

Öz

Shakespeare'in dahiyane sanat eserlerinden biri olan Measure for Measure, ahlak ve adalet içeren, dikkat çeken temaları ve Freud'un şehri olan Viyana'da geçen olay örgüsü ile göze çarpar. Oyun 15. Yüzyılı yani Freud yaşamadan çok önceyi anlatır fakat Freud'un öne çıkan Psikanaliz teorisi ile analiz edilebilen birçok sahneden oluşmaktadır. Oyunun tüm olay örgüsü ve karakterlerin davranışları göz önüne bulundurulduğunda, Freud'un bu teorisi oyunun başlıca unsurlarından olan cinsellik ve bununla alakalı olarak erdem ile ilişkili olarak oyunu analiz etmek için biçilmiş kaftandır. Shakespeare'in bu oyununda, baştan sona, insanoğlunun saklı kalmış arzularına ve oyundaki sahneler ile karakterlerin davranışlarında kendini ele veren bu arzuların meydana getirdiği psikolojik etkilerine tanık olabiliriz. Oyunda açtığımız her kapıda, Psikanalizin temel taşları olan alt benlik, benlik, üst benlik' e ve bunların insan davranışlarında şekillenmiş halleri ile kaçınılmaz sonlarına rastlarız.

***Anahtar Kelimeler:** Cinsellik, Cinsel arzular, Freud ve Psikanaliz, Alt benlik- Benlik- Üst benlik.*

Introduction

Measure for Measure is one of the comedies of Shakespeare which includes sexual relations of a group of people who live in Vienna. At the first glance, the story reminds of a scene from 'Sin City' because Shakespeare's Vienna suffers from fornication and the city is full of law breakers. The play is problematic, and it consists of conflicts of the characters. Throughout the play, audiences witness the characters' sexual desires and their actions which are outcomes of these sexual desires. At this exact point, someone can find oneself thinking about Freud while analysing the play. "Freud's ideas seem to have touched everyone from the juvenile delinquent on the corner to the scholar in his study. Biography, history, literary criticism, and, not least, the study of Shakespeare, psychoanalysis has affected them all." (Holland,1960, p.163) It is so surprising that Shakespeare processes his characters with the themes which Freud works on many years after Shakespeare, in the city of Freud. "We inhabit psychoanalysis, living with

it, in it, around it, or beside it” so, it is inevitable to find Freudian characters in the works which were written even many years ago.(Bartolovich, Hillman & Howard, 2012, p. 100) Especially, Shakespeare’s plays may be tied with Freud’s writings in the sense of dream or its “constituent” materials; thus, we can say that Shakespeare’s plays include important raw materials which Freud works on and calls as ‘psychoanalysis’.(Bartolovich et al.,2012,p. 100) Surely, “it wouldn’t be correct to declare that Freud takes on Shakespeare; it would be more accurate to say that he analyses the elements such as; lines, characters, scenes, and uses these to progress and support his study about psychoanalytic understanding.”(Bartolovich et al.,2012,p. 104)

Freud himself mentions about Shakespeare in his letter to Arnold Zweig:

“It is quite inconceivable to me that Shakespeare should have got everything Secondhand — Hamlet’s neurosis, Lear’s madness, Macbeth’s defiance and the character of Lady Macbeth, Othello’s jealousy, etc. It almost irritates me that you should support the notion.” (Bartolovich et al.,2012, p. 105)

Measure for Measure is one of the good examples which convey Freudian elements as the story centrally proceeds with “the incompatibility of libidinal desire and the constraints of civilization” (Bartolovich et al.,2012, p. 107) In addition, it displays how “the sexual behaviour of a human being often lays down the pattern for all his other modes of reacting to life”. (Bartolovich et al.,2012, p. 107)

In Shakespeare’s Vienna, it is forbidden to have a sexual intercourse before marriage according to the law. However, the city is full of brothels which are called as red-light district in the play, and the numbers of illegitimate children have been increasing. This situation shows that prohibitions not only make the people repress their sexual desires but also create conflicts in the society. In other words, “lurking in every corner of the play, the sexuality, furthermore, is “not quick and fresh,” to use Richard Wheeler’s words, but fetid and sick”. (as cited in Brown, 1986, p. 140) Thus, Shakespeare takes hold of these conflicts and draws a picture for us to show how their sick sexual behaviours give birth to a result.

The Fate of Claudio

The play centers on the fate of Claudio who impregnates an unmarried woman, Juliette, before the legal marriage takes place. We are informed at the beginning of the play in a scene which his friend, Lucio has a conversation with Mistress Overdone that he is arrested. He is sentenced to death for “groping for trouts in a peculiar river”. (Shakespeare,1996, I.II.67-108) In other words, he breaks the law and fornicates. Thus, we can say that he is found guilty due to his desire for Juliette. He isn't able to hinder himself from desiring Juliette sexually; he fulfils what his inner feelings require from him. Shakespeare displays what a desire can cause and how it affects through his character, Claudio and his sentences:

From too much liberty, my Lucio, liberty:
As surfeit is the father of much fast,
So every scope by the immoderate us
Turns to restraint. Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil; and when we drink we die. (Shakespeare,1996, I. II.
109-152)

Claudio tries to express himself that his actions come from his nature and he is going to be punished since he goes too far, and he cannot stop to follow his intense feeling which is inside his mind. Like every excess in every area of the life, surplus of desire ends in restraining as a result. Shakespeare gives us a lesson through his character by stating that desire is something which can be found in our nature but, it is a potential danger at the same time. It is like dynamite and it brings about huge destructions when its wick is ignited. Claudio is stimulated by his prurience and in consequence, he obeys neither the law nor the religious rules. Therefore, he is accused by the governor for expiation for his sins. Besides, all the characters are affected by his guilt either directly or implicitly. The fate of Claudio is in the centre of the play. However, the outcome of his sexual desire changes the fates of all significant characters in the play; it also triggers some characters' desires to show up.

Hypocrisy of Lord Angelo

Lord Angelo who is assigned to be the temporary leader by Vincentio, the Duke, is “a blank in metaphorical terms in the beginning of the play”. (Pearlman, 1972, p. 230) He seems that he is a decent man who is very firm and uncompassionate and, he obeys the laws and rules the city very strictly. He doesn't relent to Claudio and he believes that the guilty has to be punished even it is himself and he expresses his thought with these sentences in the play:

...

For I have had such faults; but rather tell me,
When I, that censure him, do so offend,
Let mine own judgement pattern out my death,
And nothing come in partial. Sir, he must die. (Shakespeare,1996,
II.I.43-87)

Yet, we witness how he becomes hypocrite since he is defeated by his unconscious desire for Isabella who is Claudio's sister. He is unable to escape from his instinctual feeling which is a part of human psychology; in Freudian language, his 'id' doesn't get off his tail. After Isabella exists the room, he confesses himself about his desire for her:

...

That I desire to hear her speak again,
And feast upon her eyes? What is't I dream on?
O cunning enemy, that, to catch a saint,
With saints dost bait thy hook! Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue: never could the strumpet,
With all her double vigour, art and nature,
Once stir my temper; but this virtuous maid
Subdues me quite:-ever till now,
When men were fond, I smiled, and wonder'd
how (Shakespeare,1996, II.II.144-185)

From these lines in the play, to comprehend him and his feelings becomes obvious since he himself uses the word 'desire' to verbalise his sense. Furthermore, he compels Isabella to have sex with him in exchange for her brother's evacuation. So, his desire goes out of his mind and turns into an evil action.

On the other hand, he is described as a man who is blinded by his new power and tries to make his name by Claudio and Lucio:

Unhappily, even so.
And the new deputy now for the duke—
Whether it be the fault and glimpse of newness,
Or whether that the body public be
A horse whereon the governor doth ride,
Who, newly in the seat, that it may know
He can command, lets it straight feel the spur;
Whether the tyranny be in his place,
Or in his emmence that fills it up,
I stagger in:—but this new governor
Awakes me all the enrolled penalties
Which have, like unscour'd armour, hung by the wall
So long that nineteen zodiacs have gone round
And none of them been worn; and, for a name,
Now puts the drowsy and neglected act
Freshly on me: 'tis surely for a name. (Shakespeare,1996, I.II. 153-III.8)

Thus, we can say that he has another desire except from the one which is sexual. He wants to govern, and he wants to be obeyed that these characteristics also come from his 'id'. He puts into force even very old penalties to punish Claudio because of this reason and to oblige Isabella to be with him.

In addition, we have the knowledge that he has left his former fiancée, Mariana because she has lost her dowry in a shipwreck. Due regard being had to, we may allege that Lord Angelo is one of the characters whom Shakespeare shows us the evil side of 'id' because he not only becomes

insane due to his desires but also, damages the people. Thus, he receives some measure for measure, and he is forced to marry Mariana as a punishment at the end of the play.

The Conflict Between Lucio and Vincentio

“Most notorious of the characters who indulge habitually in slanderous judgments is, of course, Lucio” whom Shakespeare calls him as a fantastic, is the friend of Claudio. (Gless, 1983, 364) He is one of the interesting characters of the play. He is able to achieve to attract the audiences with his characteristic posture and gestures. Besides, there should be a reason why Shakespeare calls him as a fantastic. “In the first two acts he is certainly not a fellow whose morals to be admired, but he has strong redeeming traits”. (Lawrence, 1958, p. 443) In some acts, he offends the eye with his statements and dirty jokes, but in another act, he stands in front of the audience with his honesty and helpfulness. The first scene that we encounter Lucio is one of the brothels of Vienna and it can be understood that he commits a crime by fornicating because he also has sexual desires. However, he seems that he is careless of this situation unlike the other characters. He even makes jokes about this issue because he doesn't care about chastity and actually, he seems that he criticizes the understanding of grace. He states his idea in a conversation with First Gentleman in the play:

Ay, why not? Grace is grace, despite of all
controversy: as, for example, -thou thyself art a
wicked villain, despite of all grace. (Shakespeare, 1996, I. II. 24-66)

He criticizes the wrong side of the society's point of view. He tries to express that grace doesn't belong to only ones who restrict themselves from having sexual intercourse. He criticizes the people who think that they are graceful but, indeed they are everything but graceful. According to his point of view, these kinds of people blame others as being guilty because of their sexuality but, they are the real criminals. Because of this reason, he rushes to help his friend without a shadow of doubt and fear even he also fornicates, and he knows that he can be accused as well. From this point of view, we can say that he isn't disturbed by following his 'id' since he believes that it is one of the parts of human nature. For

him, significant thing is not losing the virginity but the honesty. Lucio is a character who brings a new perspective to the play that may not be looked with favour at that time. Therefore, he is ahead of his time with his opinions and Shakespeare may use his character to express his own opinions and criticism since he himself also is ahead of his time. Due to this reason, he may give Lucio “poetic lines to speak”. (Lawrence, 1958, p. 443) That’s why, he may be seen as an irritating character at the beginning of the play because of his statements but, he starts to be loved by the audiences thanks to his redeeming behaviours.

On the other hand, he is also guilty according to the rules of the government of Vienna not just because he fornicates, but he impregnates a woman and he is punished at the end of the play. As a matter of fact, he has sexual intercourse by reason of his desire like Claudio or other male characters in the play; however, Claudio is released after he stews in his own justice while Lucio is sentenced by the Duke, Vincentio for his sin. This situation annoys the audiences and it can be one of the reasons why the play is problematic since he is evaluated as equal as Lord Angelo who is actually a rotten egg. Additionally, this can be the reason why the audiences start to love Lucio.

In other respects; Vincentio- the Duke who disguises to observe the society in his absence, has desires which are caused by both his ‘ego’ and ‘id’. Throughout the play, he can be seen nearly in every scene because he actually has desire to keep the power to manage. He assigns Lord Angelo as a temporary leader but in fact, he isn’t willing to leave his authority. Therefore, he tries to solve the problems even though he disguises just to observe at the beginning. His ‘ego’ leads the way firstly but, his ‘id’ takes over the job mostly. This is because, the Duke, Vincentio may appear as a decent man, who is in possession of morality and grace; however, he wouldn’t compel Isabella by his decision of marriage if he had morality and grace. He acts with his ‘id’ without thinking others. He may be the most dangerous character since he doesn’t show his sexual desire which he has for Isabella until the end of the play. On the contrary, he seems that he helps Isabella to get rid of Angelo. The audiences can comprehend his intention at the end of the play when they witness his judgement. His

judgement may seem that he decides with his ‘super ego’ by paying regard to each character’s rights and he may seem that he acts fairly since he sets Claudio free whose story is mainly centralized in the play. Yet, he deceives everyone including the audiences from the beginning of the play. He shows himself as a disguised friar, in fact his incognito can be a symbol of a hypocrite man who doesn’t reflect his real intention. With his judgement which shows up at the end, Vincentio does not give a chance to Isabella to respond the marriage proposal of him. In addition, with his judgement about Lucio, Vincentio punishes him because he makes love once as a result of his sexual desire. However, Vincentio himself has sexual desires like Lucio that we can infer this from his decision of marriage with Isabella and also, Lucio tells about his secret sexual intercourses with prostitutes even if Vincentio who disguises as a friar, refutes his assertions. Vincentio rewards himself while punishing others thanks to his authority. Besides, Lucio may be Shakespeare’s intermediary to display the Duke’s dark side since only he is brave enough to tell about Vincentio’s hidden secrets. Considering Lucio’s sense of grace, he tries to demonstrate the Duke’s evil side and what his ‘ego’ and ‘id’ cause. This conflict between Lucio and Vincentio makes the audiences annoyed and it also makes the play problematic. Lucio receives a measure for measure for what he does but, Vincentio does not even if he deserves.

Isabella’s Desire

Desire isn’t a thing which belongs to just men. The female characters in the play also have sexual desires although it seems that their desire isn’t a matter of fact according to authorities. Isabella who is Claudio’s sister as the main character in the play, wants to become a nun to be safe from the male attention and she looks for a protection from the corrupted society of Vienna. At the first glance, she seems that she doesn’t have sexual desires because she is very virtuous and chaste woman preferring to isolate herself from other people. However, being virtuous and chaste or hiding from the society doesn’t mean that she does not have sexual desires. Shakespeare’s Isabella may be a woman character whom Freud refers as hysteric woman in the 19th century long after Shakespeare. According to Freud; “these ‘hysterical’ women had in common included repressed sexual desire for forbidden ‘objects’, unconscious shame and guilt in response to forbidden

erotic longings and subsequent need for atonement and punishment because of these desires and urges, and tendencies to behave seductively while simultaneously denying sexual desire.” (Vogel & Schwartz, 2014, p. 2) From this point of view, Isabella tries to hide her sexual desires since she thinks that it is a forbidden thing and it is a sin which cannot be committed. Furthermore, she rejects any emotions such as ‘love’ since it brings along ‘desire’. That’s why, “Isabella interprets Angelo’s “I love you” as a form of extortion that entails rape. Therefore, she opposes and alters the desire rather than endorsing it”. (Burkhardt, 1995, p. 238) Because of this reason, she decides to go to a nunnery called Saint Claire to become a nun; in reality to get rid of her sexual desires which lead her to the low road. In addition, she agrees with Lord Angelo about punishing the people who commit this sin, but she wants to help her by convincing Lord Angelo because of her love for her brother. Also, she decides to help her brother not just because of her love but her feeling inside her mind about his situation. She says that there should be more strict rules for fornication yet, she makes an effort to survive her brother. If she thought in the same the way that she says, she would be stricter about her brother’s situation and she wouldn’t help him. Moreover, her dilemma about this issue can be seen in her lines in many scenes. Actually, her paradoxical lines start in the scene which she shows up in a conversation between her and Francisca, a nun just before she learns from Lucio that Claudio, her brother is in prison due to fornication:

ISABELLA

And have you nuns no farther privileges?

FRANCISCA

Are not these large enough?

