

**PSYCHOANALYTICAL ANALYSIS OF THE STATE
FUNCTIONARY COLLAPSE APPEALED BY POLITICAL
OBSESSIONS IN SHAKESPEARE'S DRAMA SCRIPT
*OTHELLO***

THESIS

By:
Ahmad Ghulam Al Aufa
NIM 09320065



**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2016**



**PSYCHOANALYTICAL ANALYSIS OF THE STATE FUNCTIONARY
COLLAPSE APPEALED BY POLITICAL OBSESSIONS IN
SHAKESPEARE'S DRAMA SCRIPT *OTHELLO***

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in partial fulfilment of the requirement for the degree of *Sarjana Sastra*
(S.S.)

By:
Ahmad Ghulam Al Aufa
NIM 09320065

Advisor:
Dra. Andarwati, M.A.
NIP 196508051999032002



**DEPARTEMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2016**



STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Psychoanalytical Analysis of the State Functionary Collapse Appealed by Political Obsessions in Shakespeare’s Drama Script *Othello***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 24 July 2016
The researcher

Ahmad Ghulam Al Aufa
NIM 09320065



APPROVAL SHEET

This is to certify that Ahmad Ghulam Al Afa's thesis entitled **Psychoanalytical Analysis of the State Functionary Collapse Appealed by Political Obsessions in Shakespeare's Drama Script *Othello*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 24 July 2016

Approved by,
Advisor,
Literature

Head of Departement of English

Dra. Andarwati, M.A
NIP 196508051999032002

Dr. Syamsudin, M.Hum.
NIP 1961911222006041001

Acknowledged by
Dean,

Dr. Hj. Istiadah, M.A.
NIP 196703131992032002



LEGITIMATION SHEET

This is to certify that Ahmad Ghulam Al Afa's thesis entitled **Psychoanalytical Analysis of the State Functionary Collapse Appealed by Political Obsessions in Shakespeare's Drama Script *Othello*** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, 24 July 2016

Board of Examiners

Signatures

1. Dr. Siti Masitoh, M.Hum.
NIP 196810202003122001

2. Miftahul Huda, S.Hum,
M.Pd.
NIP 198403292011011009

3. Dra. Andarwati, M.A.
NIP 196508051999032002

Approved by

Dean of Faculty of Humanities

Dr. Hj. Istiadah, M.A.
NIP 196703131992032002



MOTTO

*Your beliefs become your thought, your thought become your words,
your words become your actions, your actions become your habits,
your habits become your value, your value become your destiny.*

- Mahatma Gandhi -



DEDICATION

I dedicate this thesis to the Almighty God, Allah SWT for the guidance, power of the mind, protection, and skills and for giving me healthy life. All these, I offer to you.

This study is wholeheartedly dedicated to my beloved parents, who have been my source of inspiration and gave me strength when I thought of giving up. They continuously provide their moral, spiritual, emotional, and financial supports.

To my brothers, sisters, relatives, mentors, friends, classmates, teachers and schoolmates at SMA Islam Sunan Gunung Jati, my fellows of organizations at YEPE Tim Pendaki Gunung dan Penjelajah Alam, Pergerakan Mahasiswa Islam Indonesia (PMII) Rayon “Ibnu Aqil”, UKM Pagar Nusa UIN Maliki Malang, Go Sinergi and Encompass Indonesia who shared their words of advice and encouragement to finish this study.



ACKNOWLEDGEMENT

To Allah SWT., the Lord and Saviour, for giving the wisdom, strength, support, and knowledge in exploring things, for the guidance in helping me surpass all the trials that I encountered, and for giving me the determination to pursue my study, to make this study possible. To the prophet Muhammad *pbuh*, for bringing people from the darkness into the lightness of Islam.

The researcher would like to extend his deepest gratitude to all people who helped him and shared the effort and knowledge to do this research.

My sincere gratitude goes to the advisor, Dra. Andarwati, M.A., for the continuous support of my study, for her patience, motivation, enthusiasm, and immerse knowledge in my process of finishing this research. I would also like to give my deepest gratitude the examiners Dr. Siti Masitoh, M.Hum. and Miftahul Huda, M.Pd., the key people in the realization of this study. The researcher truly salutes to their expertise surmount what seems to be an uphill task. Thank you for your time, suggestion and encouragement.

To the researcher's loving parents, for their moral



encouragement, financial assistance, as well as spiritual support in every path the researcher takes. And for the readers of this thesis, I would always wait for your suggestion and recommendation to make this research continuously useful.

The Researcher

Ahmad Ghulam Al Aufa

ABSTRACT

Aufa, Ahmad Ghulam Al. (2016) *Psychoanalytical Analysis Of The State Functionary Collapse Appealed by Political Obsessions in Shakespeare's Drama Script "Othello"*. Undergraduate Thesis. Departement of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dra. Andarwati, M.A.

Key word : Drama, Psychoanalytic, State Functionary, Political Obsessions

People read literature because of hunger of information or amusement or solace because an appetite for truth that seem to grow by what it feeds on (Koesnosoebroto, 1988). In this study the writer analyzed psychological conflicts that emerge in a drama script, particularly on the obsessions of the state functionary characters in Othello by William Shakespeare. The writer applied literary criticism in this study. The data source is William Shakespeare's Othello that was p[erformed first in 1604. The study has three objectives, i.e., to describe the life of the state functionaries, to find out the obsessions of the state functionaries, and to identify the factors of the collapse of the state functionaries. This study reveals that the state functionary characters think that the position and social status have important roles in their life. Then, most of the state functionaries have the same obsession in terms of position and wealth, fame and affection, and trust. While the collapse of the state functionaries are caused by many factors, such as being trapped in their own obsession, misplacing the truth, and doing a betrayal of truth.



مستخلص البحث

الافوى، احمد غلام (٢٠١٦) التحليل النفسي لانهييار موظفي الدولة الذي طعن فيه الهواجس السياسة في السيناريو الدرامي لشكسبير "عطيل". قسم اللغة الانجليزية وأدبها. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: اندارواتي، الماجستير.

الكلمات الأساسية: دراما، التحليل النفسي، موظف الدولة، هاجس سياسي

يقرأ الناس الأدب لأنهم متعطشون للمعلومات أو الترفيه أو العزاء لأنهم يريدون الحقيقة التي يبدو أنها تنبت مما يتلقونه (Koesnosoebroto، ١٩٨٨). يحلل الكاتب في هذا البحث الصراعات النفسية التي تظهر في نسخة مسرحية ، خاصة حول هوس مسؤولي الدولة في عطيل وويليام شكسبير. يطبق الكاتب النقد الأدبي في هذا البحث. مصدر البيانات هو عطيل وويليام شكسبير الذي أجري لأول مرة عام ١٦٠٤. لهذه الدراسة ثلاثة أهداف ، وهي وصف حياة مسؤولي الدولة ، ومعرفة هوس مسؤولي الدولة ، وتحديد العوامل التي أدت إلى انهيار الدولة. تكشف هذه الدراسة أن مسؤولي الدولة يعتبرون أن الوضع الاجتماعي والمكانة الاجتماعية لهما دور مهم في حياتهم. بعد ذلك ، يشترك معظم مسؤولي الدولة في نفس الهوس بالمكانة والثروة والشهرة والمودة

والثقة. وفي الوقت نفسه ، فإن انهيار المسؤولين في الدولة ناتج عن عدة عوامل ، مثل الوقوع في شرك هوسهم ، ووضع الحقيقة في غير محلها ، وارتكاب خيانة الحقيقة.

ABSTRACT

Aufa, Ahmad Ghulam Al. (2016) *Kajian Psikoanalisis Terhadap Jatuhnya Pejabat Pemerintah Sebab Obsesi Politik Dalam Naskah Drama Shakespeare "Othello"*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dra. Andarwati, M.A.

Key words: Drama, Obsesi Politik, Psikoanalisis, Pejabat Negara

Orang membaca sastra karena haus akan informasi atau hiburan atau pelipur lara karena menginginkan akan kebenaran yang tampaknya tumbuh dari apa yang diterima (Koesnosoebroto, 1988). Dalam penelitian ini penulis menganalisis konflik-konflik psikologis yang muncul dalam sebuah naskah drama, khususnya tentang obsesi para tokoh pejabat negara dalam *Othello* karya William Shakespeare. Penulis menerapkan kritik sastra dalam penelitian ini. Sumber datanya adalah naskah drama *Othello* karya William Shakespeare yang pertama kali dilakukan pada tahun 1604. Penelitian ini memiliki tiga tujuan, yaitu mendeskripsikan kehidupan penyelenggara negara, mengetahui obsesi penyelenggara negara, dan mengidentifikasi faktor-faktor penyebab runtuhnya pejabat negara. Kajian ini mengungkap bahwa para tokoh penyelenggara negara menganggap bahwa kedudukan dan status sosial memiliki peran penting dalam kehidupannya. Kemudian, sebagian besar pejabat negara memiliki obsesi yang sama dalam hal jabatan dan kekayaan, ketenaran dan kasih sayang, serta kepercayaan. Sedangkan keruntuhan pejabat negara disebabkan oleh banyak faktor, seperti terjebak dalam obsesinya sendiri, salah menempatkan kebenaran, dan melakukan pengkhianatan terhadap kebenaran.

