

**MUSLIM CHARACTERISTICS OF OTHELLO IN
SHAKESPEARE'S *OTHELLO***

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI
MAULANA MALIK IBRAHIM MALANG**

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SHAKESPEARE'S *OTHELLO***

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfillment of
the Requirements for the Degree of Sarjana Sastra (S.S.)

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2024**

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I state that the thesis entitled **“Muslim Characteristics of Othello in Shakespeare’s *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, 21 October 2024

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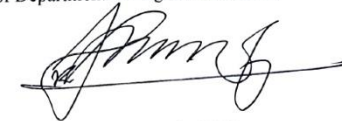
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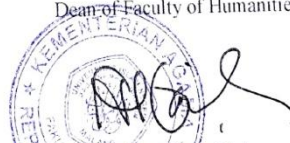
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MOTTO

"Ignorance is the curse of God; knowledge is the wing wherewith we fly to heaven."

-William Shakespeare-

DEDICATION

I proudly dedicate this thesis to myself for persevering through the challenges and chaos in my life to complete this work.

I also dedicate this thesis to my beloved family, especially my father and mother, whose unwavering prayers and constant support have guided me through every step of this journey.

To the lecturers who have imparted their knowledge and wisdom throughout my time at this university.

A special thanks to Mr. Muzakki Afifuddin, my academic advisor and research supervisor, for his invaluable guidance.

Finally, to all my friends who have consistently offered their help and support, thank you for always giving your best.

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All thanks and gratitude go to Allah SWT for His vast bounties and mercy in allowing me the health and strength to achieve this task. May peace and blessings be upon Prophet Muhammad SAW, who led humanity from darkness to light. By Allah's grace and mercy, I am finally able to complete this thesis, titled 'Muslim Characteristics of Shakespeare's Othello.' as part of the requirements for the Sarjana Sastra (S.S.) degree in the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

This thesis could not have been completed without the encouragement, direction, and prayers of many people. I'd want to express my heartfelt gratitude to my dear parents, Syamsul Dada and Maiya, for their unending love and for being the driving force behind my accomplishments. I am sincerely grateful to my brothers, Abd. Rahman, Muh. Syawal, Alm. Zain, and Khaerul, for their unfailing support and encouragement during this trip. Thank you, dear college buddies, for your unwavering support and friendship. Finally, I would want to express my heartfelt gratitude to my support system, Mayang.

The researcher realizes that this thesis still has certain shortcomings and invites constructive criticism and recommendations for improvements. It is hoped that the researcher and the study will continue to develop and improve in the future. In addition, the researcher hopes that this thesis will provide useful insights and pique the curiosity of a larger audience.

ABSTRACT

Syamsul, Aldi Arief (2024) *Muslim Characteristics of Shakespeare's Othello*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Muzakki Afifuddin, M.Pd.
Keywords: Structuralism, Characterization of Muslim, Representation Muslim, Shakespeare.

This research aims to analyze the characterization of Othello in the play 'Othello' by William Shakespeare through direct characterization using the concept of Hasan Al Banna. This The research reveals that Othello's noble qualities, especially his sense of justice, strength, and leadership, initially represent Muslim virtues. However, as the play progresses, his inner conflict and susceptibility to manipulation lead to his tragic downfall. Through this approach, this study seeks to uncover the layers of complexity in Othello's character and provide new insights into how Islamic values can be applied in the interpretation of literary characters. The results show that Othello's characterization not only reflects the positive qualities associated with a good Muslim, but also highlights the conflicts faced by Othello in society. This research contributes to the understanding of how Muslim values can be analyzed in the context of classical tragic characters.

ABSTRAK

Syamsul, Aldi Arief (2024) *Karakteristik Muslim dari Othello karya Shakespeare.*

Undergraduate Thesis. Jurusan Sastra Inggris, Fakultas Adab dan Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Muzakki Afifuddin, M.Pd.

Kata kunci: Strukturalisme, Karakterisasi Muslim, Representasi Muslim, Shakespeare.