ISABELLA

Yes, truly; I speak not as desiring more;

But rather wishing a more strict restraint

Upon the sisterhood, the votarists of Saint Clare. (Shakespeare, 1996, I. III. 9-IV. 3)

First, she makes a comment about the restriction on having a chat or meeting with men. Then, she takes steps backward when she gets reaction from the nun. She declares herself by saying that she does not desire more freedom; on the contrary, she desires more strict rules in the nunnery. She

represses her feelings and her thoughts when she thinks that she can be condemned by the nun and her withdrawing reflects on her statements. Considering her other statements, her dilemma and the repression of her sexual desires can be witnessed throughout the play:

...

That is, were I under the terms of death,
Th' impression of keen whips I'd wear as rubies,
And strip myself to death as to a bed
That longing have been sick for, ere I'd yield
My body up to shame. (Shakespeare, 1996, II. IV. 77-123)

I am come to know your pleasure. (Shakespeare, 1996, II. III. 35- IV. 33)

Especially, when she goes to Lord Angelo's room to convince him to save her brother, "the repressed libido in her occasionally surfaces, as during meeting with Angelo, in the form of seductive language and vivid depictions of sexuality". (Brown, 1986, p.67) She represses herself so much that she has difficulties to comprehend Lord Angelo's impudent statements which he uses while offering her indecent proposal for a measure for measure to save her brother.

On the other hand, she thinks that this situation is created by men who try to take advantage of women. When Angelo alleges that "women are frail too", she expresses herself clearly with these lines: (Shakespeare, 1996, II. IV. 124-170)

Ay, as the glasses where they view themselves;
Which are as easy broke as they make forms.
Women! Help Heaven! men their creation mar
In profiting by them. Nay, call us ten times
frail;
For we are soft as our complexions are,
And credulous to false prints. (Shakespeare, 1996, II. IV. 124-170)

She should protect herself as a woman because of men and according to the authority which is governed by men. She needs to become a nun and isolate herself to escape from men and their authority. She cannot show her sexual desire because her sexual desire is ignored by them or it is not given importance as much as men's. In fact, it's her choice not to actualise her id's wishes; she chooses her 'ego' to think and her 'superego' to decide. She may be shown as a modern woman prototype who desires for her independence of sexuality by Shakespeare who always picks up on something significant in society. With his foresight ability, he discusses woman's role in society in terms of sexuality and sexual desires even in those ages and he defends women's rights by showing woman characters that are oppressed or depressed by men. Surely, he does not give out his opinions evidently; he makes the people think and find the truth by themselves. That's why; Isabella is forced to marry with Vincentio. She is punished by marrying him even if she is innocent and she isn't even condescended to respond Vincentio's proposal just because she is a woman. From this aspect as well, *Measure for Measure* is called a problematic play since injustice which Isabella experiences irritates the audiences.

Conclusion

As a conclusion, we can assume that *Measure for Measure* mostly takes its shape around the characters' sexual behaviours which are affected by their 'id' and it also displays some characters' 'ego' that emerges from obscurity time to time and little pieces of some characters' 'superego' glimpse even if just a smidgen. From this perspective, Shakespeare makes a psychological analysis long before Freud by reflecting hidden feelings of human kinds that they can be found in human nature. He attracts the audiences by demonstrating the hidden desire which every human can experience in their lives through his characters. He caresses their head and straighten them out as if he tries to say what they come through is as normal as breathing or other humanitarian needs. On the other hand, he holds a mirror for them to show what can happen if they estrays. Besides, he touches on the society's double standard thoughts in terms of woman's sexuality. In one sense, he criticizes the male dominance on women's sexuality since the play ends with a male decision on a marriage with a woman without her approval. *Measure for Measure* is one of magnificent plays of him to travel in his mind, his thoughts since he is aware of human nature even at that age. In *Measure for Measure*, he depicts several psychological elements

which come from human nature that are identified years after him and the sociological effects of these elements. For that matter, he not only depicts them in the play through his characters and their actions, but also presents a community to exemplify the possible outcomes when these elements are over the line.

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The Quest For Self, Searching For A New Identity In J. M. Coetzee's Disgrace*

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Abstract

South African writer J. M. Coetzee's *Disgrace* depicts how colonialists once have the power and privilege and how it has changed with apartheid-free South Africa. As a result of this change, both the colonizer and the colonized have lost their center; dazed and confused, disoriented, they try to find their identities. The main character in the novel is David Lurie, a college professor having an affair with his student and the tragic event on his daughter's farm as he is on kind of an exile are symbolic. The power in the country has shifted and David who is the representative of white dominant colonizer struggles. He himself is representative of the post-apartheid disorientation in Africa. His relationship with women throughout *Disgrace* is like the relation among Black South Africans and colonial powers Coetzee's main character struggles as he searches for a new identity, and how hard to search for someone's self and adopt the change in post-colonial South Africa. Searching for a new identity is one of the most important issues of Post-colonial countries. J. M. Coetzee, through his character David Lurie, shows how it is not easy to adopt the change, how it is difficult to try to find a new identity for one self.

Keywords: *Post-colonialism, Quest for Self, Power shift, Violence, Identity Crisis.*

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J.M. Coetzee'nin Disgrace'inde Benlik, ve Yeni Bir Kimlik Arayışı

Öz

Güney Afrikalı yazar JM Coetzee'nin Utanç isimli eseri, sömürgecilerin bir zamanlar güç ve ayrıcalığa sahip olduklarını ve bunun artık ırk ayrımının kalktığı Güney Afrika'da değişimi anlatır. Bu değişimin sonucu olarak, hem sömüren hem de sömürgeci taraf odak noktasını kaybeder; şaşkın ve kafası karışmış, yönünü kaybetmiş bir şekilde kimlik arayışı içindedirler. Üniversitede profesör olan romanın ana kahramanı David Lurie'nin öğrencisi ile ilişkisi ve kızının çiftliğinde sürgüneyken yaşadığı trajik olay semboliktir. Ülke'de güç dengeleri değişmiştir ve baskın olan beyaz sömürgeciliğin temsilcisi David bununla mücadele etmektedir. David, ırk ayrımı sonrası Güney Afrika'da uyum bozukluğunun tipik bir örneğidir. David'in romanda geçen kadınlarla olan ilişkisi, tıpkı Güney Afrika siyahileri ile sömürgeci güçler arasındaki ilişki gibidir. Coetzee'nin ana karakteri kendine yeni bir kimlik aramakta ve bulmakta zorlanır. Sömürge sonrası Güney Afrika'da bireyin kendi kimliğini bulması ve yeniliklere uyum sağlaması zordur. Yeni bir kimlik arayışı, sömürge sonrası ülkelerin en önemli konularından biridir. JM Coetzee, karakteri David Lurie aracılığıyla, değişimi benimsemenin zorluğunu, bir benlik için yeni bir kimlik bulmaya çalışmanın kolay olmadığını gösterir.

Anahtar Kelimeler: *Sömürgecilik Sonrası, Benlik Arayışı, Güç Kayması, Şiddet, Kimlik Krizi.*

Introduction

Coetzee's *Disgrace* David Lurie as he struggles to find a place for him in a post-colonial world. He is a protagonist who experiences emptiness. As a result of his emptiness, he searches for a new identity for himself through his relationships with different women, especially with his daughter.

Since the beginning of humankind, colonizers treated the colonized people in the way males control females. The colonizers are the men, and the women are the colonized. At those times, women didn't get the respect they get today. Women were the weakest ones in a society and men were the dominants, but the colonized men became castrated and they are controlled by the colonizer the same way the same men were controlling their women.

In post-colonial literature, the issue is mostly about identity crisis, otherness, rape, exiles, land rights and so on so forth. The authors in Post-Colonialism are mostly affected by their own environment. They reflect their experiences that they have in their real life. Post-colonial literature differs from other types of fiction and non-fiction. It is not always the author's imagination, but it is his life memories. Their works in many times are similar to diaries. According to Stephen Watson (1986):

“The post-colonial novels not only allude to an actual historical reality, but they also give us, in fictional form, the type of psyche, the psychology that this reality dictates. If colonialism, at its very simplest, equals the conquest and subjugation of a territory by an alien people, then the human relationship that is basic to it is likewise one of power and powerlessness: the relationship between master and servant, overlord and slave. It is this aspect of colonialism that receives the most extensive treatment in Coetzee's fiction. (Huggan & Watson, 1996) “

Africa, as the most colonized content in the world, reflects perfectly the experiences of the Post-colonial authors. J. M. Coetzee as an author who was born in South Africa and closely observed what happens to a country after being colonized. He reflects his life, his experiences in his *Disgrace*. He lost his son that's why his main character David always tries to protect his daughter. After he couldn't achieve his goals because the problems white people caused to him, he in his work tries to be the cause of problems to black people. This may not reflect his ideas about African people, but reflects what he has learned as being white. In his postcolonial Texts for the High School, Eric Spreng explains:

...”A postcolonial author tells a story as an insider, reclaiming political agency in the face of historical oppression. The work of postcolonial authors may provide a window into a culture, a worldview, or an experience to which we would otherwise have no access. “(Abrams, Abrams, & Abrams, 2015)

In addition to his controversial life, he lived in an era full of extreme changing and global, political problems. He was exiled from the United States because he was against the propaganda of Vietnam War. He was white and he was exiled by white people. However, he was born in a black country.

David; A man in Exile

David is a man, who used to attract women, but now he gets old and he doesn't seem to be content with his life. In addition to his question to himself, he makes the reader also wonder about the problems he has. At the age of fifty-two, it is the mid age crisis wind strikes David, now he feels there is no shelter for him:

“At what age, he wonders, did Origen² castrate himself? Not the most graceful of solutions, but then ageing is not a graceful business. A clearing of the decks, at least, so that one can turn one's mind to the proper business of the old: preparing to die. (Coetzee, *Disgrace*, pp.9).

This process suggests that he is incomplete both physically and emotionally. He does not see himself good enough for anything. When he has an affair with one of his students, he resigns from his position.” I was not myself. I was no longer a fifty-year-old divorcee at a loose end. I became a servant of Eros.” (Disgrace, pp. 52) Here, by saying this David is not making excuses, instead he blames Eros, he doesn't take any responsibility. He is a confused man and he is inspired by Melanie's passion in him. Clearly, he is longing for his past life and the young David who attracts woman. “He sighs again. How brief the summer, before the autumn and then the winter!” (pp. 87). Here, he poetically moans the fact that he is no longer a young man, his youth is over and middle age crisis haunts him.

After the investigation, David loses his job, his status and realizes that there is nothing for him in Cape Town. Now, he has a new page in his life; he needs to fill the blank. To achieve it, he goes to his daughter's house in the countryside, Eastern Cape. Later, David attempts to create an identity for himself through his relationship with Lucy, his daughter. She opens the door of her life, in a way, she helps him to open a new page in his life, tries to help him to escape from his problems. As a man who is shattered, dazzled and confused, David questions the world around him. He thinks about his daughter's life style, the life in the farm, the people in the farm. From time to time, he feels nostalgic. His new life in the farm is not comfortable at all both physically and emotionally. He rakes up things

² The castration story comes from the historian Eusebius of Caesarea. Eusebius, the church historian who lived a generation after Origen, devotes nearly all of Book VI of his Ecclesiastical History to the life of Origen.

that happened between his daughter, He remembers her childhood and himself as a father. “From the day his daughter was born he has felt for her nothing but the most spontaneous, most unstinting love. Impossible she has been unaware of it. Has it been too much, that love? Has she found it a burden? Has it pressed down on her? Has she given it a darker reading? (chapter 9, pp. 76)

“What does he really want for Lucy? Not that she should be forever a child, forever innocent, forever his-certainly not that. But he is a father, that is his fate, and as a father grows older, he turns more and more- it cannot be helped- toward his daughter. She becomes his second salvation, the bride of his youth reborn.” (pp. 86) Although, throughout the novel, David has a conflict with his daughter, he realizes that the father-daughter dynamic between the two is no longer the same. Now Lucy is a grown-up woman in her twenties, she is not a child anymore. On the other hand, David now much more depends on his daughter. After finding himself in Eastern Cape, David tries to build a good relationship with his daughter. His relationship with his daughter helps him to find his way. His exile helps him to find his way through his search for his identity.

His daughter’s farm in which whites and blacks live in the same areas, working together, but David sees himself as an outsider. In this new place he tries to find an identity for himself. According to Ashcroft, Griffiths;

“A major feature of post-colonial literatures is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place.” (Ashcroft, Griffiths, & Tiffin, 1989) David does not feel like he belongs to this new existence. He feels like his daughter does not belong to him anymore. He appreciates his daughter’s lifestyle, but for David it is not easy to adopt a new life, new identity easily. David doesn’t want to adopt his daughter’s lifestyle. In a way, he is not open to the idea of change, he resists. Then, he decides to help the animals at the clinic:

“As long as I don’t have to become a better person. I am not prepared to be reformed. I want to go on being myself” (Coetzee, pp 77). David thinks that he can exist through helping animals not humans because he feels that

he is like them. David and the animals are under the control of someone who thinks that he is superior to them. People colonize other people the same way they have animals. So, animals and colonized people learn how to behave according to their masters' wills.

David doesn't like the idea of not becoming himself, if he does it, he would, in a way, admit forgetting his old self since he represents the ideas of the white people. Seeing the colonized people as equal to himself means losing his identity. As the representative of the colonizer, he doesn't like the change because it is at the same time losing power over his own. Here, the conflict that the main character has can be observed clearly; he is in between; searching for a new identity for himself and not to adopt so-called new life, which can be also considered as a shift in power. Just like his country, power has changed the scale pans. He is between a rock and a hard place. He has another challenge he needs to deal with that is his existence in the new world.

In the world where David tries to find himself a place, the oppressors must desire to adopt themselves, but David doesn't want to separate himself from his colonizer's identity to adopt himself in the new world.

Then, David uses writing to find his identity. Perhaps not openly, but as he lacks, he wants to leave something behind. He is inspired by Byronic ideas, so he wants to be a hero. Especially when he has nothing to lose. He doesn't find a place for him in the world, but through his writing he aims to be "someone" even after his death as most of the Romantics writers. They escaped from the misery of life through literature, but they existed after they died and became immortalized maybe forever. Ironically, David cannot do the same since his works do not fit into a postcolonial society.

As a white man who is always supposed to be the most superior one in this world, David tries to apply the British Imperialism or the colonial understanding of the world. He tries his luck with women. These women are always nonwhite, but from different ethnicities.

In doing so, he does what he learns from his ancestors who tried to control nonwhite people. David fails with the strong women, but he could make it to control Melanie. As a colonized, Melanie looks as a small island for

David to conquer. During the intercourse Melanie shows no resistance just like her country when it was being colonized. In that sake, it is the first time for David to feel powerful as he now the control over someone.

In sitting in front of the jury, David shows no regret for what he has done the same way colonizers behave in front of the eyes of the whole world. He is an identical representative of colonials. The part in the book when David is invited by Melanie's father for dinner, Melanie's mother is silent and says no word. So, the reader learns why Melanie shows no reaction when she is being raped as the same way that colonized countries do. A postcolonial author gives voice to a perspective that has been historically silenced. (Spreng)

After David loses the control over Melanie, he tries even to control his daughter. The relationship between Lucy and David gets more complicated after the incident, he knows he cannot protect Lucy physically, but he can help her emotionally. Lucy insists not to tell anything, but as he tries to figure out what has happened to his daughter, he thinks that he can fill his emptiness by controlling his daughter.

As her father, Lucy imitates her father. She does not like men, so she is lesbian. She does not like to be controlled by men, but to control other women. Then, power shifting happens. Black people who are supposed to be the colonized, start to apply what they have learned from their masters. As a deed of Karma, Lucy is raped by black people and gets pregnant. In order to make things right, she tries to make Petrus inherits the farm by marrying her. Petrus once used to be the black assistant, now he is the master of the farm. This emphasizes the idea that whatever the power colonizers have lands always belong to their real people.