TABLE OF CONTENTS

THESIS COVER.....	i
STATEMENT OF AUTHORSHIP.....	ii
APPROVAL SHEET.....	iii
LEGITIMATION SHEET.....	iv
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT (English).....	viii
ABSTRACT (Arab).....	ix



ABSTRACT (Bahasa Indonesia).....	x
TABLE OF CONTENTS.....	xi
CHAPTER I.....	1
A. Background of the Study	1
B. Research Questions	2
C. Significance of the Study	3
D. Scope and Limitation	3
E. Definition of Key Terms	3
CHAPTER II: REVIEW OF RELATED LITERATURE.....	5
A. Drama.....	5
1. Definition of Drama	5
2. Types of Drama	6
3. Elements of Drama	8
B. Psychology in Literature	11
1. Psychoanalysis	12
2. Obsession	14
CHAPTER III: RESEARCH METHOD.....	16
A. Research Design	16
B. Data Source	16
C. Data Collection	16
D. Data Analysis	16
CHAPTER IV: FINDING AND DISCUSSION.....	18
A. The State Functionary Characters's Life	18



B. The Obsession of the State Functionaries.....	27
C. Factors Causing the Collapse of the State Functionaries.....	36
CHAPTER V: CONCLUSION AND SUGGESTIONS.....	44
BIBLIOGRAPHY.....	46
CURRICULUM VITAE.....	47



STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Psychoanalytical Analysis of the State Functionary Collapse Appealed by Political Obsessions in Shakespeare’s Drama Script *Othello***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 24 July 2016

The researcher




Ahmad Ghulam Al Afa
NIM 09320065

APPROVAL SHEET

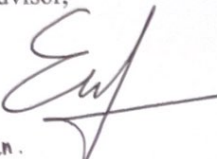
This is to certify that Ahmad Ghulam Al Aufa's thesis entitled **Psychoanalytical Analysis of the State Functionary Collapse Appealed by Political Obsessions in Shakespeare's Drama Script *Othello*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra* (S.S.).

Malang, 24 July 2016

Approved by,

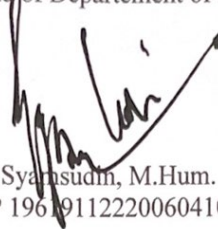
Advisor,

Head of Departement of English Literature



a.n.
Dra. Andarwati, M.A.
NIP 196508051999032002

Muhammad Edy Thoyib, M.A.
NIP 198410282015031007

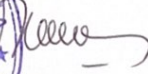


Dr. Syamsudin, M.Hum.
NIP 1961911222006041001

Acknowledged by

Dean,




Dr. H. Istiqadah, M.A.
NIP 196703131992032002

LEGITIMATION SHEET

This is to certify that Ahmad Ghulam Al Afa's thesis entitled **Psychoanalytical Analysis of the State Functionary Collapse Appealed by Political Obsessions in Shakespeare's Drama Script *Othello*** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, 24 July 2016

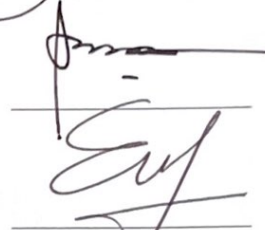
Board of Examiners

Signatures

1. Dr. Siti Masitoh, M.Hum.
NIP 196810202003122001



2. Miftahul Huda, S.Hum, M.Pd.
NIP 198403292011011009

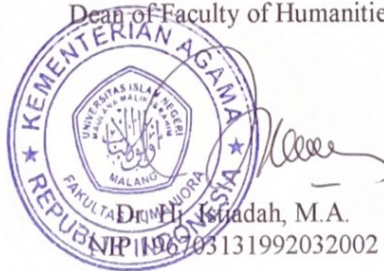


a.n.

3. Dra. Andarwati, M.A.
NIP 196508051999032002
Muhammad Edy Thoyib, M.A.
NIP. 198410282015031007

Approved by

Dean of Faculty of Humanities



CHAPTER I

INTRODUCTION

A. Background of the Study

People use language for various purposes in different forms of writing. They discuss and write a variety of issues such as family, politics, environment, women, education, and so on. One of the writing forms is called literature. Rees (1973) states that literature is a piece of writing which expresses and communicates feelings, thoughts, and attitudes toward life.

Some reasons motivate people to read and learn literature. Rees (1973) argues that readers study literary works because they want to learn about another country, to appear well-educated, to pass the examination, and to make themselves better people. According to Koesnosoebroto (1988):

People read literature because of a hunger for information or amusement or solace because of an appetite for the truth that seems to grow by what it feeds on. Men read to discover themselves and their world to assess their special roles in the universe and to learn the meaning of the personal struggles in which they are engaged. In other words, we want to share an experience.

Literature is not only learned to get pleasure but also to gain moral values and to get an exposition of the cultural background of a country. Literary work may be in the form of prose, poetry, and drama. In this study, the writer focuses on drama because drama is well-known as simple literary work with a significant role in people's life.



Most canon plays such as *Romeo and Juliet*, *Hamlet*, and *Othello* are meaningful and easy to understand.

Drama or play is probably the most popular literary work in government life, moreover for the state government. They prefer to read drama to other literary works because the majority of dramas represent a political condition, which is close to their daily business.

In addition to this, the writer uses drama script as his analysis because he can interpret the dialogues of each character. From these dialogues, the writer tries to analyze the conflicts among the characters. There are a lot of conflicts mentioned in a drama, but the writer focuses on the psychological dimensions, especially through the lens of psychoanalysis.

From psychology life, many problems and conflicts appear to become something interesting to be analyzed. In this thesis, the writer chose the main characters as the reflection of the whole characters, i.e., Othello, Iago, Cassio, and Desdemona. This drama tells about the work of state functionaries in the government who try to bring down each other to get authority.

The writer chose a drama script entitled *Othello* by William Shakespeare. *Othello* tells about the collapse of the state functionaries' authority. It contains psychological conflicts among the characters, such as political obsessions and great hesitation. All of those matters are very interesting to be analyzed because obsession,



temptation, and hesitation appear in someone's psychology. Thus, in this study, the writer analyzes psychological conflicts that emerge in the drama script. The obsessions of the state functionaries are reflected by the main characters in *Othello* by William Shakespeare.

B. Research Questions

The problems to answer in this study are:

1. How is the state functionary characters' life depicted in William Shakespeare's *Othello*?
2. What obsessions do the state functionaries have?
3. What factors cause the collapse of the state functionaries?

C. Significance of the Study

The result of the study is expected to give the following benefits:

1. The study would be able to describe many kinds of psychological conflicts of the state functionaries as shown in William Shakespeare's *Othello*.
2. The study may increase the writer's knowledge about the implementation of psychoanalysis in studying a literary work.
3. The study can be used as a reference to conduct further research on other drama scripts using the psychoanalysis approach.

D. Scope and Limitation



This research focuses on the analysis of the political obsessions that cause the state functionaries' collapse and how it happens in Shakespeare's *Othello*. The researcher uses Freud's psychoanalytical theory to find how it happens to the state functionary characters.

E. Definition of Key Terms

The terms below frequently appear in this research. They are used by the following definitions:

1. *Psychoanalysis* is based on the viewpoint that individuals are often unaware of many of the factors that determine their emotions and behaviors. Psychoanalysis is one of the systems to help people who have problems with their psychology.
2. *State functionary* refers to members of a board committee in a state/country. These officers maybe elected or appointed, depending on the position.
3. Political obsession is a kind of political fanaticism involving uncritical zeal or an obsessive enthusiasm.



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to present a review of related literature to support the analysis.

A. Drama

1. Definition of Drama

According to Kennedy (1983), drama is narrative art. In literary arts, the medium of poetry, essay, and prose fiction are printed words, whereas drama is an art that is performed. Its medium is a mix between the words and the gestures of an actor on a sound stage on a location, within the vocal of an actor, and limits of a camera (Rabkin, 1967).

Drama is a composition in the story involving conflict of characters based on reality either partly or wholly to be acted on stage, Wessel (1987) states:

Drama is doing. Drama is being. Drama is a such normal thing. It is something that we all engage in daily when faced with different situations. You get up in the morning with a bad headache or an attack of depression, yet you face the day and cope with other people, pretending that nothing is wrong; you have an important meeting or an interview coming up. So you talk through the issues with yourself beforehand and decide how to present a confident cheerful face, what to wear, what to do with your hands, and so on. You've split coffee over colleagues' papers, and immediately you prepare an elaborate excuse. Your partner has just run off with your best friend, yet you cannot avoid doing into a class of inquisitive students. Getting on with our day-to-day lives requires a series of civilized masks if we are to maintain our dignity and live in harmony with others.



Jenkinson and Hawley (1967) state that drama as a part of literature is not just literature only but it is also something more. With crucial exceptions, the story in the drama as a literary form is very largely the story of those works which have survived on stage. Drama is a prose or verse (composition telling) of a story that shows life or characters through conflicts and emotions. It is usually performed by actors and actresses in a theatrical setting, but can also be on pre-recorded television programs or operas.