Penelitian ini bertujuan untuk menganalisis karakterisasi Othello dalam drama 'Othello' karya William Shakespeare melalui penokohan langsung dengan menggunakan konsep Hasan Al Banna. Penelitian ini mengungkapkan bahwa sifat-sifat mulia Othello, terutama rasa keadilan, kekuatan, dan kepemimpinannya, pada awalnya merepresentasikan nilai-nilai Islam. Namun, seiring berjalannya drama, konflik batin dan kerentanannya terhadap manipulasi menyebabkan kejatuhannya yang tragis. Melalui pendekatan ini, penelitian ini berusaha untuk mengungkap lapisan kompleksitas dalam karakter Othello dan memberikan wawasan baru tentang bagaimana nilai-nilai Islam dapat diterapkan dalam interpretasi karakter sastra. Hasil penelitian menunjukkan bahwa karakterisasi Othello tidak hanya mencerminkan kualitas positif yang diasosiasikan dengan seorang Muslim yang baik, tetapi juga menyoroti konflik yang dihadapi oleh Othello dalam masyarakat. Penelitian ini berkontribusi pada pemahaman tentang bagaimana nilai-nilai Islam dapat dianalisis dalam konteks karakter tragedi klasik.

مستخلص البحث

شمسول، أدي عارف (٢٠٢٤). ريبسكشل يطء تبحرسمي فملمسما صنأصخ. البحث الجامعي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: الدكتور مزكي عفيف الدين الماجستير. ريبسكشد، ملمسما ليثمد، ملمسما فيصوت، تيوينبلا: تبحاتقملا تاملكلا

خلال من شكسبير ويليام للكاتب "عُطيل" مسرحية في عُطيل شخصية تُشكّل تحليل إلى البحث هذا يهدف، بالعدالة إحساسه خاصة، النبيلة عُطيل صفات أن البحث يكشف. البناء حسن مفهوم باستخدام المباشر التوصيف تؤدي، المسرحية في الأحداث تقدم مع، ذلك ومع. الإسلامية القيم تمثل البداية في كانت، وقيادته، قوته إلى البحث يسعى، النهج هذا خلال من. المأساوي سقوطه إلى التلاعب أمام وهشاشته الداخلية الصراعات تفسير في الإسلامية القيم تطبيق كيفية حول جديدة رؤى وتقديم عُطيل شخصية في التعقيد طبقات كشف المرتبطة الإيجابية الصفات فقط يعكس لا عُطيل شخصية تشكيل أن البحث نتائج تظهر. الأدبية الشخصيات البحث هذا يساهم. المجتمع في عُطيل واجهها التي الصراعات على الضوء يسلط أيضًا ولكنه، الصالح بالمسلم الكلاسيكية التراجمية الشخصيات سياق في الإسلامية القيم تحليل كيفية فهم في

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CHAPTER I

INTRODUCTION

The introductory chapter contains the study background, Problem of the studies, significance of the studies, scope and limitation, and definitions of key terms.

A. Background of The Study

The Middle Ages were a golden age for Muslims. Science developed rapidly. The expansion of its territory reached Europe, one of which was Andalusia. one of them was Andalusia. The glory of Islam lasted long enough until the time of its destruction. The destruction of this Islamic glory along with the Renaissance in Europe (Asy'ari H. 2018). According to Asy'ari, H. (2018). The West calls the medieval centuries (between the 9th and 14th centuries) “The Dark Ages”. This is true and correct only for the Western world, whereas for Islam the Middle Ages were the “Ashr allzdihar” (the age of glory) and “Al-Ashr Adz-Dzahabi” (the golden age). At a time when the West was engulfed by darkness, Islam in the east has shone brightly with human civilizations, even Islam has illuminated the dark Europe with wisdom.