Conclusion

All in all, Coetzee gives the vivid picture of his country. However, it is an archetype of the other colonized countries. As its name suggests, *Disgrace* is a big picture of what white Western people did to black people. It is the disgrace of colonizers; it is the disgrace of what David did to Melanie and the other nonwhite women. It is not only disgrace of David, but also the disgrace of the whole colonizers. However, it shows the dialectical approach of history that the colonizer by the forces of time becomes the

new colonized and will suffer from what he makes other people suffers from. It is a never-ending war as more as human exists it exists. Human always seeks for power, manipulates, and control over the weaker ones. In a way, the ones who claim to be the powerful always are in search of the inferior, so they exist by applying their rules on that people just like David does with Melanie. In a post- colonial world, the crisis of identity is the most common issue. It is not Coetzee, nor David, but every single colonized person.

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Excessive Ambition And Its Consequences In Peter Shaffer's Amadeus*

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Abstract

Even though Mozart is better recognized in cultures, literature, and history, what he had experienced and shared with Salieri cannot be neglected since their relationship plays a vital role in Mozart's life. Though Mozart is the character that allows this play to be written, Peter Shaffer focuses on Salieri, the composer of the palace and puts him on the very center of the play. On contrary to many works that were written about Mozart, Peter Shaffer tries to give light to the relationship of two prominent musicians in the history by concentrating on Salieri. In this paper, the play of Peter Shaffer, *Amadeus*, will be analyzed under the light of the narcissistic approach. Psychological terms and definitions will also be mentioned in the article considering that both of the musicians had psychological problems. Along with this, some information and reminders will be given about classical music, economy and social conditions of the 18th century.

Keywords: *Jealousy and Intolerance, Narcissism, Inequity, Obsession, Hatred.*

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Peter Shaffer'ın Amadeus'unda Aşırı Hırs ve Bunun Sonuçları

Öz

Kültürlerde, edebiyatta ve tarihte, Mozart daha fazla tanınmış bir isim olsa da Salieri ile yaşadıkları şeyler Mozart'ın hayatında büyük bir rol oynadığı için, aralarındaki ilişki göz ardı edilemez. Bu oyunun yazılması her ne kadar Mozart ile mümkün olsa da Peter Shaffer oyunda, sarayın bestecisi olan Salieri'ye odaklanmış ve onu oyunun merkezine koymuştur. Mozart hakkında yazılmış birçok eserin aksine, Peter Shaffer, Salieri'ye odaklanarak tarihteki iki ünlü müzisyenin ilişkisine ışık tutmaya çalışmıştır. Bu yazıda, Peter Shaffer'in *Amadeus* oyunu, narsisistik yaklaşımıyla incelenecektir. Her iki müzisyenin de psikolojik sorunu olduğundan dolayı, çalışmada bazı psikolojik terimlere ve tanımlamalara yer verilecektir. Buna ek olarak, 18. Yüzyıldaki klasik müzik, ekonomi ve sosyal koşullar hakkında bazı hatırlatmalar yapılacaktır.

Anahtar Kelimeler: Kıskançlık ve Tahammülsüzlük, Narsizm, Eşitsizlik, Takıntı, Kin

Introduction

When it comes to music, the name Wolfgang Amadeus Mozart is one of the most significant figures in history. Since his death in 1791 at the age of 35, his life has been a subject to many works in both literature and art. Peter Shaffer wrote his famous play *Amadeus* in 1979 and the play was adapted to a movie in 1984, which received enormous attention and eight Oscars. One of the reasons for such a success is that Peter Shaffer mostly focuses on Salieri, the composer of the royal palace, not on Mozart in the play. He doesn't tell a story about Mozart's life but rather, he reflects an inner challenge of Salieri, which Mozart caused. In that way, the play embraces a new shape in which Mozart's life and his downfall are also tacitly shown throughout the play.

What causes Salieri to feel jealous and have a hatred against Mozart is because of Salieri's self-devotion to music and praying to God don't make him any better than Mozart. As Mozart is a prodigy with autism, his awareness and dexterity for music are more concentrated and sharper than Salieri's talent. This actually accounts for the differences of both musicians

in terms of quality and fame. But, Salieri questions this unfairness whenever he prays to God. He is quite aware that Mozart is way more talented and his music charms even himself. He gets closer and closer to the ultimate borders of selfishness.

When he first looks at Mozart's librettos, he shows us how he is in the interest of Mozart's talent and how perfect he is. "Displace one note and there would be diminishment. Displace one phrase and the structure would fall. The truth was clear. That Serenade had been no accident. I was staring through the cage of those meticulous ink strokes at an Absolute Beauty!" (Act 1, pp. 54)

While Salieri is deeply influenced by Mozart's talent, he cannot help foster the feeling of hatred against him. These feelings drag Salieri into a situation in which he questions what makes Mozart so original and why he isn't as able as him. While fostering these feelings, he is also fostering his selfishness, which begins to make him even a Narcist. "Narcissism is defined as the libidinal investment of the self. In the ego-psychology frame of reference, the self is regarded as a substructure of the system ego reflecting the integration of all the component self-images or self-representations that develop throughout the individual's interactions with other human beings(objects)" (Otto F. Kernberg, *Aggressivity, Narcissism, and Self-Destructiveness in the Psychotherapeutic Relationship*, pp. 45). Salieri, in fact, begins to develop this sub-conscious sentiment right after he hears about Mozart. Day by day, he gets more and more indulged with growing hate towards Mozart and selfishness towards himself. He defends himself by blaming God for his unfair endowment to Mozart. He begins to feel a rivalry between himself and Mozart on whose side God settles. We see the very first Narcisstic utterances of Salieri in the opening scene of second act: "I had the power. God needed Mozart to let himself into the world. And Mozart needed me to get him worldly advancement. So it would be a battle to the end-and Mozart was the battleground. (Act 2, pp. 58) Here, Salieri tries to make himself believe the lie that he makes up. He creates a scenario in his mind and then he begins to believe it. He exaggerates this scenario and relates what he can image on behalf of himself. This is one of the psychological disorders that Salieri might have, which is called as 'Pathological Lying'.

“Pathological lying is falsification entirely disproportionate to any discernible end in view, engaged in by a person who, at the time of observation, cannot definitely be declared insane, feebleminded, or epileptic. Such lying rarely, if ever, centers about a single event; although exhibited in very occasional cases for a short time, it manifests itself most frequently by far over a period of years, or even a life” (Healy and Healy, *Pathological Lying, Accusation, and Swindling*, pp. 1).

Salieri's questioning of inequity and its effects on Mozart

Salieri puts what he makes up in his mind on the center of his life and begins ruining both from what he takes pleasure, Music, and his future successes. Though Salieri prays to God most of the time, he thinks there is no response from Him. Having seen that, Salieri quits believing the fairness of God and even he quits believing the God himself. That the relationship of Salieri with his dad is so problematic and distant is clear. The source of his hatred that he feels for Mozart and his self-destruction is related to this problematic relationship. Because Salieri is jealous of Mozart whose father is proud of is his son. He wants to have the same relationship with his dad but he fails doing this because of his father's indifference to Salieri's wishes and talents. Namely, Salieri is somehow neglected and refused and maybe 'cannot be understood'. Thus, his biggest motivation that shapes his character and his aims in his life is that what he wants to say is to clearly be understood and accepted through his music. Along with psychological factors, the social status of Mozart and Salieri play a crucial role upon what two composers experience. In *Amadeus*, it can easily be seen that Mozart's life is getting more and more miserable regarding his economic situation. As he needs money more, his reputation gets worse, which creates a vicious circle.

He gets into such a bad situation that he cannot afford to supply his wife and his son's needs. It can easily be seen that talent was not enough at that time to get by. Social and economic statuses of musicians in the 18th century determine both their professional and private life. In the play, Salieri uses his money as a medium to make Mozart dependent on himself. Although Mozart never witnesses a vicious or wicked minded treatment of Salieri, what actually happens is out of the borders of his consciousness. Salieri does not implicitly give money to Mozart but under the mask of his father. Considering these, Salieri has more firm social and economic

power, which functions in favor of him while he is trying to win the battle that he wants to win. However, he never gets the fame and appreciation that he has been seeking for.

In the 18th century, when the interest to music began to be drastically on demand, some cities in Europe took the attention of musicians and composers ranging from novices to Professional ones. Vienna was perhaps the city that all of these musicians wanted to live in for the pursuit of having fame and money. “Vienna continued to fascinate young, ambitious musicians, attracting them to perform and to compose there, and convincing many of them to settle there”. (Zaslaw, *The classical era from the 1740s to the end of the 18th century*, pp. 126). That explains why Mozart insists on staying in Vienna and gets the reputation that he is looking for in the play. Until he lost his mind insanity, Mozart had this fame, though. He was earning money and reputation but it was not a constant one in reality. “He must have welcomed the opportunity to earn cash and gain access to the high nobility without having to go through the difficult and time-consuming process of organizing his own concerts, and without having to give up his freedom to make music where and when he pleased.” (Zaslaw, pp. 130). “History showed that although Mozart experienced only moderate success during his short lifetime, his exceptional genius soon afterwards grew to overshadow the pale abilities of Salieri. And what must have been galling to Salieri” (Gianakaris, *A Playwright Looks at Mozart: Peter Shaffer’s ‘Amadeus*, pp. 39). Peter Shaffer reflects the periods that Mozart has sufficient amount of money as a short period in order to make us aware how grave actually his situation is. Therefore, Mozart has a role that is undermined by poverty most of the time. Salieri also has this reputation, maybe earlier than Mozart because his penetration to Vienna music and royal society is quite stronger than many musicians. “As music director for Joseph II, Salieri, perhaps more than any other musician, influenced the course of Viennese musical theatre during the next generation.” (Zaslaw, pp 133). Mozart is kind of free in terms of social pressure. He has a character that is not oppressed by social norms. So, his music is also free and innovative accordingly, letting alone the fact that his splendid talent makes his music unique and idiosyncratic. He is aware of his talent, which gives him power and self-esteem to create his original compositions. However, Salieri’s power for composing comes from his excessive ambition and his envy towards Mozart. The source for his ambitions to be accepted is because

of his constantly growing 'complexes'. In order to satisfy his complexes, he cannot even focus on his own works or his successes. His narcissistic inner thoughts grab him so much that he is not even aware of to where he is dragged by his psychological disorder. In order to understand his mindset, definition of 'complex' should be made. "A complex is the *image* of a certain psychic situation which is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness."

Salieri hides his lack of 'father-care' in his subconscious, which creates his own will that is managed by this sub-conscious. In the later periods of his life, the object in his sub-conscious changes: The figure of 'dad' leaves its place to figure of 'God'. Salieri who wants to glorify God with his music begs God to endow what he is wishing for. Every night, he prays for the sake of this wish while he practices a lot to become a better composer. But he gets nothing in return. The inability that Salieri has in comparison to Mozart results in his feeling of failure which changes into a neurosis in time. Without understanding why he is rejected by God, he can't make himself glorify in his music. As a result of this process, his self-defense mechanism begins to emerge and he prefers defying God. He tries to soothe his hate that he feels for God by ruining Mozart, who has many things that he doesn't possess. This subsequently leads to moral and psychological downfall. From this moment on, for Salieri, the only way to defeat God is to kill Mozart. The dark side of his soul grabs him. All of these factors result in 'introversion' of Salieri. Karl Gustav Jung defines introversion as such "Introversion means a turning inwards of the libido(q.v.), whereby a negative relation of subject to object is expressed. Interest does not move towards the object, but recedes towards the subject." (Jung, *Psychological Types*, pp. 567). Salieri does not regard himself as the composer of the best any more after these things.

"Why? What is my fault? Until this day I have pursued virtue with rigor. I have labored long hours to relieve my fellow men. I have worked and worked the talent you allowed me. You know how hard I've worked!-solely. That in the end, in the practice of the art which alone makes the world comprehensible to me, I might hear Your Voice! And now I do hear it- and it says only one name: MOZART! Spiteful, sniggering, conceited, infantine Mozart!- who has never worked one minute to help another man!"(Act I, 56)

Here, Salieri associates Mozart's music with God's voice. He is now aware that his deeds for God's sake are in vain. He thinks that God is on the side of Mozart let alone his being a fair God. Maybe this situation can explain why Peter Shaffer prefers using the name of 'Amadeus' rather than 'Mozart' for his play title. Because 'Amadeus' means 'Beloved of God'. Salieri becomes so exasperated with God's unfairness that he begins seeing God as an enemy. "From this time we are enemies, You and I! I'll not accept it from You- Do you hear? They say God is not mocked. I tell you, Man is not mocked!" (Act I, 56) Salieri rebels against his inner self-acceptance as what he undergoes are out of his hand and his reason. He chooses to blame God and ignores His entity from his soul. "Salieri recognizes that his pact with God has been a mockery.

Adding to Salieri's anguish is the awareness that Mozart has received God's precious genius unsought and unpaid" (Gianakaris, *C.J.: A Playwright Looks at Mozart: Peter Sheffer's Amadeus*, pp. 46).

Salieri's blaming God for this uneven circumstance is maybe because of his lack of pure belief in God. "That Salieri's view of God is limited becomes more apparent as the play develops" (Jones, *Peter Shaffer's Continued Quest for God in "Amadeus"*, pp 147). While Salieri is getting strayed from who he was before, at the same time, through Mozart, he faces with his frustration of his being deceived by God. He is not even utterly sure about God's equity.

"Dimly the stars shone on the empty Street. I was suddenly frightened. It seemed to me I had heard a voice of God- and that it issued from a creature whose own voice I had also heard and it was the voice of an obscene child!" (Act I, 27) Salieri's ambition and his passion are about to turn into hatred and even downfall of his inner happiness. In order to get rid of this problem, he even thinks about murdering Mozart. He tries to soothe his inner conflict by eradicating the whole reason for his vicious deeds. Salieri is not only jealous of Mozart's divine talent but also his opportunities when he was a kid. Mozart's father tried to make Mozart known all around Austria whereas Salieri was ignored by his father. Salieri is sure that there is no divine justice that he can rely on. At the end of act I, Salieri is reflected as a non-religious person who has even hatred against God.

Salieri intends to use his hatred to destroy Mozart. Now that God gives no punishment to him, Salieri is aware of his power to make Mozart fall down as he is of the opinion that he doesn't deserve what he is endowed. "On the dreadful Night of the Manuscripts, my life acquired a terrible and thrilling purpose. The blocking of God in one of his purest manifestations. I had to power." (Act 2, 58) It might be understood from his remarks that Salieri is, in fact, tries to ease his curiosity of whether God will react to his deeds or not, which seemingly remains without any clear answer. When Salieri wants Mozart to feel fearful for death, he also takes the pleasure of Mozart's emotional and psychological downfall. He gets the control of Mozart when he shows himself in disguise of Figure and tells Mozart that he has to write a requiem for his own death.

Salieri questions the reason behind his fading fame whereas Mozart is known all around the country. He gives the answer to this question at the end of the play. After thirty-two years he finds another way for being remembered when he realizes that he has almost no chance to be as famous as Mozart. The way is to be known notorious for the murder of Mozart. "I did not live on earth to be His joke for Eternity. I will be remembered! O will be remembered! - if not in fame, then infamy. One moment more and I win the battle with Him. Watch and see!" (Act 2, 102) Salieri takes his revenge from God by torturing Mozart by intimidating him for death. In fact, at the beginning of his questioning himself about if he really wants to kill Mozart or not. But through the middle of the act 1, we can see the first sparks of idea to kill Mozart.