Five characteristics must be found in drama. *First*, drama is a composition in prose or verse presenting in dialogue or pantomime. A story presents conflict or contrast of characters, particularly in one intended to be acted on the stage as a play. *Second*, drama is the branch of literature having such compositions as its subject; dramatic art or representation. *Third*, drama is the art dealing with the writing and production of plays. *Fourth*, the drama presents any situation or series of events having vivid, emotional, conflicting, or striking interest or results. *Fifth*, drama must have the quality of being dramatic.

Drama is synonymous with play. The words used in drama have several meanings. Sometimes, it refers to a single play or the work of a playwright or dramatist. A play is addressed not to a solitary reader but to groups of people seated together in a theater. To belong to such an audience is an experience far from the experience of reading a story in solitude.



2. Types of Drama

There are two types of drama. The first is a closet drama and the next is a stage drama. Kennedy (1983) points out that a closet drama is a play which is designated to be read but not acted (whatever the intentions of its author). In addition to this, McCutchan (1965) states that a closet drama is a form of intended reading rather than acting. So, reading a closet drama is like reading other forms of literature. When some readers are silently reading a play to themselves, they are trying to perform and visualize it on the stage, imagining the characters in costumes and under lighting.

Kennedy (1983) also mentions that a play becomes a form of storytelling and the playwright's instruction to the actors and the director becomes a conventional mode of narrative that people accept in much the way they accept the methods of a novel or a short story.

The second type of drama is stage drama. It is different from a closet drama. A Stage drama is always performing costumes, gestures, dialogues, and stage directions. These may help the audience to understand and follow the story. David (1961) explains that:

Drama is the participation of the audience that makes the play on the stage so different from the same play in print. A play is written to be acted, to be seen, to be felt by an audience that carries it along with them.

Stage drama is almost predictable to make these differing episodes convincing, characterization appears, for, unless the people



are unlike, some of the episodes could not occur. The dialogue ceases to be merely expository and begins to characterize each speaker. Later it comes to have charm, amusingness, wit, that is, quality of its own. When the drama attains a characterization that makes the play a revelation of human conduct and dialogue that characterizes yet pleases itself, it can reach dramatic literature. Characterization is the way the author portrays each character. It gives more complex features of ability, psychology, and point of view in which the character never get stuck in one type of characterization.

The development of the story is in the characterization of the drama. The drama in which dialogue counts almost as much as plot or character, and the systematic scheme in which all these interests, plot, character, and dialogue are blended into a perfect whole.

3. Elements of Drama

To understand a drama script, people need to study the drama elements that construct the story. They cannot be separated from each other. In general, the elements that construct a drama are as follows:

a. Character

Characters are never left in fiction, drama, or film. Characters are the people told in the story. Moreover, characters talk about individual personality characteristics. Characters simply mean people



told in the story and are created by the author.

According to Kennedy (1983):

A character is real when the novelist knows everything about him. Methods of characterization may vary in novelist, work, and characters within a work. Some of the most widely recognized are direct statements or moves or appearances, incidents, speech through interior monologue, the response in statement or action of their character, and imagination.

Kennedy (1983:46) divides the character of fiction into flat, round, and stock characters. A flat character is characterized by one or two traits. A flat character usually has only one sub-standing trait of the feature. Meanwhile round character, however, is presented in more facets, that is the author's portrait in greater depth of more generous detail. It is called round since the readers can see all sides of the characters. The round character is more lifelike than the simple since in life people are not simply an embodiment of a single attitude. The flat characters are the minor ones that are found in the drama, while round characters are the major ones. The minor characters are characterized as having complex temperaments and motives and are represented with subtle particular.

b. Theme

The theme is the meaning, the central and unifying concept of a story. Kennedy (1983) states that the theme is the meaning of the story. Theme can also be stated as the central idea or view that the writer explores by tracing its manifestations in the lives of his



characters. Furthermore, Koesnosoebroto (1988) argues that the theme is not the message, not the moral and that is the meaning of the piece which cannot be paraphrased.

c. Setting

The setting is the world the characters live in and have their beings. In the narrow sense, it means the particular things of place and the particular time or condition in which action takes place. On the other hand, setting, in the wide sense means the whole geographical area, the time in history, and the social and economic or political environment in which events take place.

According to Abrams (as quoted by Koesnosoebroto, 1988):

The setting is the general locates and the historical time, in which the action occurs in a narrative or dramatic work, while the setting of an episode or scene within a work is the particular physical location in which it takes place.

The setting is a place where something happened. To identify the setting of a story, readers should sort out the place and the time in which the story occurs. They should be able to identify the setting through the characters.

d. Plot

The playwright orders and connects the event in a story to form a plot, a casual or motivated sequence of actions that introduces a conflict in the lives of a group of characters. According to Perrine



(1993), the plot is the sequence of incidents or events in which a story is composed and presented in a significant order.

Kennedy (1983) mentions the parts of a plot as follows:

- **Exposition.** It is the opening that sets the scene (if any), introduces the main characters, tells the audience or reader what happens before the story is opened, and provides other background information about a movie or a film.
 - **Complication.** This is a series of entanglements, or the conflict, which produces suspense and eventually leads to the climax, crisis, or turning point of the movie.
 - **Climax.** This is the moment of greatest tension in which the outcome is to be decided. The climax is followed by a resolution of the complication, during which the text usually ends.
 - **Anti-climax.** This is the time when the tension comes to fall.
 - **Resolution.** It is the point of getting the solutions to the conflicts.
- From the above structures of plot, most traditional fiction,

e. Tone

Kennedy (1983:75) states that tone is the author's expression of attitude. It implies the feeling of the author towards his story. The writer can indicate the tone by analyzing the style that is written. The tone might communicate amusement, anger, affection, etc. also tone implies the author's feelings so far that he/she can sense his/her



feeling.

f. Style

Style is the way a writer uses language. It becomes the main manner of writing or speaking and another term of style is the language art needs to be revealed to get the truth or read the meaning.

B. Psychology in Literature

The relation between psychology and literature is that psychological feelings activity that the authors will use in producing literary works. Endraswara (2003) states that psychology in literature is a study of literature that sees work as psychological activity.

An author will use his/her creation, his/her work, and his/her taste in producing work. Subsequently, an author will grab that reflection of the psyche, which is processed into the text, and supported by his/her psychological condition. The projection of his/her own life's experiences around him/her will be projected imaginarily into literature narration. In addition, Wellek and Warren (1977) state:

The discussion of psychology comes to literature in some ways. First, is through the making of literary works. The second is through a psychological study of the author's life. The third is through the psychology theories that are applied in literary works. The last is the influence of literary works on their readers.

Authors of drama scripts want to show the humorous nature through their experiences in real life. Concerning this, Hardjana (1985) states that people may observe the behavior of the characters in a



romance or a drama by using the help of psychology. Even if the behavior is suitable to what they know about the human psyche, it means that they have succeeded in applying the theories of modern psychology to clarify and describe a literary work.

1. Psychoanalysis

When people ask what psychoanalysis is, they usually want to know about treatment. As a therapy, psychoanalysis is based on the observation that individuals are often unaware of many of the factors that determine their emotions and behaviors. Psychoanalysis is one of the systems to help people who have problems with their psycho.

The concept of psychoanalysis is the idea that there are unconscious processes, and operations in the mind that cannot be represented, therefore psychoanalysis is the process where whereby clues to repression are recognized and represented in a way that can be understood by the conscious mind.

Freud (in Pervin, 1984) lists what he calls the cornerstones of the psychoanalytic theory stating that assumptions are unconscious mental processes, the recognition of the theory of resistance and repression, the appreciation of the importance of sexuality, and the Oedipus complex that constitutes the principal subject matter of psychoanalysis and the functions of this theory.

In 1923, Freud developed a more formal structural model for



psychoanalysis by defining the concepts of id, ego, and superego. The id is the great reservoir of libido, from which the ego seeks to distinguish itself through various mechanisms of repression. Because of that repression, the id seeks alternative expression for those impulses that we consider evil or excessively sexual impulses that we often felt as perfectly natural at an earlier or archaic stage and have since repressed. The id is governed by the pleasure principle and is oriented toward one's internal instincts and passions. The id represents the inheritance of the species, which is passed on at birth. For Freud, the id is the dark, inaccessible part of people's personalities.

The ego is the rational aspect of the personality which regulates the activities of the id and guides the organism's behavior and the demands of reality. The ego is concerned with maintaining social approval and self-esteem. Therefore, the ego controls the expression of the id's impulses according to its acceptability in the real world.

The superego is the faculty that seeks to police what it deems unacceptable desires: it represents all moral restrictions and is the advocate of a striving towards perfection. It is a reaction formation against the primitive object choices of the id. The more exacting later on is the domination of the superego over the ego in the form of conscience or perhaps of an unconscious sense of guilt. The superego is associated with the id, the superego can become excessively moral and thus lead to destructive effects. The superego is connected to the



“ego ideal.”

2. Obsession

Obsession is one of the abnormal reactions that depend on the individual and the social environment which influences people.

According to Ruch (1967):

An obsession is a persistent and irrational thought that comes into consciousness appropriately and cannot be banished voluntarily (p. 479).