While the East (Islam) enjoyed the light of civilization, the Christian Roman Empire experienced darkness and ignorance. Europe's rapid development also benefited from contributions from Muslims. Among them is the transmission of Islamic knowledge to Europe. This transmission is in the form of direct contact or European scholars studying with Muslims who at that time experienced a period of

glory (Asy'ari H. 2018). In the 16th century, contact between England and the Islamic world was increasing, mainly through trade and diplomacy.

William Shakespeare was born around April 23, 1564 in Stratford-upon-Avon, a small town in England. Although there is no concrete evidence of his direct relationship with Islam, there are several theories and views that suggest the possibility of Islamic influence in Shakespeare's works. As a writer living during this period, Shakespeare might have been exposed to Islamic culture and thought through various means. In addition, there are assumption that Shakespeare might have had access to translations of Arabic or Persian works that had been translated into English at the time. However, further research is needed to determine the extent of Islamic influence in Shakespeare's works. Some scholars have found elements that can be interpreted as reflections of thoughts or stories from the Islamic world in some of Shakespeare's works, but this is still a matter of debate. For example, in some of Shakespeare's works such as *Othello* and *The Merchant of Venice*, there are characters and themes that have connections with the Islamic world.

Othello is a tragedy play written by William Shakespeare (1603) that tells the story of Othello, a Moorish general in Venice, who is triggered by suspicions provoked by Iago, an envious military officer, to believe that his wife, Desdemona, is having an affair with Cassio. Othello who is swayed by Iago's deceit, kills Desdemona who is actually loyal to him, before realizing his mistake and committing suicide. The play explores themes of jealousy, racism and manipulation, and depicts the tragic consequences of unchecked human emotions.

This research uses structuralism theory as an approach to see how Othello can be represented as a Muslim. The following are some previous studies that use a structuralism approach and some use Shakespeare's Othello. First, Sabila, G., & Fathurohman, I. (2022) shows that structuralism analysis in the novel 'Konspirasi Alam Semesta' by Fiersa Besari identifies various types of conflicts, especially social conflicts that arise from interactions between characters.

Wicaksono, (2016) uses a genetic structuralism approach to analyze the relationship between humans and the environment, and highlights the importance of protecting and preserving nature. Syarifah S, Agussalim A, & Anshari A, (2022) compares the structural elements of the novels 'The Dreamer' by Andrea Hirata and 'The Alchemist' by Paulo Coelho using Robert Stanton's theory of structuralism. shows that both authors successfully convey their cultural backgrounds and personal experiences through their respective narratives.

Luo, J., & Li, G. J. (2017) narrative analysis of poetry shows that there is a theoretical framework that can be built for poetry narratology. The research identifies seven key narrative factors that contribute to the understanding of poetic narrative, namely narrative perspective, narrator, narratee, narrative time, narrative space, narrative form, and narrator function. The findings support the integration of narrative and poetry studies, and highlight the importance of textual analysis and comparative studies to validate theoretical claims.

Pratama, R., & Tarihoran, R. K. (2023) analysis of the novel 'The Road' by Cormac McCarthy shows that the narrative begins with an unhappy situation and ends with a sad ending. This research highlights the struggle of a father and son in

a broken world, as well as the role of various actants (subject, object, sender, receiver, helper, and opponent) in driving the narrative forward.

Mulyo, W. T., Afifuddin, M., & Purbani, W. (2021). The structuralist approach in this study emphasizes the analysis of basic elements in William Blake's poetry, such as symbols, themes, and language structure, this study reveals how human characteristics in an Islamic perspective are reflected in Blake's work. This includes analysing the use of language and symbols that reflect spiritual and moral values in line with Islamic teachings.

Afifuddin, M., & Auliana, A. (2021, August). The structuralist approach in this study focuses on identifying and classifying the ways of characterisation between the two main characters, Casey and Miller, in Casey Watson's *A Boy Without Hope*. The research uses binary opposition theory to analyse the relationship between elements in the text, where the meaning of characterisation is understood in the context of larger structures, such as the opposition between characters and themes present in the story.