"Was it then- so early- that I began to have thoughts of murder? . . . Of course not: at least not in life. In Art it was a different matter. I decided I would compose a huge tragic opera: something to astonish the World! -and I knew my theme. I would set the Legend of Danaïus, who for a mostrous crime was chained to a rock for eternity- his head repeatedly struck by lightning! Wickedly in my head I saw Mozart in that position. In reality the man was in no danger at all...Not yet. (Act 1, pp .35)

What he is obsessed with is that his reputation is getting lost day by day even though he composed qualified operas while the music of Mozart is wandering all around the streets. Salieri cannot accept this. Although he takes his revenge, this doesn't give him the reputation that he looks for.

But, through the last scenes, he understands that even after thirty-two years, he is still filled with the relief of what he did to Mozart and reached to the reputation. “What had I begged for in that church as a boy? Was it not name? Fame for excellence? Well, now I had fame-quite simply- the most famous musician in Europe!” (Act 2, 101) The relief of Salieri can be understood from these remarks. But he understands the punishment of God now. Even though he takes his revenge for the inequity of God, his perennial wish, to be remembered with his exquisite music, gets lost on the air. “For the rest of time whenever a man says Mozart with love, the will say Salieri with loathing!” (Act 2, 103) He is remembered of course, but not with his music. He is even aware of this fact. He is satisfied with what he did but frustrated with what he became. He could neither achieve being a famous composer known for his music or killing Mozart’s music. “He sees the degree in which his obsessive envy of genius has affected his life, bringing him to an asylum for madness and attempted suicide” (Townsend, *“AMADEUS’ as Dramatic Monologue”*, pp 219). Salieri destroys his own life with his hatred against God and Mozart. He says that he won the battle, but he is the one who loses.

Conclusion

Peter Shaffer, by depicting inner conflicts of Salieri, vividly shows that with jealousy and envy, one can turn into what he wouldn’t expect himself to be. Salieri gets lost in his ambition dragged by his growing narcissistic attitude. He gets lost in his own lie. By putting inner conflicts of Salieri, Peter Shaffer tries to give the message that envy, hatred and excessive ambition will not be of use for an individual. Rather, these feelings will bring about downfalls, remorse, and frustration. Amadeus shows us that taking revenge from someone for the sake of punishing him does not reach to any purpose. On the contrary, it might harm one’s life and deeds. By taking advantage of the power, status, and penetration, Salieri is able to take control of Mozart in the play. But his outrageous actions prepare his own downfall. Both of the great musicians ruin their Professional lives. Peter Shaffer splendidly reflects into whom people can turn under psychological disorders and unbalanced and uncontrolled manners.

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Antony & Cleopatra's Loss and Gain For An Immortal Love From Shakespeare's Antony And Cleopatra*

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Abstract

William Shakespeare's magnificent work *Antony & Cleopatra* introduces a divine love of two immortal lovers. In this love struggle, the magnificent heroes sacrifice for the sake of this eternal love. Thus they deserve to become immortal through such a divine love. The aim of this thesis is to investigate the meaning of love, honour and immortality through insight of the two great characters; Antony and Cleopatra. Through these questions this paper is going to scrutinize these issues: What do Antony & Cleopatra gain and lose for this divine love? How can two mortal lovers become immortal through a divine love?

Keywords: *Immortality, Power of Love, Sacrifice, Honour, Divinity*

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Shakespeare'im Antony ve Cleopatra'sında Antony ve Cleoptra'nın Ölümsüz Aşktan Kazançları ve Kayıpları

Öz

William Shakespeare'in muhteşem eseri *Antony & Cleopatra* iki ölümsüz aşkın kutsal aşkını anlatıyor. Bu aşk mücadelesinde muhteşem kahramanlar bu sonsuz aşk uğruna fedakarlık yapıyorlar. Böylece bu ilahi aşk uğruna ölümsüz olmayı hak ediyorlar. Bu tezin amacı aşkın anlamını, onur ve ölümsüzlüğü bu iki harika karakteri; Antony ve Cleopatra'yı inceleyerek araştırmaktır. Bu konuları bu kağıt şu sorular vasıtasıyla yapacaktır: Antony & Cleopatra bu kutsal aşk uğruna ne kazandı ve ne kaybetti? Kutsal bir aşk vasıtasıyla ölümlü iki aşık nasıl ölümsüz olabilir?

Anahtar Kelimeler: Ölümsüzlük, Aşkın Gücü, Fedakarlık, Onur, Kutsallık

Introduction

William Shakespeare; a universal and timeless author, one more time has done a marvellous job writing such an excellent love story. In the brilliant writer's *Antony & Cleopatra*, the most splendid way of loving is brought to light. "Some love stories are immortal. The true love story of Antony and Cleopatra is one of the most memorable, intriguing and moving of all times. The true story of these two historical characters had later been dramatized by the maestro William Shakespeare and is still staged all over the world. The relationship of Antony and Cleopatra is a true test of love" (Venture, 2017)

Throughout the centuries the ethos of the play has been fervently the debated. Shakespeare decorates the magnificent love of Antony and Cleopatra and incomparable features of Cleopatra in his best poetic manner so that the beauty of the language he has chosen combines with the attraction and power of Cleopatra perfectly. (Cunningham, 1955)

The love of Cleopatra and Antony is considered a celebration of a glorious passion that transcends the traditional moral laws of romantic moral critics. Throughout history, the basis of political events has been based on the phenomenon of domination, which has been replaced by the phenomenon of love in Cleopatra and Antony. (Baktır,2013) Yet this ironic greatness of love and sensuality will be the cause of her death. Cleopatra is depicted

as mysterious, powerful, beautiful and seductive in all depictions.(Cohen, 1997)

In the play, Cleopatra first appears as a character with opposite qualities. On the one hand, she is charming, beautiful and adorable; on the other hand, she is seductress, tricky, and destructive. (Smith, 2012)

Cleopatra, for instance, is a very complex and difficult character to analyze and evaluate, since she has controversial relation with other characters. Cleopatra combines enjoyment, playfulness, sensuality and passion in her character. She is a queen, but she does not seem to have a control over her passion. She is more like a woman who plays acts (improvises), who is under the influence of her emotions and who enjoys love affairs more than politics (Brown,1981).

In the first scene she seems to be a coquette, on the one hand, who manipulates Antony so skillfully that he does what she wants. On the other hand, she is an insecure, sensual, charming and emotional woman who needs to have someone to support her belief that nothing is so important as much as love. She is a sensual woman who likes compliments and wants to feel that she is beloved. Therefore, she delights in playing with passions and in teasing Antony. She also uses exaggerated language to express her love, which she thinks is greater than any other love in the world.(Dryden, 2011)

For her victory, war and conquering whole kingdoms are no more than a merely daily errand. The very first statement she utters reveals this aspect of her character. Although she knows that love cannot be compared to anything she teases Antony, and asks him ‘If it be love indeed, tell me how much’. (Caldwell, 2001)

In Antony’s and Cleopatra’s love, the most magnificent way to love was made in daylight. The game starts:

Cleopatra asks “If you love it, tell me how much”.

Antony answers: “Measurable love is a poor love ”

“What if I try to measure? “

“Then you will find yourself another world” (Shakespeare, 1996)

In this love story, Cleopatra plays a role in the axis of the phenomenon of love both in terms of logic and sensitivity. Cleopatra and Antony's love comes from the power of magic. The main topic of the game is that even in the simplest form, love and love can afford death. Shakespeare has shown an unprecedented talent with dramatic and poetic aspects in this play. (Carey,1981)

That is a love to "Let Rome in Tiber melt, and the wide arch/ of the ranged empire fall" (1.1.35-36). While Antony utters such strong words, one may wonder; what is the definition of love? Love is dedicating one's self for the other part. It can only be love to change, to resurrect, to give hope. It may only be love to close eras or open eras in the history. It is such a strong emotion to create, and to devastate. Antony and Cleopatra's love is so strong that it raises them to the level of Gods and Goddesses. As Shakespeare wrote in his sonnet 116:

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests, and is never shaken,
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me proved,
I never writ, nor no man ever loved.
(Shakespeare, 1996)

Here the magnificent writer Shakespeare praises a love in which people should come together freely and live a relationship that is based on truth and understanding. Love should be strong and not change in any situation, even if the lovers see change in each other. Love should be stable and no crisis can shake true love that's why true love lives forever. Love cannot

be measuredfully, its real worth is unseen to understand, and it is very difficult as if it is a mystery of all the times. True love cannot be shaken through time. It is a magic, or sometimes it's an impossible thing to find true love.

Whether Antony and Cleopatra love each other or simply indulge in their fantastical lusts is debatable. Shakespeare deliberately blurs the line between lust and love between the two eponymous characters. There is thrilling dialogue of sensualism between the two, the type of romantic dialogue that makes the heart flutter (Krause, 2019) Antony and Cleopatra are two magnificent, powerful rulers. One is from the west and the other from the east. Two far sides of the world and two totally different cultures. One represents the East, the other represents the West. "The Roman world is an orderly, impermeable, man-made 'arch.' The Egyptian 'earth' is 'dunghy' 'clay'- elemental, life-giving, and allied with another element, water. In general, characters associated with Egypt perceive the world as composed of the four elements" (Crane, 2010). Crane here talks about the differences of two places. Two lovers from two poles of the world meet in such a giant love. "To chide, to laugh,/ To weep; whose every passion fully strives / To make itself (in thee) fair and admir'd!" (1.1.49-51). Antony says these words to Cleopatra. "What Rome sees as irrationality and disorderly conduct Egypt sees as exhilarating passion, spontaneity, and exuberance. What Rome sees as trivial pursuits Egypt sees as activities that make life worth living"(Deats, 2005). As Deats states they are two different characters having different personalities. Antony is a gorgeous man and one of the three triumvirs of Rome; the alliance between Antony, Octavius, and Lepidus that rules the Roman Empire. Antony is a great general, he loves pleasure. He is loved by his men, he is merciful, sincere, and an honest man.

Antony is losing not only his whole unity but also his sense of duty for the sake of this immortal and sacred love that creates the question; is it his luck or disaster to feel such a strong emotion? His love and his duty, neither he could leave his duty nor his love. That is his struggle. Love and duty, the latter is sacrificed for love. Loving someone with one's whole self may be the most honourable thing. Even though Antony neglects his duties, he is swept away with the love of his life in Egypt; authentic, exotic country calling one to feel love. Despite the fact that Antony is called "a

strumpet's fool"(I.i.13), he doesn't care. He forgets the world for the sake of Cleopatra.

Cleopatra is a highly attractive woman who is described by Enobarbus in act 2 scene 2, he says that her throne is like a golden sun shining and burning bright. The blue sails have a perfume which could make the air dizzy with love. Oars made of silver, and the oarsmen rowed to flute music. The oars beating the water made the waves speeding up as if excited by lust. It is not easy to describe Cleopatra; she is much more beautiful than any idealized portrait of the goddess Venus. "Of all Shakespeare's female characters, the figure who seems to offer the most unmanageable resistance to those stereotypes is Cleopatra"(Rackin,2012)

Cleopatra is such a woman that takes every man's mind away at a glance. She is one of the most powerful women in history. "I would I had thy inches; thou shouldst know/There were a heart in Egypt" (1.3.40-41). Here Cleopatra says that if she were as strong as Antony she would be very courageous. She is a brave woman, she is legendary not only for her being highly attractive but also for her great intellect. She spoke nine languages and also a skilled mathematician. She, together with her brother, has become the ruler of Egypt at the age of 18. When her brother has tried to seize sole power by banishing Cleopatra to the desert she has used that time to make a plan. Then she had Caesar as an ally to save herself, and she could achieve her goal. She is such a smart and clever woman that she can save herself from any kind of difficult situations. She is such a smart ruler that Egypt with her help is kept safe and respectful. Soon only Cleopatra's face is on an Egyptian coin. This is the first and the biggest achievement for a woman in the history. Before that female monarchs had to be paired on coins with a male monarch and were considered inferior to many rulers.

Such a strong woman who has wealth and intelligence meets Antony; a powerful general. This great general falls for Cleopatra. Together they have created a military and romantic relationship which makes them much stronger. Cleopatra has wealth, and Antony has the power to protect Cleopatra from an invasion by Rome. Mark Antony gives her land holdings so that Cleopatra could rule nearly the entire eastern Mediterranean coast. She has continued ruling wisely making political alliances and trade agreements. (Bell, 2012)

At first everything is great, they have a great relationship together and life is very joyful for them. Their love is so great to the point that Mark Antony gives his beloved Cleopatra an island. “Cleopatra’s beach is one of the most famous in Turkey for its distinctive white sand, composed largely of ooids. Legend has it that the Roman leader, Mark Antony, had this sand shipped from Alexandria in Egypt to create a beach for his lover Cleopatra, on Sedir Island in Gökova Bay, SE Aegean Sea” (El-SammakandTucker, 2002) Such a beach is famous for its sand and it is composed of white ooids. Mark Antony is the first man to create a first man-made sandy beach in the world. He is such a romantic and he gives such importance to Cleopatra. He is a perfect man that every woman may want to have, but it is Cleopatra to have such luck. They have enjoyed their love in that paradise. This island is a mark that shows the immortality of their love, even if they have gone from the world the soul of their magnificent love continues to live in that island which has their name. Also, Cleopatra has a big love for Antony when Antony tells Enobarbus that Cleopatra is more cunning than anyone can imagine. Enobarbus refuses this by saying that Cleopatra’s feelings come from pure love, not cleverness. Her sighs and tears are like great winds and floods. She has more storm and tempests in her than a weather almanac. Her temper is not a trick or a skill—if it is she can make it rain as well as Jove (1.2.144-150). Both her pure love and her strength are mentioned here. These two powerful and passionate god-like and goddess-like characters have such a big love to destroy the world.

However in this life everything has a price, the bigger your happiness the bigger its price. As their love for each other is at great amount their price or sacrifice is the biggest. However, true love is a rare thing to find, they are lucky and unlucky in some cases. They are unlucky in the sense that the price they pay for this love is really big. For instance, Antony because of his love for Cleopatra, neglects his duty. Antony’s friend Enobarbus sees that this love is not good for Antony; “Your presence needs must puzzle Antony;/Take from his heart, take from his brain, from’s time,/What should not then be spared. He is already/Traded for levity; and ‘tis said in Rome/That Photinus an eunuch and your maids/Manage this war”(3.7.10-15). He utters these words to Cleopatra because Antony is all the time in Egypt; he is so in love with her that he couldn’t leave her even

for a moment. Yet this is what love is. It makes someone blind that he/she cannot see anything but the lover; it blocks someone's mind, rationality that the person in love cannot think rationally. So this love is their bliss or misfortune but what happened has happened; they are already fallen in love and there is no turning back. The magical hands of Cupid have already captured them that they couldn't escape. However, first sacrifice is when the messenger reports Antony that his brother Lucius has mounted an army against Caesar but they have lost their battle and his wife died, maybe it is not because of Antony's being in Alexandria as the messenger states or it is because of them, it is a misfortune. The first prices they have paid for this great love are his brother's loss and his wife's death. Maybe it is a punishment, as he leaves Rome and lives with Cleopatra.

There's a great spirit gone! Thus did I desire it:
What our contempts doth often hurl from us,
We wish it ours again; the present pleasure,
By revolution lowering, does become
The opposite of itself: she's good, being gone;
The hand could pluck her back that shov'd her on.
I must from this enchanting queen break off:
Ten thousand harms, more than the ills I know,
My idleness doth hatch—(1.2.122-131)

Here Antony talks about his regret that he wastes his time with idleness in Egypt. He understands that even though this love enchants, it may bring him much more troubles. That is the first time he starts his loss, but how can such a divine and innocent love have such prices? He, once, has been a harsh and feared soldier; he is now a man neglecting his duty for his desire. Such a reasonable and powerful soldier wholoses his rational thinking, this is the side effect of love. This is a miraculous and admirable love that creates miracles and devastations. Then as Antony returns to Rome, there he meets Caesar Octavius and Lepidus and he sees the anger in the eyes of Octavius, as Octavius is a man of duty and there is no tolerance for such irresponsibility for him as he places the interest of the state before anything else. Contrary to Mark Antony, Octavius Caesar devotes himself to the ruling of Rome; and his only obsession is power and politics. That is why

he doesn't want to lose Antony because Antony is a good and powerful soldier. So they agree on the marriage of Antony and Octavia for the sake of politics and Rome. However Antony cannot love Octavia the way he loves Cleopatra. Thus he leaves her and runs into the arms of his lover Cleopatra where he finds the warmth, love everything a man can need. He loses his sense of living when he is away from Cleopatra.