The obsession emerges from the reproaches. These feelings emerging people's minds continuously and finally these feelings charge into the repression in people's minds. Freud (in Jones, 1954) explains that obsessional or compulsive ideas reproach reemerging in the transmuted form under repression. To get away from the repression, people do something a release reproachful feelings. If they have been given more attention to their aims their desires become stronger.

Obsession emerges because of conflict to do something which is pushed by one's desire to fight great fear. It can be considered a normal thing as long as it does not disturb anyone's mind. However, it does not hold out by releasing anyone's attention to other things.

Sometimes obsession can disturb someone's mind (mentality) when the desires which happened as one of the ways to make conflicts are caused by a lack of people's ability in arranging and joining their experiences. Beech (1974) calls it a pathological obsession. When



someone has pathological thoughts, he/she will always live unhappily. It is caused by his/her dreams or desires. In other words, what he/she wants or/she dreams does not always come true and this obsession cannot be erased at all.

Jones (1954) states that:

In the obsessional neuroses, the unconscious mental processes, occasionally break through into consciousness in their pure and undistorted form, such in incursions the obsessional ideas can, for the most part, be recognized as formations of very long-standing (p. 384).

Beech (1974) adds that some factors support the obsessional symptoms. There are environment, economics, social class, and place where people live and grow. He states that:

Moreover, social class can be considered as a part of factors such as intelligence and educational level which may themselves be related to the manifesto of obsessional symptoms (p. 30).

There is a relationship between obsession and compulsion. Compulsion is the reaction of obsession. The obsession itself emerges because of conflict to do something which is pushed by one's desire to fight against great fear. The compulsive things are substitutions for pressed wishes. Obsessions and compulsions are the impulses to continuous awareness and they are felt as disturbing and unpleasant things. The causes of compulsion are the repressive old experiences, the traumatic mentality, and emotions, the conflict between desire and fear, and certain behaviors.



CHAPTER III

RESEARCH METHOD

A. Research Design

This research is literary criticism and it applies psychoanalytical theory to analyze the collapse of the state functionaries appealed by the political desires in Shakespeare's drama script *Othello*. Literary criticism itself deals with analyzing, interpreting, and evaluating a literary work (Wellek & Warren, 1977).

B. Data Source

The source of the data is William Shakespeare's drama script entitled *Othello*. This drama was first performed in 1604.

C. Data Collection

In collecting the data, the researcher read the script carefully, identified the data, and selected the parts that are related to the issues being analyzed. The data deal with the subject matters like wealth, loyalty, betrayal, love, social life, and political obsessions. The writer focused on the dialogues in all scenes as the unit of his analysis.

D. Data Analysis

The data were analyzed to solve the problems of the study. In



this study, the writer used a descriptive qualitative method in analyzing the script. Therefore, the writer analyzed and qualitatively interpreted the data. The analysis applied some steps as follows: exposition, explanation, interpretation, elaboration, summarizing, and conclusion.



CHAPTER IV

FINDING AND DISCUSSION

Political temptation is one of the normal phenomena happening in a country. In political life, there is a lot of competition occurring in the middle of the government. Usually, it is done by the state functionaries. They want to get everything more than before such as wealth, position, and fame. Political temptation happens because of opportunity, desire, political and social conditions, environment, and even obsession. Obsession might disturb someone's mentality when the ideas are caused by selfishness and greed.

In this chapter, the writer wants to analyze William Shakespeare's drama, *Othello*, which describes the subject matters as reflected in the characters. First, a discussion concerning the state functionaries' life. Second, a description of the obsessions of the state functionaries, an identification of the obsessions that cause the collapse of the state functionaries, and fourth the explanation of the psychoanalysis approach explain the collapse of the state functionaries.

A. The State Functionary Characters' Life

When we analyze someone's life, we must see it from many aspects such as social, political, and individual life. The behavior of someone will appear when we look at those aspects, for example, the



social life. We will know whether someone is a good or a bad person, how is his /her daily life or might be how his/her behavior is if we see from this aspect. The drama script *Othello* contains all those aspects (social life, political life, and individual life) which are played by the characters, especially the main characters. A drama with all those aspects can become a very enjoyable means of studying political temptation.

1. Social Life

Shakespeare describes in this play that most of the state functionary's life was full of problems. We can see it in their social, political, and individual life. All of them were told in the plot. The state functionaries lived in a good condition. Shakespeare describes in *Othello* that the state functionaries lived prosperously and harmoniously.

Cassio: She that I spake of, our great captain's captain, Left in the conduct of the bold Iago, Whose footing here anticipate our thoughts A se'nnight's speed. Great Jove, Othello guard, And swell his sail with thine own powerful breath, That he may bless this bay with his tall ship, Make love's quick pants in Desdemona's arms, Give renew'd fire to our extincted spirits And bring all Cyprus comfort! (Shakespeare, 1604, p.46).

The quotation shows that a harmonious life comes from appreciation. When someone dared to bear mutual respect to others, he/she will be respected by society and life will be going in a good way. In this case, Cassio as a responsible lieutenant who had a high position still respected the lower, no matter whether those in higher positions



are younger or older or even a close friend. They felt that social status became a determining factor for people to get respect.

Iago: why, there's no remedy; 'tis the curse of service, Preferment goes by letter and affection, And by old gradation, where each second stood heir to the first. Now, sir, be judge yourself, whether I in any just term am affined To love the Moor. Heaven is my judge, not I for love and duty. But seeming so, for my peculiar end: For when my outward action doth demonstrate the native act and figure of my heart. In compliment extern, 'tis not long after but I will wear my heart upon my heart upon my sleeve, for daws to peck at: I am not what I am (Shakespeare, 1604, p.2).

The quotation shows that captain Iago, as the private man of Othello, would give respect and be loyal to him. He would serve Othello with all his heart and his whole life.

Montano: Pray heavens he be; For I have served him, and the man commands Like a full soldier. Let's to the seaside, ho! As well to see the vessel that's come in as to throw out our eyes for brave Othello, Even till we make the main and the aerial blue an indistinct regard (Shakespeare, 1604, p.46).

Position and social status have important roles in the life of the state functionaries. Montano, the man of Othello respected him well, although Othello thought that he was dead in a sea accident. Montano would keep in pray for him and be loyal because Othello was a great warrior who could rule the army and people.

Not only captain Iago and Montano could give their honor, but lieutenant Cassio also did the same thing. He respected and gave all his life to Othello. Besides Othello, lieutenant Cassio also had a lot of good friends such as, Iago. Although they were close friends, they still kept their social status; it is proved in the quotation below:

Iago: Come, come, good wine is a good familiar creature if it is well used: exclaim no more against it. And, good lieutenant, I think you think I love you (Shakespeare, 1604, p.80).



This story also tells that not only the lower position gave their respect and honor to the older, but vice versa. Othello, in the higher position, loved them too. He also gave his honor to all the functionaries.

We can see it in this quotation:

Othello: I know, Iago, Thy honesty and love doth mince this matter, making it light to Cassio. Cassio, I love thee but never more be an officer of mine (Shakespeare, 1604, p.76).

Once again, the state functionaries thought that position and social status had important roles in their life. They did not care whether it was upper or lower class, older or younger age. They were being interdependent, respected, and love each other. In short, the functionaries' social life was very ideal and became the dream of all people in the country.

2. Political Life

In this drama script, political life was described clearly through the image of the state functionaries. Most of their lives were dedicated to politics, for example, they were always loyal to their country by serving and defending the motherland. At that period, politics became something that dominated the life of most state functionaries, because wars almost always happened in their life. It had been a common event. The writer sees the war between Cyprus and The Turk as a reflection of political life. Cyprus wanted to get authority by doing revenge on The Turk.



FirstSenator: This cannot be, by no assay of reason: 'tis a pageant, To keep us in false gaze. When we consider The importance of Cyprus to the Turk, And let ourselves again but understand, That as it more concerns the Turk than Rhodes, So may he with more facile question bear it, For that it stands not in a such warlike brace, But altogether lacks the abilities That Rhodes is dress'd in: if we make thought of this, We must not think the Turk is so unskillful To leave that latest which concerns him first, Neglecting an attempt of ease and gain, To wake and wage a danger profitless (Shakespeare, 1604, p.20).

A victory in the battle is a kind of high prestige that had to be defended because the winner could widen the power of even another country and keep their country in freedom, the warriors who were regarded as heroes would deserve respect and prestige.

Messenger: The Ottomites, reverend and gracious, Steering with due course towards the isle of Rhodes, Have there injointed them with an after fleet (Shakespeare, 1604, p.20).

The quotation shows that the struggle for state power still became the main topic in this script. It told that the state functionaries in Cyprus were ready to defend their independence from The Turk.

Brabantio: So let the Turk of Cyprus us beguile; we lose it not, so long as we can smile. He bears the sentence well that nothing bears But the free comfort which from thence he hears, But he bears both the sentence and the sorrow That, to pay grief, must of poor patience borrow. These sentences, to sugar, or to gall, being strong on both sides, are equivocal: But words are words; I never yet did hear that the bruised heart was pierced through the ear. I humbly beseech you; proceed to the affairs of state (Shakespeare, 1604, p.29).