Wang, (2023) discuss unreliable narratives in Shakespeare's play *Othello*, focusing on the characters Iago and Othello. They explore how their biases affect storytelling, the construction of the "Other", and the implications of narrative unreliability. The play highlights racial discrimination and power dynamics, and its relevance in postcolonial criticism. This research compares the original story with the play, analyzing the reconstruction of Othello's image and narrative unreliability.

Based on previous research, This research makes a new contribution to literary studies by applying Ferdinand's structuralism theory to analyse Othello's

characterisation in the context of Muslim values. Through this approach, the research reveals new dimensions in the interpretation of Othello's character, particularly regarding honesty, justice, courage, and devotion to God. The focus on the internal and external conflicts Othello faces as a marginalised Muslim individual expands the understanding of power dynamics and racial identity in the context of the Renaissance. In addition, this study challenges and reinterprets stereotypes about Muslims in Shakespeare's time, providing a new perspective on the representation of minorities in classical literature. The results of this study also offer practical implications for curriculum development that combines analyses of Othello's characters with Islamic moral and ethical values, enriching students' understanding of the complexities of characters in cross-cultural contexts.

B. Problem of The Study

Based on the above background the study, the researcher would like to formulate the research problem as follows: How does Othello's direct characterization represent Muslim characteristics in Shakespeare's *Othello*?

C. Significance of the Study

The study of Othello's characterization against the background of being a Muslim has great significance in the context of literary and cultural studies. By uncovering deeper layers in Othello's character, especially in the influence of Islam and Moorish culture on his thoughts and behavior, this research will enrich our understanding of the complexity of characters in drama.

D. Scope and Limitation

This study focuses on the structuralism analysis of Shakespeare's "*Othello*". By using the theory of structuralism, the main focus includes the description of Muslim direct characterization of Othello using the concept of Hasan Al Banna. The analysis will be limited to the Shakespeare's Othello as the primary source of analysis.

E. Definition of Key Terms

Characterization

Characterization is crucial in literary works because it describes a character's traits. Characterization is a method of describing characters in literary works. Describing characters is crucial because it helps readers comprehend how the author describes the character (Mardhiah et al., 2019). Characterization is a clear description of a character in a story that allows the reader to interpret it clearly. Characterizations allow the author and reader to distinguish between characters because each character is described differently in each literary work.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the related literature review that contains some general or specific things that underlie theories such as Structuralism, characterisation, character development, characteristics of Muslim personality.

A. Structuralism

Since Aristoteles, literary theory has highlighted the significance of comprehending the structure of an analysis of a literary work. However, the term "criticism structuralism" refers to the practice of literary criticism that bases its analytical model on contemporary language theory. Roman Jakobson is a Russian Formalist thinker who identified with modern linguistics. In general, structuralism refers to a group of writers in Paris who use the methods and vocabulary of analysis pioneered by Ferdinand de Saussure (Abrams, 1981, pp.188-190).

Structuralism opposes mimetic theory (which holds that literary work is an imitation of reality), expressive theory (which first regards literature as an expression of the author's feelings and characters), and theories that assert that literature serves as a medium of communication between authors and readers. The theory of structuralism has a sufficiently lengthy history of evolution and dynamic growth. Many notions and terminology are distinct, if not conflicting, throughout that growth. For example, structuralism in France differs significantly from the structuralism taught by Boas, Sapir, and Whorf in America.

However, an update of Ferdinand de Saussure's linguistics study (Taum, 1997) can combine and unite all of the ideas of structuralism (in mathematics, logic, physics, biology, psychology, anthropology, and other humanities). Even if there are numerous variations between structuralist theorists, one thing they all have in common is a relationship to Saussure's essential principles of inquiry.

Ferdinand de Saussure (1857-1913) established contemporary linguistics through the Geneva School. According to Saussure, the fundamental principle of linguistics is that there is an obvious distinction between the significant (form, sign, and symbol) and the signifié (what is meant, signified, and symbolized); between parole and langue; and between synchrony and diachronies (Taum, 1997). Linguistics can evolve into an autonomous science if it is classified clearly and obviously. Language phenomena can be described and analyzed independently of the outer world. Saussure proposes a major shift from a diachronic to a synchronic approach.