Even though, he has come together with his lover Cleopatra, he hurts another woman for whom Mecaenas says "If beauty, wisdom, modesty, can settle/ the heart of Antony, Octavia is/ a blessed lottery to him" (2.3.282-284). That is how she is seen, she is a suitable woman for Antony, however how beautiful, wise or perfect she may be, she cannot be replaced with Cleopatra. "And though I make this marriage for my peace,/I' the east my pleasure lies"(2.3.39-40). As Cleopatra is not described with the incapable words; she is not just a few words. To describe Cleopatra, one may need a full dictionary. She is more than love; she is attraction, freedom, joy, luxury, passion etc. That is why Antony's mind is taken away. "Eternity was in our lips and eyes./Bliss in our brows' bent, none our parts so poor,/ But was a race of heaven"(1.3.35-37). Cleopatra's words show their love for each other which has eternity in it. Surely he is not the only one blinded with love but also Cleopatra is in love with him. She is always looking for Antony, she cannot be without him. "Saw you my lord?"(1.2.75). "Seek him, and bring him hither"(1.2.82). "Where is he?"(1.3.1). Those are some examples for her fondness of Antony; Antony is always on her mind. Antony is the power, mercy, faith, wisdom, joy a woman wants to find in a man. So this perfect couple creates a perfect union which has stone walls that no one can interfere. They are like Venus and Mars. They are the immortal Gods and Goddesses that symbolize love and passion. They are the inspirations for poets, for youth to have faith in love.

As empires, states, stars, life, people have their birth, rise and fall; that immortal heroes also have their fall. They are born the moment in their eyes meet, their hands touch, they rise the moments they reach to the top of their love and then the end comes as nothing lives forever. How big Antony's love may be, he has the confusion, the dilemma between his love and duty. As he is back in Alexandria, Octavius Caesar gets angry at Antony's

leaving of Octavia and they wage war against each others. Antony chooses to fight Octavius Caesar at sea and he allows Cleopatra to command a ship despite Enobarbus's objections "Your ships are not well mann'd" (3.7.34). Enobarbus tries to remind him that Caesar's men are better experienced at sea, and Antony might not be disgraced if he refused to fight at sea as he is better at land war. Even other soldiers request him not to fight at sea by saying: "O noble emperor, do not fight by sea" (3.7.61). However, he is defeated. "Naught, naught all, naught! I can behold no longer;/The Antoniad, the Egyptian admiral ,/With all their sixty, fly and turn the rudder:/To see't mine eyes are blasted"(3.10.1-4). Enobarbus expresses his disappointment with those sentences. At the war, Cleopatra is afraid of the war and she leaves, then Antony leaves. She couldn't know that Antony would follow her as she also says: "O my lord, my lord/Forgive my fearful sails!/I little thought/You would have follow'd"(3.11.53-55).

That is the short-cut summary of the war. This love is both bliss and devastation for him, devastation because it blocks his eyes, mind, and capacity. His love incapacitates him as an effective ruler. "I have offended reputation, /A most unnoble swerving" (3.11.48-49). Antony speaking like that realizes that he is no more an effective ruler, and he destroyed his name. He is solely a perfect lover. Although he is a self-aware and self-reproachful man, sometimes he is blinded by his love. He is a self-aware person too because upon learning about Fulvia's death he sees that he is losing himself and immediately he goes to Rome.

However, it is too late now. Mark Antony loses the battle for the second time "I never saw an action of such shame" (3.10.21).cries Scarus, thus the once powerful soldier faces the biggest defeat of his military and political career. Antony has only known victory and according to him the defeat is only for the others. As a Roman and a great Emperor, he would live with his honour or he would die with his honour. In the following lines he complains to his trustworthy friend Eros:

“Sometimes we see a cloud that’s dragonish
A vapour sometime like a bear or lion...
With trees upon’t that nod unto the world
And mock our eyes with air.
Thou hast seen these signs;
They are black vesper’s pageants...
That which is now a horse even with a thought
The rack disdains, and makes it indistinct
As water is in water...
Here I am Antony
Yet cannot hold this visible shape, my knave.
I made these wars for Egypt, and the Queen—
Whose heart I thought I had, for she had mine,
Which whilst it was mine had annexed unto’t
A million more, now lost—she, Eros, has
Packed cards with Caesar, and false-played my glory
Unto an enemy’s triumph.
Nay, weep not, gentle Eros.”(IV.xv.3–22)

In these lines his sorrow for the change of his role as a commander from high to low is seen clearly. He feels helpless; he can’t do anything to undo what has happened. He even “cannot hold his visible shape” when he cannot even rule over his own mind how can he rule his own army? Antony cannot identify himself anymore. Once upon a time he has been a great emperor, ruling his people, having control over his empire. He has had his confidence; he has committed his complete self to the success of his empire. He has given his people the desire to hold the empire together. However, now he is deprived of the quality to hold himself one, he is separated into pieces. He is in such a pathetic situation that he cannot kill himself and asks Eros to do it, seeing Eros killing himself he is once more ashamed of the situation he has turned. He chooses to end his life thinking of his old image, he clings to that; an honourable, strong, powerful emperor. “[t]here is left us / ourselves to end ourselves” (4.14. 25-26). So he explains that there remains nothing for Antony, just for the sake of his immortal and sacred love.

Although Antony is often seen as a failure, loser, or has-been a hero, I would agree the opposite. Certainly, he does not meet the qualifications of a Classical hero, but he is, nevertheless, an exemplary hero—or, rather, an exemplary ‘antihero,’ one who fulfils the role with invincible courage and depth of feeling. This role is by its very definition, a rejection of Classical heroism and an acceptance of an alternative masculine identity inherited from Ovid rather than Virgil, recast in the medieval traditions of courtly love and Mariolatry as well as the Renaissance conventions of Petrarchan love and the cult of Elizabeth. (Deats, 2005)

Mark Antony has been neglecting his duties to Rome because he has become enamored with Cleopatra, the queen of Egypt. Due to his love of Cleopatra and his fascination with Egyptian culture, he has ignored all matters concerning Rome including the fact his wife Fulvia revolted in Rome due to her jealousy of Cleopatra and died.(Dryden, 2001)

That is the hero Mark Antony is not a failure although he loses at politics and battles, he wins the true divine love and through what he becomes immortal. True love cannot be achieved by leaving the lover when coming across with the hard situations so he never leaves his lover Cleopatra. So for these characters nothing is more important than their love when Antony tells “Let Rome in Tiber melt”(1.1.35), and Cleopatra says: “Sink Rome, and their tongues rot”(3.7.16). They don’t care about anything but their love. Their love is much more important than anything in the world. The essence of love is embracing your lover even though one has pain while embracing. As Antony has such a divine, immortal love.

However, for Cleopatra’s side, she feels guilty as she leaves her lover when she sees the savage side of the war, maybe it is normal for her as she is a ruler not a warrior. On the other hand, this behaviour of hers also leads Antony to leave the battlefield. So she leads her lover to devastation (un)intentionally. Through those actions, Antony questions himself; his love and his honour. “Hark! The land bids me tread no more upon’t; / it is ashamed to bear me! Friends, come hither; / I am so lated in the world, that I / Have lost my way for ever”(3.1.4).Unfortunately, Antony loses all for this divine love, however he chooses to kill himself to meet his lover

in the afterlife. Since they cannot be happy in this world, they choose an immortal love; they postpone their love for another realm.

“CLEOPATRA: [to Antony] If it be love indeed, tell me how much.

ANTONY: There’s beggary in the love that can be reckoned.

CLEOPATRA: I’ll set a bourn how far to be loved.

ANTONY: Then must thou needs find out new heaven, new earth.”

(I.I. 14-17)

Those lines show that actually from the beginning they have an immortal love; it is not earthly, so they cannot live it in the world and those two gorgeous characters choose to be immortal by sacrificing themselves for each other.

Shakespeare’s Antony and Cleopatra commit suicide; “They thereby transcend their tragic fate, apotheosized onto a higher spiritual plane, their tragic errors redeemed. Hence the protagonists, who are both faulty humans, rise above their frail humanity ultimately to partake of an extraordinary divinity” (Alban, 2014).

Two divine and immortal characters choose to die in a most noble way. When Antony learns that Cleopatra has made an agreement with Caesar, Antony as his right, becomes furious. In act 4 scene 14, Cleopatra, in order to be forgiven by Antony she sends a messenger to tell Antony that she is dead because of her love for Antony. Antony is shocked and ruined with this news. He thinks that he cannot live in a world where Cleopatra, his other half, his breath, is absent. So he decides to kill himself. While dying he defines himself as the greatest prince of the world who sacrifices himself for an infinite love. On Cleopatra’s side she puts on her royal robes, lies on a couch of gold, as if she is prepared for her divine, immortal wedding by uttering “—Husband, I come!” (5.2.342). Thus their death is not an end but the beginning and continuation of what they have had in this world for the afterlife. This is also a happy ending for the audience that they know that such great, immortal lovers do not disappear but resuscitate becoming a god and a goddess.

Conclusion

In conclusion, in this divine work a divine love is introduced. A God-like emperor's and a Goddess-like queen's fall for such a unique love is summed up. This is like a magical fairy tale. An emperor once ruling the country, ruling the army, becomes such a man who cannot even rule his own mind, and a queen that is powerful and strong undermines everything for the sake of this love. They cannot silence their hearts. They have a struggle between their political identities and love. These struggles get into the whole play and make this love story very important tragedy. Also Cleopatra and Mark Antony's being so powerful gives the play its immortality. The conflict is mostly seen in Antony who is caught between his role as a triumvir of Rome and his divine love with the Queen of Egypt Cleopatra. He at the end loses his whole sense of duty and self-confidence; he turns into a different man from the earlier times. He loses his sense of honour but it is not important because he has the most valuable thing; immortality. Maybe his eyes are blinded but the only thing he can think of is his lover. He cannot take breath without seeing, touching her. She is his breath. Thus he sacrifices his role in this life for his love in order to have an immortal love in another realm. On the other hand, Cleopatra too sacrifices her everything, her children for the sake of this immortal love that these two lovers run eagerly to meet in the afterlife. Two and more sacrifices are given for the sake of just love, an immortal love.

The characters, especially Cleopatra and Antony, have become monumental, magnificent and exaggerated in their movements. These are similar to the magnificent figures we see in the baroque style. The tragedy of Antony's character stems from his inability to decide where to go. (Cunningham, 1955)

This tragedy differs from others. The main character is not in regret dying. When Hamlet, Othello or Lear went to death, there was no regret for Antonius or Cleopatra when he expressed and regretted the circumstances that led him to death. This can be explained by the greatness of Cleopatra and Antony's love. (Krause, 2019)

Cleopatra often behaves childishly and with relentless self-absorption; nevertheless, her charisma, strength, and indomitable will make her one of Shakespeare's strongest, most awe-inspiring female characters. (Smith,2012)

In Antony and Cleopatra, the most magnificent way to love is brought to light. Some love stories are immortal. The true love story of Antony and Cleopatra is one of the most memorable, intriguing and moving of all times. The relationship of Antony and Cleopatra is a true test of love. The true story of these two historical characters is still staged all over the world. (Chatham,2015)

Cleopatra is the most famous figure of the seductive, ambitious and scheming type of woman in Antiquity. Nevertheless, it is important to remember that perhaps most of what was written about him was prejudiced. (Huse, 2001)

We can call Antony and Cleopatra's love a "game of contrasts". One of the main factors behind this great transcendence of tragedy is that Antony cannot decide where he will be. Antony has a number of responsibilities in Rome and falls in love with Cleopatra in Egypt. Indeed, he cannot abandon his responsibilities in Rome. Although Antony was in Egypt, which he wanted to do, his duties and responsibilities were in Rome. That indecision, that two-in-one creek brought Antony to an end. As a result, a great love story has ended with death. (Cohen, 1997)

This tragedy differs from others. The main character is not in regret dying. When Hamlet, Othello, or Lear went to death, there was no regret for Antonius or Cleopatra when he expressed and regretted the circumstances that led him to death.(Hoxby,2013) In this case it can be explained by the fact of open love.

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Machiavellian or Machia-Villain? Perversion of Machiavelli's Doctrines in the Jew of Malta*

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Abstract

Niccolo Machiavelli famously outlined the traits of an ideal ruler in his two most well-known books, *The Prince* and *Discourses*. The collection of his thoughts came to be known, and disparaged, as Machiavellianism, and remains a long-lasting area of fascination for literary and particularly dramatic output. Although Machiavelli is accepted as the founder of modern politics, his subject not limited to the area of governance, but extends into many aspects of social life, including human relations, religion and personal interest. Christopher Marlowe's translations of Machiavellian thought to the Elizabethan stage plays a huge role in the way in which Machiavelli as a Renaissance thinker evolved into the notorious figure we know today. From teacher of princes, he came, through misinterpretation and misquotation, to be known as 'the teacher of evils'. The characters created by those playwrights and which brought the name of Machiavelli such notoriety are commonly understood to be the "Machiavellian villain, stage villain or supervillain" by scholars of the Elizabethan stage. For the purpose, this essay gathers these appellations under a

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single and new title, that of the Machia-villain, a figure who stands for solely the darkest side of Niccolo Machiavelli's dictums.

Keywords: *Machiavellian villain, Elizabethan Drama, Machia-villain, Barabas, Marlowe*

Machiavellian mi yoksa Machia-Suçlu mu? Maltalı Yahudi Kitabında Machiavelli'nin Öğretilerinin Sapkınlığı

Öz

Niccolo Machiavelli, bir yöneticinin sahip olması gerektiğini iddia ettiği prensiplerini en iyi bilinen iki kitabı, *Prens ve Söylevler*'inde ifade etmiştir. Düşüncelerinin bir toplamını oluşturan Makyavelizm ise gelecekte de edebiyat alanında sonsuza dek sürecek bir konu olarak kalacaktır. Modern siyasetin kurucusu olarak kabul edilmesine rağmen, eserleri sadece siyaset ile sınırlı kalmamış, toplumdaki bireyler arası etkileşime, dinden kişisel çıkarların incelenmesine kadar sosyal hayatın birçok yönü ile ilgilenmiştir. Ancak, Marlow'un yanlış yorumları ve aktarımları onun diğer aydınlar, drama yazarları, okurlar ve tiyatro izleyicileri arasında kötü bir şöhrete kavuşmasına ve 'kötülerin öğretmeni' olarak bilinmesine yol açmıştır. Oyun yazarları tarafından yaratılan karakterler kitaplarda, oyunlarda, makalelerde ve dergilerde "Makyavelci kötü, tiyatro kötüsü ya da süper kötü adam" olarak adlandırılmıştır. Bu yakıştırmalar, Niccolo Machiavelli'nin sadece kötü ve karanlık tarafını ifade eden, ortaya atmış olduğum yeni bir terim, Makyavel-şeytan terimi çatısı altında toplanacaktır.