Finally, Cyprus could overcome the Turk. Under Othello's leadership, Cyprus was able to save its country and got its independence from Turk. Those victories were getting by good relationships among the state functionaries in Cyprus. They worked hard for their country, but it also brought bad effects on their life. They felt that they were having an important role in their country, so there



were gaps between the state functionaries.

It can be looked when Iago competed with Cassio to get the lieutenant position. Now, that position occupies by Cassio, but because it was a high position, Iago wanted to get it. He would do anything to get that position, even killed Cassio. Nevertheless, there were gaps between Iago and Cassio to get the position of trust in Othello. They wanted to get Othello's good interest and be his right hand. They tried to give their best in front of Othello. It was difficult to get a position in the government. The functionaries should work willingly and honestly

3. Individual Life

Each individual of the state functionaries had a strong obsession which can make mistakes in interpreting the meaning of life. They have their purpose in life so they ignore all the rules in the state. It could be better for them to classify the matters first, whether it is for their own individual business or the sake of the state. For example when the state functionaries a corruption or collusion. They said that what they had done is in the interests of the state, but it is not true. Most of the functionaries doing the corruption and collusion are for the sake of their self-interests, to be a wealthy and famous person. This phenomenon is still happening at this time.

4. Love



Actually, in this drama script, love is a kind of simple thing but it can become a big thing later on after Shakespeare told that love could blind everything. From this point of view, the writer considers that love becomes a strong effect that can finish someone's life. In this analysis, the writer will only focus on Othello, because love had finished his authority. There was an interesting love story between Othello and Desdemona. In this drama, love becomes an important matter since Shakespeare used their love stories as part of the theme.

Othello: Her father loved me, oft invited me; still question'd me the story of my life, from year to year, the battles, sieges, fortunes, that I have passed. I ran it through, even from my boyish days, to the very moment that he bade me tell it; wherein I spake of most disastrous chances, of moving accidents by flood and field of hair breadth scapes i' the imminent deadly breach, Of being taken by the insolent foe and sold to slavery, of my redemption hence and portance in my travel's history: wherein of antres vast and desert idle, Rough quarries, rocks and hills whose heads touch heaven (Shakespeare, 1604, p.26).

The quotation tells that Desdemona and Othello are falling in love ever since Desdemona's father asked Othello to become a war commander. Since then, Othello often came to Desdemona's house, and they are falling in love at the first sight. Finally, they got married.

Desdemona: My noble father, I do perceive here a divided duty: To you I am bound for life and education both do learn me how to respect you; you are the lord of duty; I am hitherto you're your daughter: but here's my husband, And do much duty as my mother show'd to you, preferring you before her father, so much I challenge that I may profess due to the Moor my lord (Shakespeare, 1604, p.28).

As a loyal wife, Desdemona always served her husband with all her heart. She did not have a complicated purpose in her life. She only loved Othello and wanted to live together with him whatever the risks. But, because of this true love, she faced her death. She does not wrong



with her love, but the condition made her suffer. Desdemona's father, Brabantio disapproved of their marriage. He didn't want his daughter to marry a black man; moreover, he was a Moor. So, Othello married Desdemona by kidnapping her. Finally, Brabantio gave his blessing, because his daughter had been blinded by love.

Brabantio: God be wi' you! I have done. Please it, your grace, on to the state affairs: I had rather adopt a child than get it. Come hither, Moor: I here do give thee that with all my heart which, but thou hast already, with all my heart I would keep from thee. For your sake, jewel, I am glad at soul I have no other child: For thy escape would teach me tyranny, To hang clogs on them. I have done, my lord (Shakespeare, 1604, p.28).

As a father who had been betrayed by his daughter, properly Brabantio remains Othello that he should beware of Desdemona. He told that love would blind everything. By receiving Othello as Desdemona's husband, Brabantio thought that she had deceived him and might be it would happen to Othello too. It can be seen in this quotation:

"Brabantio: Look to her, Moor, if thou hast eyes to see: She has deceived her father, and my thee" (Shakespeare, 1604, p.33).

Shakespeare developed the love story of Othello and Desdemona in different ways. It can be observed in the flow of the story that ended in misery rather than happiness. As we can see in one of his famous literary works Romeo and Juliet. It is told that at the end of the story the main characters Romeo and Juliet were dead together. Same with *Othello*, the appearance of the third person was suspected to be the destroyer of their love story.



5. Betrayal

In this analysis, the writer wants to describe deeper about betrayal among state functionaries. In his drama, Shakespeare described the problems. He told that the betrayal happened because of various aspects.

Iago: farewell; for I must leave you; it seems not to meet, nor whole some to my place, to be produces—as, if I stay, I shall against the Moor: for I do know, the state. However this may gall him with some cheque, Cannot with safety cast him, for he;s embark'd. Though I do hate him as I do hell-pains. Yet, for necessity of present life, I must show out a flag and sign of love, which is indeed but sign (Shakespeare, 1604, p.9).

A betrayal done by Iago was not relevant. It happened because he wanted to get an authority. He did not satisfy with his own position. Actually, he wanted to be a lieutenant who could against Othello. What he had been done to Othello and all the functionaries were only pretending.

Iago: And what's he then that says I play the villain? When this advice is free I give an honest, Probal to thinking and indeed the course to win the Moor again. For 'tis most easy The inclining Desdemona to subdue In any honest suit: she's framed as fruitful as the free elements. And then for her To win the Moor--were't to renounce his baptism, All seals and symbols of redeemed sin, His soul is so enfetted to her love, That she may make, unmake, do what she list, Even as her appetite shall play the god With his weak function. How am I then a villain To counsel Cassio to this parallel course, directly for his good? The divinity of hell! When devils will the blackest sins put on, They do suggest at first with heavenly shows, As I do now: for whiles this honest fool Plies Desdemona to repair his fortunes And she for him pleads strongly to the Moor, I'll pour this pestilence into his ear, That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor. So will I turn her virtue into pitch, And out of her own goodness make the net that shall enmesh them all (Shakespeare, 1604, p.81).

The quotation shows that Iago tried to serve and give respect to



Othello to get a good response from him and be free from suspicion. He would use this chance to betray and kill Othello. Besides Othello, Iago also did the same thing to Cassio. It can be seen in this quotation:

Iago: Do thou meet me presently at the harbour. Come hither. If thou be'st valiant,-- as, they say, base men being in love have then a nobility in their natures more than is native to them--list me. The lieutenant tonight watches on the court of guard:--first, I must tell thee this--Desdemona is directly in love with him (Shakespeare, 1604 p.56).

Iago betrayed Cassio because he wanted to take the function of Cassio that is lieutenant. Iago wanted to be a lieutenant. To take Cassio's function as a lieutenant, Iago made slanders that Cassio and Desdemona were in love. It is said that Desdemona was in love with him. This case would make Othello become angry and would fire Cassio. Iago did not care about his friendship with Cassio, because he was blinded by power and authority.

I will in Cassio's lodging lose this napkin, and let him find it. Trifles light as air are to the jealous confirmations strong as proofs of holy writ: this may do something. The Moor already changes with my poison: Dangerous conceits are, in their natures, poisons. Which at the first are scarce found to distaste, But with a little act upon the blood. Burn like the mines of Sulphur. I did say so: Look, where he comes! (Shakespeare, 1604, p.111).

There was a betrayal case done by Roderigo. He was inferior to Iago who was also Cassio's friend. He wanted to get Desdemona's love, but Iago ruined it by slander. He said to Roderigo that Cassio also loved Desdemona and she had approved it. Roderigo was upset and wanted to kill Cassio.

Roderigo: I tell you 'tis not very well. I will make myself known to Desdemona: if she will return me my jewels, I will give over my suit and repent my unlawful solicitation; if not, assure yourself I will seek satisfaction of you! (Shakespeare, 1604, p.169).



From the explanation above, it can be said that Roderigo's betrayal was caused by lust and chance. With passionate love that shackled his soul, Roderigo intended to banish Othello and Cassio. Iago gave Roderigo a chance because Iago also wanted to overthrow the authority of Othello so that Roderigo would easily win Desdemona.

B. The Obsessions of the State Functionaries

The form of someone's obsession is influenced by the desires or surroundings where he or she lives. Sometimes someone acts rudely and selfishly because he or she has a big and strong obsession.

The obsessional idea emerges from the reproaches, a kind of persistent and irrational thought that comes into consciousness inappropriately and cannot be banished voluntarily. These feelings emerge in people's minds continuously and finally, these feelings change into repression in people's minds. To get away from the repression, people do something to release reproachful feelings. If people were given more attention to their aims, their desires would become stronger for example when they want to have a better life, they would do everything to make it real even sacrifice their life.

Based on the definition above, the writer wants to analyze the state functionaries' obsessions, in several parts. There are Position, Fame and Affection, Wealth, and Trust.



1. Position and Wealth

This drama script told that a position hold a significant role in the state functionaries' life at that time. A state functionary would have praise if he or she carried out a high position, such as commander, lieutenant, or captain. He will get all his desires if he can reach that higher position. Most of them have the same obsession to get a better position than before. If the position is high in a certain society, it is possible that someone could command people as king or queen cored. Therefore, the state functionaries in Cyprus have a rivalry in reaching that position. They would do anything to make it real, whatever the risks are.