Scientific advancements in linguistics led to widely accepted hypotheses. The success of linguistic studies paved the way for other fields of science, including anthropology (Claude Lévi-Strauss), philosophy (Foucault, Althusser), psychoanalysis (Lacan), poetry (Roman Jakobson), and story analysis (Genette).

The Prague Circle primarily influenced literary theory with their structuralist philosophy of language. Jan Mukarovsky initially proposed the twin concept of 'aesthetic objects'. The concepts of automation and de-automation in literature, analogous to Roman Jakobson's familiarization and de-familiarization, assume that literary language differs from ordinary and scientific forms. Textual academics aim

to normalize unfamiliar textual patterns for readers. The unusual language can only be observed structurally, in a network of antagonistic relations. Literary researchers observe literary evolution in a conventional setting and may notice deviations from literary norms that give rise to new aesthetic (Taum, 2011).

Literary structuralism focuses on the relationship between distinct aspects of a text. Individual text pieces are unimportant. The meaning of these elements is determined by the relation, which might be associational or oppositional. The study examines relationships between microtexts (words, sentences), larger texts (stanzas, chapters), and intertextual works (from a specific period). This relationship may be obligated to repeat gradations, kootras, and parody. Roland Barthes and Julia Kristeva pioneered French structuralism, which focused on interpreting literary texts through language codes. Language code reveals rhetorical, psychological, and social codes.

They emphasize that a literary work must be viewed autonomously. Poetry in particular and literature in general must be studied objectively (i.e., the intrinsic aspects (Taum, 2011).

B. Characterization

Character analysis is more difficult than plot description because human character is infinitely complex, varied, and ambiguous (Arp and Johnson 2006:103). While Kennedy and Gioia (2007) defined characterization as the tactics that a writer use to establish, reveal, or develop a character in a story. It is apparent

that characterization is essential for creating, revealing, or developing characters in a tale in order to make it more intriguing.

The viewer must deduce the character's qualities by studying his or her thought process, conduct, speech, manner of speaking, appearance, and communication style with other characters, as well as discerning the responses of other characters. Characterization is an essential component of creating effective literary work. Understanding the role of characters in storytelling is essential for any writer. A solid use of characterization always helps readers and audiences relate to the events in the story.

According to Literary Devices Editor (2016), authors use two techniques to convey information about a character and create an image of it: direct or explicit characterization and indirect or implicit characterization. Direct characterization takes a direct approach to character development. It uses another character, such as the narrator or protagonist, to inform the readers or audience about the subject. Indirect characterization is a more delicate method of introducing a character to the viewer.

B.1 Direct Characterization

Direct characterization is the most effective way to assess an individual's essential traits and qualities. This style is straightforward and is typically delivered through description and dialogue, in which the narrator or another character openly explains a character's attributes or qualities. According to Florman (Pratiwi 2023), direct characterization entails the author explicitly identifying the character's

characteristics. This explicit depiction can come from the narrator, another character, or the character themselves via self-description.

Several elements influence an author's approach to depicting a fictional character, including writing style, genre, form, and time period. Direct characterization is a popular way for conveying the author's desired portrayal of the character. Furthermore, this strategy gives the reader clear and accurate information about the character, lowering the likelihood of misunderstanding.

B.2 Indirect Characterization

Indirect characterization involves readers deducing characters based on contextual indicators such as thoughts, actions, speech patterns, looks, mannerisms, and wardrobe, rather than relying on direct discussion or description. These things may impact the characteristics of a fictional character.

The author's use of indirect characterization to convey meaning to the reader is nuanced. The indirect method to character portrayal results in varied depictions. The author conveys comprehension by subtle ways, such as portraying characters' actions, ideas, responses, statements, and situations. The author explains how one piece interacts with others to form a cohesive whole. According to Rimmon-Kenan (1994), comprehension depends on the coherence between the author's representation of a character and the reader's mental perceptions.