Anahtar Kelimeler: *Makyavel Kötü, Elizabeth Tiyatrosu, Makyavel-şeytan, Barabas, Marlowe*

Introduction

Niccolo Machiavelli (1469-1527) was an Italian politician, thinker and author. He declares his maxims for being a successful ruler in his most well-known book *The Prince* (1513). The immense influence of the text was clear from its inception, as from its earliest years it was listed in the "Index Librorum Prohibitorum" by one of the greatest European power-holders of that period, the Church. It was translated into Latin, French and finally English, more than one hundred years later in 1640 (Meyer,

1897, p. 2). Nevertheless, the influence of the text was so substantial that when *The Prince* was first translated into English, Machiavellianism – the cluster of ideas through which Machiavelli theorized his principles of politics and his perception of the operations of state and government was already a familiar notion to the Elizabethan culture of England. From his time until today, the arch-manipulating and fraudulent characters in the seminal literary and dramatic works from the period have been stigmatised as Machiavellian in their villainy. However, as Carol L. emphasizes, the perverted ideas upon which the Elizabethan villain hero is based reflect a vilification of Machiavelli's ideas (1972, pp. 1-2). This is all to say that, villain characters in the Elizabethan period were fomented in a pot that perverted the Machiavellian principles, which in turn maligned the ideas of the Italian thinker for centuries to come.

Elizabethan drama is filled with characters that fit with “the end justifies the means” motto of Machiavellianism. At the same time, the political thoughts of Machiavelli are shown as black, perverse and corrupt. What emerges is from this preoccupation, however, is in fact the centrality of Machiavellian ideas to the propaganda machine of the Tudor dynasty, where they are invariably presented as an opposite to what ought to be defined as legitimate and honourable rule. However, when we consider that Machiavelli's primary concern in providing a blueprint for the ideal prince was for the benefit of country or kingdom, these Elizabethan villains with dark personalities, to my claim, are not appropriately named as Machiavellian villains. Rather, it is this essay's central tenet that Marlowe's Barabas in *The Jew of Malta* is in fact new character type which remakes the established dramatic stereotypes of evil villains, common in medieval archetypal theatre, in combination with the Florentine's ideal figure of the prince in order to an entirely new type of dramatic character. For the purposes of this essay, we shall call this new character type *Machia-villain*.

A *Machia-villain* character differs from the so-far-accepted Machiavellian villain in that the character traits are derived from twisted interpretations of the doctrines of the Florentine and focus predominantly on the darker side of his reflections. What a *Machia-villain* is concerned with is just his own glory and interest; Machiavelli himself would never approve of such an approach. Machiavelli's prince may do evil in conducting his duties, but

the ends must justify the means and those ends are always the larger goal of his country's welfare. For the Elizabethan Machia-villains, the means are frequently evil but cannot be justified by the ends.

Marlowe's reference to Machiavelli is much more overt with the ghost of the Florentine opening the play when compared to other dramatists of that era like William Shakespeare and Thomas Kyd. Nevertheless, it is a misinterpretation of Machiavelli's ideas that characterises Barabas's actions in the play. Barabas is better understood as a *Machia-villain* type, not a true Machiavellian, as he does not exhibit any positive behaviour to the other characters in the play. While the Florentine's figure of the prince indeed poses an obligatory tyranny, it must be seen to bring an overall benefit to the people over whom the prince rules; Barabas, by contrast, exploits his subjects for the benefit of himself, and when he is done with them, they are disposable. Furthermore, it is a common point for *Machia-villains* that their villainy has no limits, not even that of family feeling. Barabas cares only for his gold and his personal interest, so much so that he does not even regret killing his own daughter.

Physical appearance is one way in which *Machia-villains* are also distinguishable from Machiavelli's princes. While Machiavelli rejects the significance of appearances, and does not describe the princely figure, drawing attention rather to the importance of actions and behaviour, Marlowe 'marks' his characters with a physical expression of their internal malevolence: Barabas is grotesque to the point of deformity. Keeping in mind that the playwrights are interested in creating entertaining characters, and have no interest in accurately representing Machiavellian ideas, however much they may draw on them, it is likely that they intend to combine the evil personalities of their heroes with physical ugliness in order to arrest the audiences' attention. In creating Barabas in a stereotypically anti-Semitic mould, Marlowe chimes with the prejudices of an English audience ready to understand the figure of the Jew as always-already marked, evil and hated, as England's history of anti-Jewish action and sentiment establishes.

Machiavelli's target readership was the princes and rulers of Europe. For this reason, probably the most distinguishing difference between

a Machiavellian villain and what this essay terms a *Machia-villain* is that the former is supposed to be a ruler, a prince or candidate to rule. However, *Machia-villain* does not have to be a member of a ruling family as in Marlowe's Barabas. Barabas does not show any trace of desiring that sort of power and leadership throughout the play. Rather, Barabas is a merchant whose initial motivation for malevolence is money, but as the play progresses, becomes more and more motivated by vengeance, bound up with his Jewish identity and his perception of the lack of justice in a society caught between the anti-Semitic Christian West and the Ottoman East. Thus the Jewish Barabas wears a *Machiavellian* mask.

Christopher Marlowe's Machia-Villain Character Type: Barabas

Niccolo Machiavelli effectively draws a utopian road map for rulers about how a prince can prepare for, capture and hold on to power in the face of every eventuality. Marlowe, like his contemporaries, learnt his Machiavelli from those who defamed him. Until Greene introduced Machiavelli's name abstractly in literature in 1583, Machiavelli had been known only as an author. When considering that Greene was a student at Cambridge in 1579 and Marlowe was in the following year, we can surmise that the literati students of Cambridge were already familiar with the Florentine (Meyer, 1897, p. 25). As we have seen, Machiavelli had a bad reputation in the sixteenth century for standing in opposition to the theocentric and political teachings of the established powers. Thus, a distorted version of Machiavelli's teachings was used as the working ground for the scholars and playwrights of the Elizabethan period. Yet there was often nuance in the playwrights' use of Machiavelli: thus Christopher Marlowe used Machiavelli as a mirror on which he could reflect the hypocrisy and anti-Semitism of English society while at the same time creating an arch *Machia-villain* in the figure of Barabas. The analysis of *The Jew of Malta* set forth in this chapter continues the central argument of this thesis – that Elizabethan dramatists used a caricature of Machiavelli's doctrines when creating their *Machia-villains* which encompass only the darkest interpretations of Machiavelli's teachings. Moreover, I will also argue that these villain characters, like Barabas in this chapter, are not truly Machiavellian figures, as it is important to remember that Machiavelli was setting up a blueprint for rulers. Barabas's motivation does not fit

this blueprint, as his motivation is first only personal interest and then vengeance; Barabas is thus a false disciple of Machiavelli, and the Ghost of Machiavel a false teacher of Machiavellianism. Finally, as none of these *Machia-villains* survive to enjoy their successes, and are each met with divine justice, they are thus failed followers of Machiavellianism: were they true Machiavellians, they would survive to enjoy the fruits of their success.

Barabas is the main *Machia-villain* character - the eponymous *Jew of Malta*; however, he is not the only character in the play to display Machiavellian traits. Ferneze, the governor of Malta, conveniently and ironically misuses religion in order to manage the shifting power play on the island. That he takes credit for religious words and then abuses them also proves that Marlowe keeps track of Machiavellian principles through his characters. But in the play, Ferneze represents the true Machiavellian ruler, and Barabas is the embodiment of a *Machia-villain*. Yet Marlowe bids the ghost of Machiavel open the play with words praising him and his teachings, and makes a Jew the main character of the play so that he can profit from the anti-Semitic attitudes which thrived in Elizabethan England, and thereby create a sensational play. Yet the whole cast seems to embody Machiavellian aspects at some point in the play. Hence, hypocrisy of any kind, lust for power and money and the attitude toward removing anyone who gets in the way of another's desires are common ground for every character in the play, with the exception of Abigail.

Censorship in Elizabethan drama meant that dramatists frequently manipulated historical facts in order to design characters which did not offend the queen. Nevertheless, Marlowe utilized historical events – like the Ottoman siege of Malta, and phenomena – like the prejudicial attitude towards Jews in English society to form the backdrop of his exploration of the implications of Machiavellian behaviours. The play is also an exploration of the wider theme of self-interest, greed and avarice in the society of Elizabethan period.

Although Barabas and Machiavelli share the same idea of will to power, Machiavelli's books address an audience of would-be princes and kings, those with aspirations to govern, not those with no claim to throne or

government. In the play we see Barabas as a rich and avaricious merchant who has nothing to do with ruling Malta. This difference is significant: Machiavelli justified certain behaviours for government, not for commerce. Climbing a peak in order to secure a position of power is, for Machiavelli, what justifies a privileging of self-interest and personal desire. But on Marlowe's Malta, we have a society which has created its own *Machiavillains*, who believe that power interchangeable with financial superiority. Marlowe's play explores what happens when Machiavelli's values are transported from politics to finance.

Christopher Marlowe was born in Canterbury, a son to an ordinary shoemaker. He was born in the same year, 1564, as Shakespeare but made his name on the Elizabethan stage before him. His life story is somewhat sensational by contemporary standards: he is claimed to have served as a spy, and also not to have died but have lived undercover as the ghost writer of Shakespeare (Hoffman, 1955, p.3). His unusual way of life effected his perception of religion, politics, society and individuals down to the microcosmic level, as realized in *The Jew of Malta*.

Both Marlowe and Machiavelli were accused of atheism, and it is ironic that he studied in Cambridge with the scholarship that was granted to him by Archbishop Parker Funding on the condition that he would serve as a priest after his education (Caldwell, 1967, p.3). When he graduated, he had only six more years to live, and within those years, he wrote five more plays that are chronologically *The Jew of Malta* (1589), *Dr. Faustus* (1592), *Dido, Queen of Carthage* (1593), *The Massacre at Paris* (1593) and *Edward the Second* (1594). While Marlowe was still a student at the university, he also wrote his remarkable play *Tamburlaine the Great* (1587).

As we have argued previously, in *The Jew of Malta*, Marlowe exploits the misinterpretation of Machiavelli to create Barabas. In an attempt to create a Machiavellian character, from Janssen's perspective (1972), Marlowe closely analysed Machiavelli's advice for a prince, and spots a strong conflict between personal desire and conscience; between self-interest and morality (p.23). In so doing, Marlowe managed to form his own *Machiavillain* character, Barabas, who wears the mask of Machiavellian principles.

When we put aside that non-princely figures are not the candidate rulers and politicians for whom Machiavelli wrote his books, we can allow that these characters can be called *Machia-villain* as long as they pursue their desire for power, personal interests and money with, crucially, no thought for the public good.

In fact, Marlowe and Machiavelli share many ideas in common, including their approaches to religion. Both Marlowe and Machiavelli were castigated as atheists in their lifetimes. Machiavelli's approach to religion is always pragmatic, as he regards it as nothing more than a common point and tool for unifying people together. Marlowe, however, went further in his criticisms of religion:

Fell (not without iust desert) to that outrage and extremitie that hee denied God and his sonne Christ and not only in word blasphemed the trinitie, but also (as it is credibly reported) wrote bookies against it, affirming our Sauieur to be but a deceiuer, and Moses to be but a coniuer and seducer of the people, and the Holy Bible to be but vaine and idle stories, and all religion but deuce of pollicie. (Beard quoted by Kocher, 1946, p.40)

This quotation is taken from Thomas Beard, Marlowe's contemporary and the author of *The Theatre of God's Judgement* (1597). His Marlowean sources are still unknown, but nevertheless his accusations against Marlowe for atheism are significant indicators of the playwright's reputation (Kocher, 1946, p.29). However, to Rowse (1964), Marlowe follows a secular manner, and implies in his plays that religions are just tools that were formulated to control and manipulate weak people and societies throughout the centuries (p. 204).

Howsoever this may be, Marlowe forms his characters under the influence of the Renaissance and the development of individualism, the philosophical innovations of this period rather than following the dogmatic teachings of the Church. Therefore, Machiavelli, as a thinker of the Renaissance, is an obvious source. In his analysis of the playwright's works, Kocher (1946) asserts that in addition to the influence of Machiavelli, Marlowe also synthesizes within his characters the villains from older theatrical

conventions, like “Senecan tyrants” and the “vice” of the morality plays (p. 195). Thus, Marlowe introduces his *Machia-villain* character, Barabas to the Elizabethan stage and charts a transformation of the rascal into villainy in the context of a serious and tragic play.

In 1589, Marlowe wrote *The Jew of Malta* and it was performed on the stage in 1592 for the first time. However, two years after its stage debut, the case of Jewish doctor Lopez who attempted to poison Queen Elizabeth (Kohler, 1909, p. 10) awoke the English theatre audiences’ interest, and led the play to be performed thirty-six times until 1596. A result of the anti-Semitic fervour sparked by the affair, people established a mutual relation between the Jew doctor and Marlowe’s Jew, Barabas.

The play deals with the adventures of Barabas, who is flaming with vengeance and willing to do anything and everything in the pursuit of gold. As *The Jew of Malta* opens, the ghost of Machiavelli appears and expounds on the hypocrisy of people who deny his doctrines. He introduces his fellow, Barabas and demands that the audience to be nice to him. Barabas, a Jewish merchant, boasts about his wealth and riches, which he is soon to lose since Ferneze, the Governor of Malta, has a plan to make the island’s Jews pay the taxes levied by the invading Turks. Luckily, he is able to save half of his fortune thanks to his daughter, Abigail. Nevertheless, Barabas burns with vengeance, and leads the Governor’s son to death with the help of his slave, Ithamore. He plots to poison Abigail, the nuns who have taken over his house, and the friars. Barabas and Ithamore then break their alliance and, to keep his murders secret Barabas pays a ransom demanded as a result of the promiscuous Ithamore’s weakness towards the courtesan Bellamira, to whom he tells everything and who, in turn, tells Ferneze everything she has learned from Ithamore. Barabas is sentenced to death, but instead of a burial, the presumed corpse of Barabas is thrown outside of the city walls as an insulting punishment; however, he is still alive and decides to switch allegiances and help the Turks to capture Malta. Then Barabas makes a new deal with Ferneze in an attempt to return his former glorious days, but is thwarted in his attempts at restitution and ends up dying a painful death in a boiling cauldron, which had prepared for someone else.

The play starts with a prologue in which ghost of Machiavelli speaks about his long journey from the Alps of France to Malta, and onto the stage in England. He introduces himself:

Albeit the world think Machiavel is dead,
Yet was his soul but flown beyond the Alps;
And, now the Guise is dead, is come from France,
To view this land, and frolic with his friends.
To some perhaps my name is odious;
But such as love me guard me from their tongues,
And let them know that I am Machiavel,
And weigh not men, and therefore not mens words
Admired I am of those that hate me most. (prologue, 1-9)

It is important that the ghost of Machiavelli opens the play as it positions him as the presiding genius of the play; some critics have read this dread opening as presenting Machiavelli as a horrifying disease, coming to England from the east, Italy (Bawcutt, 1970, p. 36). Furthermore, Marlowe equates Machiavellianism with Judaism in the eyes of the audience. Machiavelli enters and cynically introduces himself on the stage and talks about the Duke of Guise who is a disreputable and hated figure since he was responsible for the St. Bartholomew's Day massacre. Marlow, through the ghost of Machiavelli, utilizes figures of utmost evil as their examples. Then, as if he already knew that the crowd hates him, he lets them know that he is Machiavel. He defends himself and his doctrines by saying that those who profess to hate him are his most ardent followers, and they are hypocrites when they deny their real feelings about him, a trait which is also, to him, a part of human nature. In addition, he does not care about what they think about him. In his reading of the play, Bawcutt argues that Marlowe chose the harshest and the most cynical way of opening in order to shock the audience and make clear from the outset of the action that Machiavelli (2018) approves the utmost extreme evil of humanity (p. 48). Marlowe's intention at the beginning of the play is that the presence of Machiavelli strikes terror into the heart of the theatre-goers, no matter how limited and superficial the knowledge of Machiavelli the audience has.

The ghost of Machiavelli goes onto give an example of humanity's hypocrisy by citing that it was his very principles that the Papacy adopted when they succeeded in capturing the Vatican. He adds those who did not follow him were poisoned by those who did utilize his teachings.