Related to the description of the position above, the writer argued that at that time, the position had the perfect prose in life. Why? It is said that a high position will dominate everything, starting from authority, fame, wealth, and satisfaction. Consequently, it is not weird that the state functionaries want to get that position in their political life, just like what has been done by Othello.

As the main character, Othello had great ambitions compared to the other characters. Their first obsession was to be a war commander who could lead and empower his soldiers, so hopefully, he will be placed in the heart of the functionaries. He did it with the purpose to lift his social status, from a moor to becoming a man full of praise for



he won the war.

Othello: What if I do obey? How may the duke be therewith satisfied, whose messenger is here about my side, Upon some present business of the state to bring me to him? (Shakespeare, 1604, p.17).

The quotation describes that Othello was called by The Duke of Venice to receive a command that he had been chosen to be the leader of the war. He was close to his desire to be a commander. Now, it is time for Othello to keep the trust given to him.

Just like Othello, the brave captain Iago also had a strong obsession. His ultimate obsession was to become a lieutenant. He wanted the position which holds by his friend, Cassio. Then he wanted to kill him. To keep it secret from Cassio and Othello, he set up tricky plans.

In this drama, Shakespeare wanted to show how Iago was able to change the life of the whole state functionaries from being happy to miserable. Iago ran his plans smoothly and secretly. He managed to be a lieutenant as it was his first goal and to enrich himself

Iago: Thus do I ever make my fool my purse: For I mine own gain'd knowledge should profane, If I would time expend with such a snipe. But for my sport and profit. I hate the Moor: And it is thought abroad, that 'twixt my sheets He has done my office: I know not if't be true; But I, for mere suspicion in that kind, Will do as if for surety. He holds me well; The better shall my purpose work on him. Cassio's a proper man: let me see now: To get his place and to plume up my will In double knavery--How, how? Let's see:-- After some time, to abuse Othello's ear That he is too familiar with his wife. He hath a person and a smooth dispose To be suspected, framed to make women false. The Moor is of a free and open nature, That thinks men honest that but seem to be so, And will as tenderly be led by the nose As asses are. I have't. It is engender'd. Hell and night must bring this monstrous birth to the world's light (Shakespeare, 1604, p.40).

We can see that Iago hates his master, Othello. He did not want



to see happiness between Othello and his wife, Desdemona. He wanted to destroy their relationship. Therefore, the first step of his plans was to make this happy couple becomes unbelievably to each other. Iago used the technique by involving Cassio in their relationship as the third person. He slandered Cassio and Desdemona and told everyone that they loved each other.

Iago: I am glad of it; for now I shall have reason To show the love and duty that I bear you With franker spirit: therefore, as I am bound, Receive it from me. I speak not yet of proof. Look to your wife; observe her well with Cassio; Wear your eye thus, not jealous nor secure: I would not have your free and noble nature, Out of self-bounty, be abused; look to't: I know our country disposition well; In Venice they do let heaven see the pranks They dare not show their husbands; their best conscience Is not to leave't undone, but keep't unknown (Shakespeare, 1604, p.103).

Hearing that, Othello got angry and hated Cassio because he thought that Cassio took Desdemona away from him. Othello planned to eliminate Cassio from his position by killing him. So, it was easy for Iago to carry out his plans. It can be seen in the following:

Iago: That Cassio loves her, I do well believe it; That she loves him, 'tis apt and of great credit: The Moor, howbeit that I endure him not, Is of a constant, loving, noble nature, And I dare think he'll prove to Desdemona A dearest husband. Now, I do love her too; Not out of absolute lust, though peradventure I stand accountant for as great a sin, partly led to diet my revenge, For that I do suspect the lusty Moor Hath leap'd into my seat; the thought whereof Doth, like a poisonous mineral, gnaw my inwards; And nothing can or shall content my soul Till I am even'd with him, wife for wife, Or failing so, yet that I put the Moor At least into a jealousy so strong That judgment cannot cure. Which thing to do, If this poor trash of Venice, whom I trash For his quick hunting, stand the putting on, I'll have our Michael Cassio on the hip, Abuse him to the Moor in the rank garb-- For I fear Cassio with my night-cap too-- Make the Moor thank me, love me and reward me. For making him egregiously an ass and practising upon his peace and quiet even to madness. 'Tis here, but yet confused: Knavery's plain face is never seen tin used (Shakespeare, 1604 p.60).

Most of the main characters have obsessions. Interestingly, all of



the main characters will do everything to make their obsessions into reality

Cassio: Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation (Shakespeare, 1604 p.78).

The quotation tells that Cassio realizes that he did a terrible accident. Cassio lost his good reputation in front of Othello. He got drunk and fought with another official out of his control. At that time, position and reputation were great honors in social life. It was better for state functionaries to die than to lose their reputation in public. Therefore, as a good and great lieutenant, Cassio wanted to get his reputation back because he was dismissed by Othello.

Cassio: Madam, my former suit: I do beseech you That by your virtuous means I may again Exist, and be a member of his love Whom I with all the office of my heart Entirely honor: I would not be delay'd. If my offence be of such mortal kind That nor my service past, nor present sorrows, Nor purposed merit in futurity, Can ransom me into his love again, But to know so must be my benefit; So shall I clothe me in a forced content, And shut myself up in some other course, To fortune's alms (Shakespeare, 1604, p.128).

Cassio only had a simple obsession. He wanted to serve Othello again by working as a lieutenant in the second chance. Cassio was a loyal person to his master. He could be trusted, no wonder Othello loved him. To bring his obsession into reality, he asked Desdemona for help. He wanted Desdemona to persuade Othello to give him mercy. Cassio wished to get his reputation back.

The description above proves that position became an important part of the life of state functionaries at that time. Different from



Cassio's case, nowadays, a position has a different meaning. It may be caused by the moving of the social level happening in a certain society. The improvement of the era has carried out a position into another meaning. It can be seen in many cases, such as corruption. The officers can do corruption because they have a chance and a high position.

Why do the officers do the corruption without worrying about the consequences? The main reason is wealth. Actually, with the high position in the state functionary's life, they would have proper life to others, but they were still doing the corruption. They never feel satisfied with their wealth. Another reason is the social life of the state functionaries. The luxurious way of life could bring bad effects on someone's behavior, including the state functionaries who have had a better economic life than others. They take no notice of all the risks later on. Essentially, they have done stupid behavior that can kill their own life and carrier.

The drama script *Othello* describes the wars that happened in Cyprus. Most of the state functionaries gained a high position in the government. For example, Iago, although he had had a high position as a captain, he wanted the highest position as a lieutenant. It means that Iago would make himself wealthy by using that position. In other words, in the highest position, he would take charge of anything easily.

As a lieutenant, Cassio would not release from that position easily because he got that position with difficulties. He would do



everything to maintain that position. Different from Iago, as a commander of the war in Cyprus, Othello wanted to get fame in that country. So, he would be respected in society. Besides, Othello also wanted to marry Desdemona who was the princess of the state functionaries. At that time, if someone was willing to marry a state functionary's daughter, he had to be an official first, and Othello had done that.

Based on the description above the writer argues that it is hard for state functionaries to reach a higher position in a government. They have to entrust everything for the sake of the country. At first, Othello had done competition with other state functionaries to get the position of commander of the war. He had joined the war to fight enemies of the country many times. After he had a lot of experience, finally he was asked to lead the war by himself and he succeeded. Finally, he was appointed to a higher position as a commander of the war.

The competition which is done by the state functionaries to get a position is a normal phenomenon in society. It will be better if rivalry is done in good ways and conform with the rule, but if the competition is contaminated with dirty ambitions, there is a possibility that a friendship will change into hostility.

2. Fame and Affection



Being famous in a country or a society is everyone's dream. With fame, someone would always be respected in society. Someone may be admitted and recognized by someone else if he or she is famous.

Anyone can get fame. It depends on each personality and point of view. Fame can be searched in many ways, for example by doing something different from the others or maybe by doing something which can give special value to him/herself in front of other people. Like what had been done by Iago. In this drama script, it was told that he wanted to show Othello that he had done a good turn in many aspects of his country. He wanted to be adored and get a good place in Othello's mind.

Iago had got one of his obsessions, which was to be renowned in society. This condition is not natural fame. It can be done by all state functionaries. Precisely, it can be their motivation in working, but it can become a different perception if someone has been contaminated with a strong impulse of obsession. The state functionaries will do everything to get that fame, even though they have to betray their own country. It might become a political temptation for the state functionaries.

Different from Iago, Othello received ordinary fame. Society had judged him as a great commander who could lead the war in all the battles. Furthermore, he also married Desdemona; a beautiful princess who was considered an excellent woman in that country. The



news that spread in society made him known and accepted by all classes in society. It shows in this quotation below:

Othello: most potent, grave, and reverend signiors, my very noble and approved good masters, that I have away this old man's daughter, it is most true, I have married her: The very head and front of my offending hath this extent, no more. Rude am I in my speech, And little bless'd with the soft phare of peace: for since these arms of mine had seven years' pith, till now some nine moons waste, they have used their dearest action I the tented field, and little of this great world can I speak, More than pertains to feats of broil and battle, and What conjuration and what mighty magic, For such proceeding I am charged withal, I won his daughter (Shakespeare, 1604, p.23).