To portray the complexity of indirect characterization, the author will use descriptive repetition to help readers understand certain characters. The repetition served to convey sensitive information indirectly. The author adapts to the story's

temporal and contextual aspects (Rimmon-Kenan, 1994), ensuring consistency in transmission.

C. Character Development

Character development is linked to crucial factors of a literary work. Character development, or the growth and change of a character's personality, beliefs, and values throughout the course of storytelling, can produce a fascinating story for readers and viewers by allowing them to relate to the character. Effective character development takes meticulous planning and execution, including attention to detail, consistency, and uniqueness. Character development in a tale can take several forms, including investigating the character's background, interacting with other characters, and delving into internal thoughts and emotions. By presenting dynamic and engaging people, authors can create stories that appeal to their audience and leave a lasting impact (Anwar, 2021).

Characters may be established early in the plot as having defects, imperfections, or internal issues. However, as the character grows, they are able to overcome their shortcomings, confront their anxieties, and discover answers to the problems they face. This transition could include a shift in their attitude, beliefs, values, or perspective on the world around them (Vogler, 2007). Character development is an important aspect of literature because it influences the attraction and emotional impact of the story for the reader or spectator. When characters undergo considerable development and growth, it can strengthen the bond between them and

the audience. Good, well-directed characters can add complexity to the plot, create deeper dilemmas, and motivate the reader or audience (Truby, 2008).

D. Characteristics of Muslim Personality

Hasan Al Banna (Rusdiana, 2016) formulated characteristics of Muslims who are formed in the madrasa tarbawi. These characteristics should characterize in a person who claims to be a Muslim, which can be a *furqon* (differentiator) which is his special traits (*muwashofat*).

1. Salimul Aqidah

salimul aqidah means having a pure and firm belief in Allah, free from shirk (associating partners with Allah) and various forms of deviation of faith. Every Muslim must have a clean aqidah (salimul aqidah). With a clean aqidah, a Muslim has a deep link with Allah Swt. depart from the path and its provisions. With purity and stability of aqidah, a Muslim will submit all his deeds to Allah as He said to Allah in His word, which means: Verily, my prayer, my worship, my life and my death, everything for Allah, the Lord of the Worlds. (QS 6:162).

Because having a salim aqeedah is highly vital, hence in his da'wah to the Companions in Makkah, the Messenger of Allah SAW stressed the formation of aqidah, faith or tawhid. (Khulaisie, R. N. 2016).

2. Shahihul Ibadah.

Proper worship (*shahihul ibadah*) is one of the most essential instructions of the Prophet (PBUH), as stated in one of his hadiths: "pray as you see me pray". This remark implies that any worship must be performed in accordance with the

Prophet's sunnah. Worship must be based on the Messenger's sunnah, with no additions or subtractions.

3. Matinul Khuluq.

Strong morals (matinul khuluq) or noble morals are the attitudes and behaviors that every Muslim must exhibit in their interactions with others, God, and His creations. Humans who have noble principles will be happy in life, both now and after death. Because it is so necessary to have noble morals for humanity, then the Messenger of Allah (PBUH) was sent to develop morals, and he himself has exemplified to us his wonderful morals so that it is immortalized by Allah in the Qur'an, Allah says which means: And indeed, you truly have great morals (QS 68: 4).

4. Qowiyyul Jismi

Physical strength (qowiyyul jismi) is an essential component of the Muslim persona. Physical strength indicates that a Muslim has the endurance to carry out Islamic teachings optimally. Prayer, fasting, zakat, and hajj are Islamic practices that require a healthy or strong physique, not to mention fighting in the name of Allah and other forms of hardship.