Though some speak openly against my books,
Yet will they read me and thereby attain
To Peter's chair; and when they cast me off,
Are poisoned by my climbing followers. (prologue, 10-13)

From the hypocrisy of humanity he moves to religion: "I count religion but a childish toy, And hold there is no sin but ignorance." (Prologue, 14-15). Wearing the mask of religion marks the ultimate form of deviousness in the play and indeed is its central theme. From the lines of the prologue by the ghost Machiavel to the Governor of Malta, the approach to the religion is full of deceit and dishonesty with Machiavelli's point that religion is that it is just a tool to control other men and hide one's own interest repeated again and again in the course of the play's action. Indeed, such is the religious hypocrisy in the play and so incisive is Machiavel's desire to expose it that the character's attitude appears as not merely impious but, for an observant if hypocritical Elizabeth audience, diabolically atheistic.

Many scholars place Marlowe and his characters somewhere between atheism and deism just as they do the same for Machiavelli. According to Bawcutt (1970), the late 1580's are the years when the fame of Machiavelli began to spread not only among the authorities dealing with politics and religion but also among ordinary people who are willing to show up at the public theatres as audiences. Additionally, he hypothetically claims that Marlowe, as a savvy dramatist would have been aware of this penchant for Machiavelli among the public and wrote *The Jew of Malta* so as not to miss out on the popularity of the Florentine (p. 40).

The ghost finishes the prologue by explaining the reason why he visits England. He is before the audience to introduce a Jew who has made a fortune and whose bags are full of gold and precious stones purely by acting according to Machiavellian tenets. Barabas, Gauss (1980) says, is an example of a stereotyped Machiavelli who is egotistical, lustful and villainous (p. 14). He holds great power in his hands thanks to fraud and

force; yet, he is devastated by his destiny that he was foolish enough to think he had control of. The ghost exits by requesting that the audience to behave without prejudice towards the Jew, ignoring the fact that he is a acolyte of Machiavel.

I come not, I,
To read a lecture here in Britanie,
But to present the tragedy of a Jew
Who smiles to see how full his bags are crammed,
Which money was not got without my means.
I crave but this. Grace him as he deserves,
And let him not be entertained the worse
Because he favours me. (prologue, 28-35)

Marlowe chooses Malta as the setting of the play for its geographical position in the centre of everything, a microcosm caught between Europe and the Middle East – and further to the Far East – and limited by the Mediterranean Sea (Editorial Board, 2017). The ghost of Machiavel already gives us prior knowledge about Barabas and his fortune, and he opens with the information that he has many ships carrying different products ranging from oil to wine; from silk to spice.

So that of thus much that return was made;
And of the third part of the Persian ships
There was the venture summed and satisfied.
As for those Samnites and the men of Uz
That bought my Spanish oils and wines of Greece,
Here have I pursed their paltry silverlings. (1.1. 1-6)

Stephen Greenblatt (1973) claims that in the plays of both Marlowe and Shakespeare, the figure of the Jew was a palimpsest for the worst excesses of society and that as such they function differently from non-Jewish characters, to whom more individual agency is attributed (p. 203). For Marlowe, the figure of the Jew acts as a cipher for sinfulness, weirdness and indeed evil in his period and his society. Christians for the Elizabethan period were encouraged to be prejudiced against the Jews from a religious standpoint, and their most consistent contact with them was often in the Bible, from which sprang myths and horror stories which affirmed that they

were a cursed nation due to their role in the crucifixion of Jesus (S.A. 322). European anti-Semitism could be extremely coarse and dehumanising: thus a German wood-engraving known as *The Jewish Pig* pictures a scene in which the Jews suck the breast of a pig and eat its stool. In another painting from the same period, a group of Jews are shown as poisoning a well with the urine of a Satan, a highly popular anti-Semitic trope. In a complex manoeuvre Marlowe satirises his society's stereotyping of the Jew by using a hyperbolic illustration of Barabas's vicious misdeeds.

Marlowe's play is also an important indication of how Christian society dominated the culture and society of England and Europe at the time, and as part of that indeed suppressed the Jews. Marlowe wrote his play almost three centuries after Jews were first expelled from England, so as to criticise his society's indulgence in religious strife and ethnic tensions. He staged his Jew in a *Machia-villain* manner in a *Machia-villain* island where every character in the play, excluding Abigail, runs after money. In making Barabas a successful merchant, Marlowe taps in to the anti-Semitic consensus about the wealth of the Jews. This is done without recourse to the historical explanation that Jews were structurally excluded from specific areas of public life, such as politics and state affairs and that, barred from these professions, it was inevitable that many Jews would end up in trade, and it becomes a major source of wealth for those involved (Luther, 1543, p. 59). Abstracted from these conditions, Marlowe draws such an example of a rich Jew in front of the eyes of the audience, and intends to prove Machiavelli right about his ideas about the relationship between power and money. In the first scene, Barabas circumstantiates the sources of his wealth.

Give me the merchants of the Indian mines
 That trade in metal of the purest mold,
 The wealthy Moor, that in the eastern rocks
 Without control can pick his riches up
 And in his house heap pearl like pebblestones,
 Receive them free and sell them by the weight,
 Bags of fiery opals, sapphires, amethysts,
 Jacinths, hard topaz, grass green emeralds,
 Beauteous rubies, sparkling diamonds,
 And seldseen costly stones of so great price (1.1. 19-28)

Machiavelli (2018) warns rulers that excessive mammonization can be harmful (p. 99). Yet all goes well for Barabas, and every ship adds more money into his fortune. His eyes sparkle with joy when he says it is trouble to count this trash, meaning his money, and thus Marlowe conveys the stupendous wealth of the merchant” so that the audience understand his life and happiness depend entirely on his gold.

Although Barabas’s fortune comes from the goods that he sells Christians, religious hypocrisy rises to the surface when Barabas looks down on them. He is a Jew living in Christian Malta, but nevertheless presents himself as superior.

These are the blessings promised to the Jews,
And herein was old Abrams happiness.
What more may heaven do for earthly man
Than thus to pour out plenty in their laps,
Ripping the bowels of the earth for them,
Making the seas their servant, and the winds
To drive their substance with successful blasts?
Who hateth me but for my happiness? (1.1. 105-113)

Barabas relates wealth with Jewish identity, celebrating it as a birthright and a gift from God. “Rather had I, a Jew, be hated thus, Than pitied in a Christian poverty;” (1.1. 115-117). As long as his ships carry gold for him, he does not care that people hate him and prefers to be a rich and “envied” Jew rather than a “pitied” Christian (Prologue, 27). He just desires that Christian rulers give them the “peaceful” conditions necessary to run his business (Ford, 1969, p. 167). Yet, shortly after Barabas’s braggadocious speech so the bad news of the Turks coming to Malta in order to collect their accrued taxes is related. While feigning to comfort others, Barabas takes precautions against the possible Ottoman invasion by hiding a part of his fortune and by stating in a soliloquy: as long as Turks do not touch him, his money and Abigail, his daughter, he does not pay attention about who is the ruling power on the island (1.1. 153-156). The words of Barabas are a synopsis of his egomania, in that he would be content to see the entire world burning, as long as he is alive, and in possession of first his money and then his daughter.

Ferneze, the Governor of Malta and faced with the threat of Turkish taxes declares that the Jews of the island will provide the funds that the Turks demand by leaving relinquishing half of their fortune. Only Barabas strongly objection to the situation on the basis he did not acquire his wealth easily (1.1. 98-99). This objection however ends up costing him dearly as in response *all* his money is expropriated and his house is taken from him to convert it a monastery. Ferneze's move here is specifically counselled against by Machiavel, as he warns that the ruler should not try to capture the money and belongings of his people:

No, Jew; we take particularly thine
To save the ruin of a multitude,
And better one want for a common good
Than many perish for a private man. (1.1. 100-103)

From the point of view of Ferneze, a Machiavellian politician, it is a necessity to sacrifice one man for a common good. However, to Barabas, Ferneze's move is no different than theft, which is yet a great sin in Christianity, which always encourages the humble, patient and just life. This represents the hypocrisy of religion on Ferneze's side when he scoffingly preaches to Barabas about covetousness, and then abuses the religion for turning himself out to be righteous (1.1. 127-128).

Barabas cries that when Ferneze steals his children's hope, and touching his money is just equal to killing him. He yells:

And now shall move you to bereave my life.
. .
Why, I esteem the injury far less,
To take the lives of miserable men
Than be the causers of their misery.
You have my wealth, the labor of my life,
The comfort of mine age, my children's hope,
And therefore never distinguish of the wrong. (1.2. 144, 147-149)

Machiavelli (2018) warns that it is a precarious move when a ruler decides on confiscating his people's possessions since it is much easier for them to bear the sorrow of their fathers' death than to be seized of their inheritance (pp. 81-82). After it is certain that Barabas will lose all that he has, he desperately pleads with his martinets to tell him whether they have an idea of killing him in their minds or not. Ferneze responds with contempt saying he never blackens his hands by spilling Jewish blood (1.2.145-146). Seemingly, Barabas saves his life but loses everything. Nevertheless, he is in such a mood that he would rather keep his gold and properties than keep his life. Thus, these are the seeds of Barabas's wrath.

Marlowe makes a remarkable comparison between two forms of religious hypocrisy displayed in the play. The first hypocrisy is that Christians of Malta do not follow the teachings of Christianity although they say they are Christians. The second hypocrisy is that although the Jews do not believe in Christianity, they often dissemble and claim to believe in order to improve a hostile situation. The latter incidence of hypocrisy is thus less sinful, and that is why Barabas asks Abigail to pretend to be a Christian until they can regain their riches. Thus, for Marlowe, the greater of these two sins of hypocrisy is the first, the one that lies to one's own self.

As good dissemble that thou never meanst
As first mean truth and then dissemble it.
A counterfeit profession is better
Than unseen hypocrisy. (1.2. 300-303)

Barabas opts to abuse religion for his own purpose, a decision which he registers with the audience by saying "religion hides many mischiefs from suspicion" (1.2. 282). Moreover, advises Abigail to pretend to be a sinful creature who, keen to atone for past misdemeanours, visits the monastery which was once their house — and profess her desire to become a nun, thus enabling Barabas to reach his hidden money. Just as Machiavelli suggests that having personal virtue is not compulsory for a prince, but to seem pious is a necessity, Barabas directs Abigail in the same direction, which opens doors for a fresh start for Barabas and Abigail. "O, my girl: My gold, my fortune, my felicity, Strength my soul, death to my enemies!" (2.1. 50-52). Thus he manages to recapture the power he needs to take his revenge from Christians that steal his wealth.

As we have seen, Machiavelli routinely encourages princes to remove all obstacles standing before them by using their cunning. The sequential development of a Machiavellian character's career is thus predictable, much like his personality. In the plays which foreground a *Machia-villain* figure, they are always distinguished from other characters by way of being more intelligent, sneaky, hypocritical and blood-thirsty. Thus Boyer (1964) states:

The hero commences his tragic career out of hatred and revenge, pursues his plot by guile, but oversteps all bounds of justice and reason in the cruelty of his deeds, and finally taken in his own toils and destroyed. (p. 52)

These lines are just a simple summarization of the trajectory of a *Machia-villain* character in dramas in the Elizabethan age from the introduction of the character until his cursed end. In a similar vein, no matter whether their actions are justified, *Machia-villains* expect no approval for their upcoming evil actions. All that matters are the ends which they pursue – the distinctly un-Machiavellian ends of wealth and personal interest. Thus, after recovering his gold, thanks to his daughter, Barabas spins an elaborate web of intrigue to this achievement of this aim.

Machiavelli mentions that vengeance is necessary on the condition that it provides an advantage. He advises princes to do what they are required to do, and to avoid the extreme. Yet Barabas is not checked by such concerns. The next stop on his long journey of personal interest is Ferneze's son, Lodowick who is deeply in love with Abigail. However, Lodowick has a rival in Don Mathias who is also in love with the daughter of Barabas, which brings a perfect and doubly-profitable plan to Barabas's mind. Although Abigail has feelings for Mathias, she is asked to pretend to love both of them so that Barabas is able to take his revenge on Ferneze and, more broadly, the Christians by directly targeting the Ferneze family name. His evil plot begins with those two men, but Barabas's plot is complicated by Lodowick's being so well-known as the son of the governor, and his own notoriety on account of his previous wealth. Taking into account the prominence of both men, Barabas concludes that it is risky to kill him unless the murder is committed professionally and with duplicity. That

is the moment when Barabas realises he needs a co-conspirator. Thus Ithamore, a Turkish slave, enters the action, whose sole role is to undertake Barabas's dirty work. At their first encounter, Barabas enacts a quasi swearing of allegiance ceremony, compelling Ithamore thus:

First, be thou void of these affections:
Compassion, love, vain hope, and heartless fear.
Be moved at nothing. See thou pity none,
But to thyself smile when the Christians moan. (2.3. 174-177)

It is such a mordant moment in the play that in many productions the audience is left feeling that Barabas is ventriloquizing true diabolic evil. Yet this behaviour in terms of means is fully coherent with Machiavellian doctrine: for Machiavelli, the fundamental criteria are not being good or behaving well, but knowing when to stop or to change course or strategy; knowing with whom to make an alliance or with whom not to; whom to choose to eliminate and how along the way. Barabas is faithful to those ideas in the play by making an alliance with Ithamore and inciting Don Mathias and Lodowick to murder one another.

The alliance with Ithamore is a crucial one for Barabas, as to have an ally who he can completely and unquestioningly control allows him to fully exploit his *Machia-villain* tendencies. For Ithamore, his alliance with Barabas allows him to rid himself of slave market and free himself up to perform acts of violence with pleasure. Meanwhile the scale of Barabas's vengeance escalates, as he is shown taking pride in his diabolical activity by killing sick people, who he unhappily comes across groaning under walls as he walks the area at night; going about and poisoning wells; keeping the sexton's arms so busy with digging graves and ringing dead men's knells; and serving as an usurer and filling the jails with bankrupts in a year (2.3. 179-206). Ithamore tells his own story so freely and willingly that his response resembles a competition of malignancy between the two villains. Thus the Turkish Ithamore takes delight on setting Christian villages on fire; chaining galley slaves; serving as an hostler at an inn and at nights secretly stealing travelers' chambers, and there cutting their throats; strewing powder on the marble stones where the pilgrims kneeled; and laughing a-good to see the cripples go limping home to Christendom

on stilts (3.2. 208-217). Thus, when he mentions his potential, it is obvious that the presence of Ithamore will dynamize the rest of the play. This is despite the fact that, we do not have evidence to prove whether Ithamore is telling the truth or telling tall tales to impress his new demonic master.

As Machiavelli (2018) asserts, promises are just a weapon to be used and when such a promise no longer serves its purpose, there is no wrong in breaking it, either (p. 529). Sowing discord between two young lovers, Barabas takes his second step with the help of his new ally, Ithamore. He writes a letter issuing a challenge to Don Mathias as if the letter was from Lodowick. Although Abigail is not willing to be a part of his father's plan, Barabas deceives his daughter by saying It's no sin to deceive a Christian, for they themselves already hold it a principle (2.3. 309-310). She unintentionally causes deaths of two young men in a duel which they kill one another, and in a state of remorse, she turns towards Christianity, arguing that there is no love on earth, pity in Jews, nor piety in Turks (3.3. 47-48). Losing his temper with his daughter, Barabas disinherits her and declares that Ithamore is his only heir and promises that half of his fortune will be on his service when the time comes for him to pass away. This promise serves to motivate Ithamore more, and to manipulate him around for a while since Barabas has not finished with him yet, and he still needs him to conceal the deaths of Lodowick and Don Mathias.