Othello's wishes to live happily with his wife have been reached and it goes very well. Most of the people in Cyprus also felt happiness. They filled their days with love. Both of them have the same obsession that was to stay together forever.

Fame is the condition of being known or talked about by many people. To get ordinary fame, someone should do something useful for him/herself and other people. So, fame would come into him/herself.

3. Trust

After the state functionaries got what was called 'Position and Wealth', they would search for trust. Someone's position will be complete if he or she gets the trust of someone else. Then, he or she would get sympathy from another person. Trust also has a misinterpretation meaning. Usually, people who do not know the true meaning of trust will use it irresponsibly. If that trust is contaminated with dirty obsessions, it will be a poisonous sword that is ready to stab others.



After eliminating Cassio, Iago wanted to get rid of Othello and Desdemona. He would misplace trust in them. Iago hated his master, Othello. He did not want to see the happiness between Othello and his wife, Desdemona. The strong obsession had been blinding his feeling. He would never feel happy in his whole life. The writer classified this phenomenon as a pathological obsession. Beech stated that sometimes obsession could also disturb someone's mind (mentality) when the obsessional ideas are caused by the lack of people's ability in arranging and joining their experiences.

When someone has pathological thoughts, he or she will always live unhappily. It is caused by his or her dreams or desires. In other words, what he or she wants does not always come true and this obsession cannot be erased at all.

So, it can be said that people with strong ambitions are not always good, even if they can destroy them, like Iago. At the end of this story, Iago was trapped in his greed. The collapse of Iago would be described in the next explanation.

Pure trust could destroy someone like poison. Maybe, it happened because of desire, chance, and wrong obsession. Trust that should bring the state functionaries into a better life could be a disaster for them. It describes Desdemona's and Cassio's experiences.

There was another purpose for Desdemona after Cassio got that accident. As a close friend, Desdemona wanted to help Cassio.



Intentionally, Cassio asked her to persuade her husband. Therefore, Desdemona had an obsession to help Cassio to get his position back. It is shown in this quotation:

Desdemona: Why, your lieutenant, Cassio. Good my lord, if I have any grace or power to move you. His present reconciliation take; For if he is not one that truly loves you, That errs in ignorance and not in cunning, I have no judgment in an honest face: I prithee, call him back (Shakespeare, 1604, p.94).

It proves that Desdemona wanted Cassio to serve Othello again. But, neither Cassio nor Desdemona realizes that their desire strengthens Othello's assumption that both of them had a special relationship. What Desdemona and Cassio have done was simple. They did not have a bad purpose, even more to monopoly Othello. But because of his unbelievable ness, anything can be broken and trapped in a trust contaminated by obsessions.

An obsession is a persistent and irrational thought. People will have a strong desire in reaching their purpose. Therefore, the writer concludes that obsessions have both negative and positive effects; it depends on the individual (person) in running his /her life obsessions. The essence of this obsession is a fruitless struggle against a disturbance because it does not hold out by releasing anyone's attention to other things.

C. Factors Causing the Collapse of the State Functionaries

In this part, the writer wants to discuss the political obsessions that caused traps for the state functionaries. These traps could make



the collapse of a person. The main characters, Othello, Desdemona, Iago, and Cassio were involved in political temptation and were trapped without realizing it.

1. Trapped in Obsession

Most state functionaries do not realize that the problems are caused by their wrong obsessions. It is wrong because the state functionaries have misinterpretations in understanding the obsession. They thought that having an obsession is everything in life. It is a necessity that they must do anything to reach their desires. This can take them to fall into dangerous traps. This drama becomes interesting because a state functionary falls into the miserable mess since the temptation done by her or himself. Obsession is one of the political obsessions which are done by the state functionaries. And that strong obsession has been stained by dirty obsessions such as poverty, wealth, and fame in the wrong ways. Most of the state functionaries want to get all that things simply with no sacrifice. If those kinds of dirty obsessions entered their minds, they will do anything to make it real. They thought that no one can stop their desires, even though repeatedly reposed their life. The state functionaries did not realize that they could trap in their desires, particularly the desires that are not suitable in the right way.

In political life, there are a lot of political obsessions that are not



realized by the state functionaries. One of the examples is their obsession, which is to get a better life. Most of the state functionaries want to get extraordinary desires such as getting many wages, getting high positions, and being famous. It is a natural phenomenon because all people want to get happiness, but if people drive it in the right way, happiness will come to them. The state functionaries indeed have better obsession than before, but they must be careful. The writer sees that Iago is an example of this case.

Iago was Othello's trusted man, but he betrayed and made some dirty plans which ruined everything. He did all these things only for ambition. He was a captain with good skills in planning war strategy. He set plenty of entrapments for the state functionaries.

Iago: Thus do I ever make my fool my purse: For I mine own gain'd knowledge should profane, If I would time expend with such a snipe. But for my sport and profit. I hate the Moor: And it is thought abroad, that 'twixt my sheets He has done my office: I know not if't be true; But I, for mere suspicion in that kind, Will do as if for surety. He holds me well; The better shall my purpose work on him. Cassio's a proper man: let me see now: To get his place and to plume up my will In double knavery-- How, how? Let's see:-- After some time, to abuse Othello's ear That he is too familiar with his wife. He hath a person and a smooth dispose To be suspected, framed to make women false. The Moor is of a free and open nature, That thinks men honest that but seem to be so, And will as tenderly be led by the nose As asses are. I have't. It is engender'd. Hell and night Must bring this monstrous birth to the world's light (Shakespeare, 1604, p.40).

Iago's plans might kill and destroy him. Iago told a lie, he said that Cassio had a love affair with Desdemona by asking Emilia to steal Desdemona's handkerchief and asking her to give it to Iago.

Then Iago put the handkerchief in Cassio's lodging. As soon as he found the handkerchief, he would tell Othello that Desdemona has



been making love with Cassio and cheated on him, with the handkerchief as proof. Iago did not realize that he had done something which will destroy him. When Othello killed Desdemona, Iago did not notice that Emilia was also there. Emilia told what had happened frankly in front of the state functionaries.

Emilia: If he says so, may his pernicious soul Rot half a grain a day! He lies to the heart: She was too fond of her most filthy bargain (Shakespeare, 1604, p.204).

Iago was surprised by Emilia's statement. She had told him his entire secret. He felt ashamed because his secret was already revealed, and then in a panic condition, he killed Emilia in front of everybody. After killing Emilia, Iago tried to run away, but everybody forbid him because he had done extraordinary crimes. He made a confession to Othello about all the things he had done. Finally, Othello killed Iago.

"I am not sorry neither: I'd have thee live; For, in my sense, 'tis happiness to die" (Shakespeare, 1604, p.204).

Iago was dead at last. The respectful captain Iago was killed by his own master. The function and power he owned had gone. He got nothing, except death. Iago had been trapped in his ambition.

2. Misplaced Trust

Betrayal happens as a result of a feeling that is not satisfied with something and an opportunity. Betrayal also happens because of a misplaced trust given by someone. Trust that should become something respectable could be something dirty that kills someone.



One of the biggest triggers that caused a political temptation is misplaced trust. The writer describes that most political obsessions happen because of misplaced trust that is done in the political world. For example, the wars done by the state functionaries. In wars, trust can become important things, because, from a lot of people involved in the war, there is only one command that could be trusted. Therefore, the troopers can drive each of their duty under one trust which can be trusted.

Another example can see in my personal life. As human beings, the state functionaries have to live together in a social state. Indeed, they are not able to live alone and always need each other. But they should be aware; they must be selective in choosing their social intercourse. They should not trust someone else easily, because sometimes it can destroy them. Like what Othello has done. He placed trust in the wrong man.

As a commander, Othello had a lot of men who were loyal to him, for example, Cassio, Montano, and Iago. In the story, he believed in Iago only. It seems that Othello gave misplaced trust. Othello who lived happily was trapped. It happened because of the plans managed by Iago. He wanted to make Othello snared into his trap, moreover, Iago wanted to banish all of the people who blocked his way. He said to Othello that Cassio loved his wife, Desdemona.

“Now e tells how she plucked him to my chamber. O, I see that nose of yours, but not that dog I shall throw it to” (Shakespeare, 1604, p.144).



Jealousy has grown in Othello's mind and blinded his heart. He wanted to kill Cassio and Desdemona. He did not want Desdemona to do the same thing to another man. But, it was not true. It was just slander.

Othello: Hang her! I do but say what she is: so delicate with her needle: an admirable musician: O! she will sing the savageness out of a bear: of so high and plenteous wit and invention:-- (Shakespeare, 1604, p.56).

We can see that Othello wanted to kill Desdemona before he set Cassio aside. The dirty obsession to kill Desdemona had been deeply possessed in him.