As a result, a Muslim's physical health must be prioritized, with sickness prevention vastly outweighing treatment. Nonetheless, we still see sickness as something natural if it occurs on sometimes, and we should not let a Muslim It happens on occasion, and no Muslim should feel sick. Because physical strength is necessary, the Messenger of Allah (PBUH) stated, "I love a strong mu'min more than a weak mu'min." (HR. Muslim).

5. Mutsaqqoful Fikri

One of the most essential aspects of Muslim personality is intellectual thinking (mutsaqqoful fikri). As a result, one of the Prophet's attributes is fatonah (intelligence), and the Qur'an contains numerous verses that encourage people to think. For example, the word of Allah means: They question you about wine and gambling. Say something like "In both there is great sin and some benefits for mankind, but their sins are greater than their benefits" . benefits." They also ask you how much they spent. Say the following: "That which is more than is necessary" . Thus, Allah explains His verses to you, whatever you may think (QS 2:219).

In Islam, there is no single action that we must perform unless it begins with the act of thinking. As a result, a Muslim must have a thorough understanding of both Islam and science. We can envision how deadly an activity can be if not well considered first. That is why Allah asks us about a person's level of intellectuality in His word, which means: "Are those who know equal to those who do not know?" Indeed, only the clever may accept instruction (QS 39:9).

6. Mujahadatul Linafsihi

Struggling against lust (mujahadatul linafsihi) is one of the qualities that a Muslim must possess, because every human being has an inclination toward good and evil. Implementing a propensity to the good and avoiding the bad requires seriousness, which exists when someone strives against lust. As a result, every human being's lust must be subjected to The Prophet's teachings, which means: "No one believes unless he makes his lusts follow what I have brought. Follow what I provide (Islamic teachings) (HR Hakim).

7. Harishun Ala Waqtihi

Being able to keep time (harishun ala waqtihi) is a crucial skill for humans. This is because Allah and His Messenger place such a high value on time. Allah Swt swears frequently in the Qur'an by stating the names of time, such as wal fajri, wad dhuha, wal asri, wallaili, and so on. Allah swt grants humans the same amount of time, namely 24 hours per day and night. During those 24 hours, some people are fortunate, while others suffer. That is why it is suitable to have a motto like "It is better to lose an hour than to lose time". Time is a finite resource that cannot be replenished.

As a result, every Muslim is strongly encouraged to manage his time effectively, so that time passes with no waste. So, one of the things indicated by the Prophet is to use the momentum of five things before they come, namely time of life before death, health before illness, youth before age, free time before busyness, and wealth before poverty.

8. Munazhhamun fi Shuunihi

The Qur'an and Sunnah both emphasize the importance of being organized in one's affairs (munzhamun fi syuunihi). The Qur'an and Sunnah stress a Muslim's personality. As a result, in Islamic law, both the issues of ubudiyah and muamalah must be resolved and appropriately applied. When dealing with an affair, it is necessary to collaborate effectively in order for Allah to adore him. So that Allah will love him.

In other words, an affair is handled professionally, so that professionalism is constantly in the forefront of his mind. Earnestness, zeal, and sacrifice, as well as continuity and knowledge, all capture his interest. Knowledge is one of the things that people prioritize when carrying out their responsibilities.

9. Qodirun Alal Kasbi

Another attribute that a Muslim must possess is the ability to conduct his or her own business, often known as independence (*qodirun alal kasbi*). This is something that is quite important. Defending and fighting for the truth can only be done when someone is financially independent. Many people compromise the beliefs he has upheld because he lacks economic independence. As a result, a Muslim does not have to be impoverished; a Muslim can be prosperous, even wealthy, and even need to be wealthy in order to conduct Hajj and umrah, zakat, infaq, shadaqah, and prepare for a better future. As a result, the command to earn a living is heavily based on the Qur'an and hadith, and it is a very high virtue.

In order to achieve this independence, a Muslim must possess any good abilities that will allow him to receive blessings from Allah Swt. Because Allah has provided sustenance, yet taking it needs expertise.