Marlowe depicts a world of greed and hypocrisy –the reflection of the *Machia-villains* world in which they operate where beauty and kindness –as symbolised in the figure of Abigail– cannot live on (Bawcutt, 1970, p. 48). At the peak of his cruelty, Barabas is so blind and avaricious that he still prioritises his wealth and interests even before his own daughter. All he cares about is money, in Janssen's analysis (1972), a hierarchy of value in order of priority: his fortune, himself, then his daughter, Abigail (p. 23). This valuation is made clear once Barabas is faced with a choice that leaves him stirring poison into the porridge that he prepares to kill his daughter Abigail:

And with her let it work like Borgia's wine,
Whereof his sire, the Pope, was poisoned! (3.4. 94-95)

In his reading of the *Discourses*, Bawcutt (1970) finds that Machiavelli recommends the use of poison as a weapon, so in this way Barabas's resort to poison is in keeping with his Machiavellian traits (p. 33). Poisoning is also a very common literary device which not only enables the dispatch of characters but also communicates the assassin's duplicity (Bowers, 1937, p. 495). Poisoning often allows the perpetrator to escape blame and capture, as it works by distancing the assassin from the victim. Extraordinarily in *The Jew of Malta*, it allows for a massacre with all the nuns in the monastery being murdered the same time, a mass slaughter allowing Barabas to take revenge on his daughter for having joined the convent sincerely. Murdering quickly, leaving no trace and walking secretly away is most efficacious for Barabas. From that moment, Barabas calls Ithamore a friend, no longer a servant (3.4. 41-42).

In that period, simply being a Jew was enough for Barabas to create antipathy among the audience. Yet Marlowe compounds the way in which he plays with censure in the play by confronting the audience with scathing attacks on general hypocrisy, firstly that of the friars who are expected to lead and recommend a virtuous life, but also almost all of characters show such moral weakness that Barabas starts to emerge as merely the encapsulation of the general moral degradation of the Maltese society (Greenblatt, 1973, p. 203). Hence, in the eyes of the audience, Barabas begins to be seen as one villain among many, a moral point which acts as a leveller and allows Marlowe to question the validity of the audience's hostility towards Barabas based purely on his religious identity.

Over the course of the following forty hours, all the nuns die: yet, Abigail has a little more time to confess his father's villainy before she departs this life. Here Marlowe wants us to be a witness to the vulgarity of the friars, as Bernardine takes the opportunity to mourn the loss of Abigail chiefly on account of her sexual status: "Ay, and a virgin too; that grieves me most" (3.4. 41). Within the rules of the convent, the nuns are already expected to neither marry nor save their virginity. However, Bernardine's grief shows his duplicity and it can be inferred that he had an intention of sexually abuse Abigail later on. Moreover, the intentions of the friars are also called into questions when they fail to report Barabas and Ithamore

to the authorities on Malta, nor directly to Ferneze whose son is one of Barabas's victims; instead, they choose to go to rich Barabas. At his place, they reveal that they know he murdered Lodowick and Don Mathias. As an example of how *Machia-villainy*, Barabas cries crocodile tears and states he is ready to convert to Christianity in order to gain God's mercy. This move stuns both Bernardine and Jacomo, at which point they are drawn into a contest of hypocrisy before the audience as they battle for Barabas's spoils. Forgetting his sinful and evil actions, they think only of the endowment Barabas promises to bestow on his chosen monastery: the obvious manipulation of religion by Barabas does not seem as repellent in this setpiece as the friars' religious hypocrisy. It allows Marlowe to thus display the friars' true colours and critique the false piety and sanctimonious nature of much religious practice.

Machiavelli signifies that opportunity has a short life and a prince must make the most of it so as not to miss a chance. Not realising that the hunter becomes the hunted, Bernardine and Jacomo leave Barabas's place full of hope and full of desire for gold. Like the winds of desire that bring Turks to Malta (3.5. 3-4), the same winds bring the two friars to Barabas. The outcome is inevitable: Bernardine dies at the hands of the Turk Ithamore, and Barabas profits from the situation doubly by stating he cannot convert to such a religion in which even a priest can kill someone (4.1. 188-190) and by witnessing the murder for which Jacomo cannot go to Ferneze to report Barabas and Ithamore.

Machiavelli (2018) warns about the changeable temperament of men and states that men think little of switching allegiance and changing their masters once circumstances change. He regards people as fickle, unreliable and short-sighted creatures:

as long as you benefit them, they are entirely yours;
they offer you their blood, their goods, their life, and their children...
when the necessity is remote, but when it approaches,
they revolt. (p. 81)

What this amounts to is a pragmatic view where what is best is to be aware that human nature is innately sinful and that social interactions are always-already based on common interests, and when those interests no longer converge, that same interaction will come to an end. Falsely thinking that nothing can now thwart his path to personal enrichment, another unexpected obstacle shows up for Barabas, this time from the only ally who he genuinely seems to trust; who Barabas loves as himself and who he designates his heir (4.3. 47-48); who knows every single sin of Barabas and partakes of those sins with him. Ithamore initially acts as Barabas's right hand man: if Machiavel is assumed to be the grandmaster of Barabas, — as the ghost of Machiavelli implies in the prologue — we can say that Barabas is the grandmaster of Ithamore. After a period of apprenticeship, Barabas's protegee that out to be an expert and they form an evil alliance.

As we have seen, Barabas acts the *Machia-villain* in pursuit of money, personal interest and revenge upon the Christians, whose primary sin was to seize his assets, lock, stock and barrel. Marlowe is less clear about Ithamore's motivation. Ithamore himself does speak about his past criminal actions, and we have no reason not to believe in his words as he murders Bernadine, without impunity and poisons the nuns in the monastery without remorse. He is, moreover, one among many *Machia-villains* in the play, including the friars, the courtesan and her pimp; as we have seen, with the exception of Abigail, almost every character in the play carries with them some of the characteristic features of a *Machia-villain*.

In addition to knowing Ithamore's essentially villainous nature, we also witness the ease with which Bellamira is able to seduce Ithamore with lustful words, as the words of Pilia-Borza demonstrate when he describes him as a base slave and as being "driven to a nonplus" (4.2. 16-17). In return, he will prove his *Machia-villain* spirit by starting blackmailing Barabas and demanding gold to keep his secrets. In this matter, Barabas begins his steps in a hurry by stating "Great injuries are not so soon forgot" (1.2. 209), and "I am not of the tribe of Levi, I, That can so soon forget an injury" (2.3. 18- 19). In a bid to take revenge his revenge, Barabas disguises himself as a French musician (4.4. 29) and visits Bellamira's house. Smelling the poisonous flower attached onto his hat, Ithamore,

Bellamira and her pimp are all sickened to death, but before their final demise they have time to visit Ferneze confess Barabas's part in everything (5.1. 12-14). Later, Barabas is seized, but he denies all accusations and demands a fair trial until Ithamore confesses every action. Ferneze bids his men bury the corpses but leave Barabas's dead body to fall a prey to wild animals outside of the city-walls. While it is assumed that Barabas is dead, he is only feigning death, as he has taken a potion that allows him to appear dead for a while. This allows Barabas his final and ultimate opportunity for treachery.

The proverb saying, "the enemy of my enemy is my friend" goes for Barabas. On recovering from the sleeping mixture, he again shifts allegiance and this time helps the Turks to enter the city through a secret passage known to Barabas, and enabling them to conquer Malta stealthily and easily. Ferneze is taken prisoner and Barabas is granted the reward of the governorship of Malta for his service to the Turks. However, Barabas fearful for his life and position, given the hatred that he has generated against himself, and the possibility that this hatred will end up with his death is enough for him to veer away and seek a settlement with Ferneze (5.2. 31, 37-38). Marlowe writes in the first scene "... Crowns come either by succession, Or urg'd by force" (1.1. 129-130). The title of governorship came to Barabas neither by succession nor by force, but instead was served on a silver platter. Machiavelli (2018) claims that ruling is very complicated for a new and inexperienced prince. He also wrote in *The Prince* that remaining on the throne is more complicated and dangerous for a new ruler (pp. 19-20). Barabas has no experience in governing, and so vulnerable to the power plays of politics he is willing to make peace with Ferneze. Marlowe reflects Machiavelli's maxims about how men are bound by the benefits by saying "And he from whom my most advantage comes from, Shall be my friend" (5.2. 113-114). The idea that men tend to search for someone who is useful to them is, as far as Machiavelli and here Marlowe are concerned, already coded in human nature. Otherwise, what is the difference from "the ass that Aesop speaketh of without getting friends and filling his bags" (5.2. 41). Barabas and Ferneze shake hands and come to an agreement for a common interest, which is freeing Malta from the Turks. When Ferneze exits, Barabas speaks in a soliloquy:

And thus far roundly goes the business.
Thus, loving neither, will I live with both,
Making a profit of my policy,
And he from whom my most advantage comes
Shall be my friend.
This is the life we Jews are used to lead –
And reason too, for Christians do the like. (5.2. 110-116)

In this confessional nod to the audience, we understand that Barabas has not changed and continues to go after his personal interest and fortune. Moreover, we see here too the villainy of Ferneze, the closest example perhaps of the Machiavellian villain, who is able to take decisions for the welfare of Malta, unlike Barabas whose only aims are enrichment and pure vengeance.

Feasting has been an extremely common way for playwrights to massacre their cast throughout the centuries, before and after *The Jew of Malta*. Such feasts are not just dramatic tropes however, as *The Prince* shows, referencing a feast held by the historical figure Oliverotto da Fermo and Pausanias at which they ambushed and slaughtered their guests (Machiavelli, 2018, p. 58). Machiavelli's maxim of the "end justifies the means" works one more time for all the figures mentioned here to shore-up their power and terrorize their potential foes. As part of Barabas's plan, he holds a banquet for Calymath in his own house with his army housed in a monastery which is full of gunpowder from whence none can possibly survive (5.5. 30, 33). He has carpenters prepare a special mechanism which will drop Calymath and his consorts to their death and into a boiling cauldron. Barabas gives the knife to cut the cords to Ferneze by Barabas with the purpose of gaining his trust. His reliance on Ferneze, however, proves his downfall, just as Machiavelli warns against reliance on others. Before Barabas exits, Ferneze cuts the cable and lets Barabas fall into the boiling cauldron. He cries for help in pain:

Help, help me, Christians, help.
Oh, help me, Selim! Help me, Christians! (5.5. 68, 73)

Even at the moment of death, Barabas does not give up trying his luck. However, when he is sure that neither of them will help, he shows his true *Machia-villain* colours, and yells then dies:

Know, Governor, 'twas I that slew thy son.
I framed the challenge that did make them meet.
Know, Calymath, I aimed thy overthrow,
And had I but escaped this stratagem,
I would have brought confusion on you all,
Damned Christian dogs, and Turkish infidels!
But now begins the extremity of heat
To pinch me with intolerable pangs.
Die, life! Fly, soul! Tongue, curse thy fill, and die! (5.5. 86-94)

Ferneze misleads Calymath and blames the Jews for this massacre (5.5. 97) then states that Calymath will be kept as a prisoner until Calymath's father covers the losses of Malta. Hence, the play ends with the victory of Machiavellianism represented by Ferneze over *Machia-villainy* as represented by Barabas.

The characters in the play run after their own matters and they use what they have as their weapon. In other words, Barabas has money and insidiousness, and hence, he uses them to gain more strength. Ferneze has political power and hence, he uses it to protect his position and stay as the rich governor of Malta. The friars, Bernardine and Jacomo, have their religion and hence, they use it to make their respective monasteries the richer and stronger. The slave Ithamore is monstrous and primordially evil, and hence, he uses his nature to gain status in the society and lead a luxurious life. Even the courtesan Bellamira and her pimp, Pilia-Borza have the power of reaching everyman in Malta through her brothel, probably including statesmen and upper class members as costumers, and hence, they use their advantage make a profit and fill her purse.

However, among all the characters and as mentioned before, the play confirms that it is Ferneze who is the true embodiment of the Machiavellian statesman, who worries about the welfare of his country and hold onto the reins of power at any cost. We can say that he likes money as much as the

power to rule since he plans to protect his own pocket when he decides to collect money from only Jews. To Barabas, ruling is a common lust for all Christians not just for Ferneze; as a counter, Marlowe's Barabas and by implication all Jews in the play care about money. From the beginning to the end, Ferneze shows his indulgences in his actions. As the true Machiavellian, he violates the agreement with the Turks when he notices a sign of a new opportunity. Similarly, he renews his agreement with Barabas whom he has previously declared to be the enemy of Malta in order to regain control, again even if what he does in the play is not written in any book of religion or moral code. On the other hand, Barabas represents the true *Machia-villain* figure - the ultimate example of egoism and villainy, who wins and loses his power, then wins it back and loses it again; who goes after his vengeance and pays for it with his life. Throughout the play he also costs lives of two innocent young men, two unscrupulous friars, many innocent nuns, his traitorous slave Ithamore, two avaricious delinquents, Bellamira and Pilia-Borza, a swathe of Turkish soldiers and even his beloved daughter, beloved that is until she converts to Christianity, for which he takes ultimate revenge.

Conclusion

Niccolo Machiavelli did not know the secret agenda of Cesare Borgia, Agathocles or other subjects in his *The Prince*, but he committed himself to solve the problems of Italy through his objective observation of them (Ferneyhough, 1953, 212). This is the language of a historian and political thinker, and far from the literary flourishes of the Elizabethan playwrights. Rather he wrote for the sole purpose of finding of immediate political necessity - the salvation and unification of Italy. Marlowe, however, has other concerns. Rather than write out of necessity, instead, he aims to invent characters that explore the human condition for an audience's entertainment. Hence, although he uses history as a source, alteration and invention are the part of his art – his dramatic license. In his treatment of Machiavelli, we can see that Marlowe had inherited a perception of the Florentine that bastardised and demonised his principles. This is all to say that all villainous characters in the Elizabethan period can be collected under this umbrella of Machiavellianism. The combination of these perverted character traits which ape those of the Florentine's ideal prince

creates a new character type that I have named “Machia-villain”, what elsewhere is called the Elizabethan supervillain, Machiavellian villain, or stage villain.

Although it is still not obvious that Marlowe and Shakespeare read Machiavelli first hand, they were clearly well-enough acquainted with his reputation to be able to bastardise his philosophy. Yet, to some extent, they accept some of the Florentine’s teachings and are aware of the pragmatic utility of his insights as well. Marlowe’s dramatic output emphasised that those who lack honourable qualities are doomed to lose. His exploration of Machia-villainy allows an excoriating criticism of hypocrisy, sanctimony and false professions of religion, the worst offenders of which are often priests, the government and the decisions taken by that government. An exploration of the malevolence of Barabas gives us a definitive proto-type of the Machia-villain, one of the first of its kind in that period.

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In the references, surnames, date of publication, and page number information must be given in parentheses. In the case of one and two authored publications, the surnames of both authors should be included in parentheses. With more than two author references, only the first author's surname should be given and 'and others' statement should be used for other authors. In publications written by legal entities, the abbreviation can be made after the first reference if the legal entity name is too long or the abbreviated form is very known,. If it is decided to use the abbreviation, the name of the institution should be written in the first submission and the abbreviation should be given in square brackets next to it. If it is referred

to different publications published on the same date, the words “a, b, c, ...” should be used in order to distinguish the publications from each other, and this usage should be included both in the bibliography section and the references in the text.

Reference Examples

Reference to books and articles of a single author:

In text (book): (McQuail, 1987: 55).

• Reference to more than one work of same writer in the same year:

(McQuail, 1987a: 55; 1987b: 40).

If the writer has quoted from another author:

(Transcribed by McQuail, 1987a: 55).

In Bibliography: McQuail, Denis, (1987). *Mass Communication Theory: An Introduction*, Beverly Hills, CA: Sage Publication Inc.

Cavit, Binbaşıoğlu, (1988a). *General Teaching Methods*, Ankara: Binbaşıoğlu Publishing House.

Cavit, Binbaşıoğlu, (1988b). “The Impact of Homework on Learning”, *Education*, 65, 362-369.



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