Othello: Yes: 'tis Emilia. By and by. She's dead. 'Tis like she comes to speak of Cassio's death.-- The noise was here. Ha! no more moving? Still as the brave. Shall she come in? weren't good?-- I think she stirs again:--no. What's best to do? If she comes in, she'll sure speak to my wife: My wife! my wife! what wife? I have no wife. O insupportable! O heavy hour! Methinks it should be now a huge eclipse Of sun and moon, and that the affrighted globe Should yawn at alteration (Shakespeare, 1604, p.199).

After Desdemona was killed, Othello did not feel any regret. As a fighter, Othello felt that he had banished the enemies of his life. But what happened next? Emilia, the maid of Desdemona who found her mistress dead was surprised when she found out that the murderer was her husband.

But Othello got a reason why he killed Desdemona. He said that he killed her because she had cheated on him by making love with Cassio. As we see in the following quotation:

Othello: By heaven, I saw my handkerchief in's hand. O perjured woman! Thou dost stone my heart And makest me call what I intend to do A murder, which I thought a sacrifice: I saw the handkerchief (Shakespeare, 1604, p.196).



Othello saw that the handkerchief which he had given to Desdemona had been given to Cassio. It was proof that his wife had cheated on him. However, Emilia denied it. She said that Iago asked her to take the handkerchief when Desdemona was sleeping, and then Emilia gave it to Iago. This was a part of Iago's trap.

Emilia: O thou dull Moor! that handkerchief thou speak'st of I found by fortune and did give my husband; For often, with a solemn earnestness, More than indeed belong'd to such a trifle, He begg'd of me to steal it (Shakespeare, 1604, p.209).

The quotation explains that Othello did something stupid to believe in the rumor and got into Iago's entrapment. Othello had murdered his loyal, nice and obedient wife. Unfortunately, there was no regret.

Othello: Behold, I have a weapon; A better never did itself sustain Upon a soldier's thigh: I have seen the day, That, with this little arm and this good sword, I have made my way through more impediments Than twenty times your stop: but, O vain boast! Who can control his fate? 'tis not so now. Be not afraid, though you do see me weapon'd; Here is my journey's end, here is my butt, And very sea-mark of my utmost sail. Do you go back dismay'd? 'tis a lost fear; Man but a rush against Othello's breast, And he retires. Where should Othello go? Now, how dost thou look now? O illstarr'd wench! Pale as thy smock! when we shall meet at compt, This look of thine will hurl my soul from heaven, And fiends will snatch at it. Cold, cold, my girl! Even like thy chastity. O cursed slave! Whip me, ye devils, From the possession of this heavenly sight! Blow me about in winds! Roast me in sulphur! Wash me in steep-down gulfs of liquid fire! O Desdemona! Desdemona! Dead! Oh! Oh! Oh! (Shakespeare, 1604, p.211).

Desdemona had already gone forever. There was only regret left for Othello. He felt ashamed of all of the state functionaries, for the bad thing he had done, he worsened his image as a knight. Suddenly, Othello stabbed himself in front of the state functionaries including Cassio and Iago for his ashamed.



Othello: Soft you; a word or two before you go. I have done the state some service, and they know't. No more of that. I pray you, in your letters, When you shall these unlucky deeds relate, Speak of me as I am; nothing extenuate, Nor set down aught in malice: then must you speak of one that loved not wisely but too well; Of one not easily jealous, but being wrought Perplex'd in the extreme; of one whose hand, Like the base Indian, threw a pearl away Richer than all his tribe; of one whose subdued eyes, Albeit unused to the melting mood, Drop tears as fast as the Arabian trees Their medicinal gum. Set you down this; And say besides, that in Aleppo once, Where a malignant and a turban'd Turk Beat a Venetian and traduced the state, I took by the throat the circumcised dog, And smote him, thus (Shakespeare, 1604, p.211).

Othello, a Great War fighter died because of a misplaced trust that he gave to Iago. He did not realize that Iago made use of his jealousy to let him fall. Othello was able to manage the thousands of armies but he was not able to manage his own heart. His power and happiness had been destroyed.

3. A Betrayal of Truth

Truth is a kind of something saintly. Nobody can overcome the truth. It is clearly described in this drama script, that lasted the truth can be revealed in tragic ways. Formerly, the life of the state functionaries was proper life at that time. There was nobody who dared to hide the truth until most of the truth is covered by the untruth after Iago made tricky plans to destroy Othello to get the authority. Like Iago himself, he knew that he had swerved from the track of truth and did the falsehood of the public to accomplish all his obsessions. He betrayed the truth by doing the trick on all the state functionaries for the sake of himself.



The writer also mentioned Emilia as another example. She knew that what had been done by Iago was wrong, but she still followed Iago's command to help him. For example, when Iago gave the order to steal Desdemona's handkerchief, she knew it was wrong, but she did it. As a faithful wife, Emilia just wanted to serve and bring happiness to her husband. The writer classifies this condition as the betrayal of the truth.

People can indeed do falsehood more easily than the truth. Moreover, in reaching their obsessions, they do it without considering the consequences. Though, they know that they have the betrayal of truth. One of the examples is corruption. There are a lot of corruptions happening in this country since the truth is covered by untruth. It is usually done by the state functionaries. They do not realize that they are one of the development milestones of a country, where all the societies depend on them.



CHAPTER V

CONCLUSION AND SUGGESTION

After conducting analysis on the political obsessions that are prevailing among the state functionary characters in William Shakespeare's drama script *Othello*, the writer presents conclusion and suggestion as follows:

A. Conclusion

There are at least three major conclusions drawn from this study. *First*, the state functionary characters think that the position and social status have important roles in their life. They care neither their social class nor their age. They are interdependent, respecting, and loving each other. In short, the functionaries' social life is very ideal and becomes the dream of all people in the country.

Second, most of the state functionaries have the same obsession in terms of position and wealth, fame and affection, and trust. The state functionaries do not realize that their strong obsessions can kill them. In this case, most of the state functionaries become the victims of their own obsessions and desires. They do not know that sometimes obsession can also disturb someone's mentality when the obsessional ideas are caused by the lack of people's ability in arranging and joining their experiences.



Third, the collapse of the state functionaries are caused by many factors, such as being trapped in their own obsession, misplacing the truth, and doing a betrayal of truth. It is true that people can do falsehood easily than the truth. Moreover, in reaching their obsessions, they do it without considering the consequences. The story tells that all of those aspects point their direction to steps in the political temptation.

B. Suggestion

After drawing the above conclusions, the writer offers two suggestions. *First*, to have better understanding about the drama theme, readers should know who the characters (the protagonist and the antagonist) are and what the main idea of the story is. *Second*, to understand the characters' psychology, readers can see the behavior and the obsession of the characters. Obsession has either negative or positive effects, depending on each people's treatment on the obsession. These points may be taken into account for future studies.





BIBLIOGRAPHY

- Beech, H. R. (1974). *Obsessional States*. London: Mathews and Co. Ltd.
- David, S. M. A. (1991). *Modern American Drama*. New York: Macmillan Company.
- Endraswara, S. (2003). *Metodologi Penelitian Sastra*. Yogyakarta: Pustaka Widyatama.
- Hardjana, A. (1985). *Kritik Sastra: Sebuah Pengantar*. Jakarta: Penerbit PT. Gramedia.
- Jenkinson, E. B. & Hawley, J. S. (1967). *On Teaching Literature*. London: Indiana University Press.
- Jones, E. M. D. & Freud, S. M. D. (1954). *Collected Papers Volume III*. London: the Hogarth press and the Institute of Psychoanalysis.
- Kennedy, Y. J. (1983). *Literature: An Introduction to Fiction, Poetry, and Drama*. New York: Macmillan Education Ltd.
- Koesnosoebroto, S. B. (1988). *The Anatomy of Prose Fiction*. Jakarta: Departemen Pendidikan dan Kebudayaan, Direktorat Jenderal Perguruan Tinggi.
- Mc. Cutchan, W. J. (1965). *Plot Outlines of Shakespeare's Commedes Scenes by Scene*. Canada: Barners and Nable Company.
- Perrine, L. (1979). *The Elements of Fiction*. San Diego: Hard Court Brace Publishing.
- Pervin, L. A. (1984). *Personality: Theory and Research*. Canada: John Wiley & Sons, Inc.
- Rees, R. J. (1973). *English Literature: An Introduction for Foreign Readers*. London: Macmillan education Ltd.
- Ruch, F. L. (1967). *Psychology and Life*. Illionis: Scott, Foresman and Company.
- Wellek, R. & Warren, A. (1977). *Theory of Literature*. Middlesex: Penguin Books.
- Wessel, C. (1987). *Drama*. Oxford: Oxford University Press.



CURRICULUM VITAE



Ahmad Ghulam Al Afa was born in Tulungagung on 26 April, 1990. He graduated from SMA Islam Sunan Gunung Jati in 2008. During his study at the Senior High School, he actively participated in THE Student Union. He started his higher education in 2009 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2016. During his study at the University, he joined UKM Pagar Nusa, Pergerakan Mahasiswa Islam Indonesia, YEPE Tim Pendaki Gunung dan Penjelajah Alam and Encompass Indonesia. In his semester break, he joined the overseas program by Encompass Trust, United Kingdom as the participant of *The Journey of Understanding* in November 2011.