10. Nafi'un Lighoirihi

Being useful to others (*nafi'un lighoirihi*) is a must for all Muslims. The benefit in issue is, of course, a nice one, so that wherever he goes, the people around him sense his presence, which is a fantastic benefit. So, do not let a Muslim's existence to be unfulfilled. Its existence does not make it unusual. This means that every Muslim must always think, plan, and strive to be useful in particular areas,

otherwise he will be unable to play an active role in his society. In this context, the Prophet stated, "The best human is the most useful for others" (HR. Qudhy from Jabir).

CHAPTER III

RESEARCH METHOD

This section introduced and discussed the research methodologies, which include study design, data sources, data collection, and data analysis.

1. Research Design

This research category falls within the category of literary criticism research. Literary criticism is a field of literature that investigates a literary work, focusing on the phenomena or materials included within it (Tyson 2006). As a result, the literary work itself can be considered the fundamental data source in literary criticism research. The goal of researching the phenomenon or content is to grasp the context, which represents the life of the current society.

In this study, the researcher employs a strategy and theory to investigate and support data from the literary works under consideration. The criteria in the study of literary criticism, specifically literary criticism, require elaboration, classification, and evaluation based on current theory. As a result, this study employs a structuralism technique, which is detailed in greater detail in Chapter 2.

This study collects data using literature review approaches. In order to assist researchers in researching literary works in the form of novels, which are sources of textual data, it is believed that literature study is appropriate to be used as a 23 approach in collecting data in literary work. A literature review is a technique for gathering data from textual sources. Furthermore, literature studies can be accessed through electronic media such as scientific publications, essays, reports, theses, and others. Data was gathered using literature review procedures, and the researchers

then classified various references linked to the theory that can be utilized to support the findings in this study.

2. Data Source

The source of this analysis is taken from play written by William Shakespeare entitled *Othello* that is published by Gramedia in 2023 and has 188 pages. The data that researcher includes are direct characterizations that show the Muslim characteristics of the character Othello by using references from Hasan Al Banna (Rusdiana, 2016).

3. Data Collection

The researcher tries to find data about direct characterization which is an explicit depiction that can come from the narrator, other characters, or the character itself through self-description. after that it will be connected to the Islamic concept. Then, the researcher will describe the drama and use it as material for analysis. After that, the data will be analysed and interpreted in the form of discussion. The above steps will be used to answer the problems of this research.

4. Data Analysis

After collecting and examining all of the material for this work, the researcher began analyzing it by categorizing and identifying it using the theory of structuralism and Hasan Al Banna's theory. Following that, the researcher analyzed the data based on their opinion and included some references in the text. The researcher subsequently reached a conclusion based on Hasan Al Banna Theory. Researchers also hunt for references that can help them with their analysis, such as theoretical research books, journal articles, and analytical literature.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher presents the findings on Othello's Muslim characteristics using Ferdinand de Saussure's Structuralism approach. The analysis then moves on to discuss the relationship between direct characterization and Hasan al-Banna's perspective on Islamic traits. The presentation of the findings is framed around Hasan al-Banna's theory, with a focus on how certain aspects of Othello's character align with these principles. However, it is important to note that not all of the Muslim characteristics outlined by Hasan al-Banna are reflected in Othello's portrayal—such as worship, which is absent. The researcher focuses specifically on nine key traits that are evident in the characterization of Othello.

A. Othello's Muslim characteristics

William Shakespeare's use of direct characterization in *Othello* provides a rich field for analyzing how characters are explicitly portrayed in various scenes. For instance, in Act 1, Scene 3, Othello's speech before the Venetian Council highlights his courage and wisdom, offering a glimpse into his honorable nature. As the play progresses, particularly in Act 3, Scene 3, the interaction between Othello and Iago illustrates a dramatic shift in Othello's demeanor, showcasing his growing insecurity and jealousy. By the time we reach Act 5, Scene 2, Othello's monologue reveals the depths of his remorse and self-awareness, marking the culmination of his tragic journey. Through such direct characterization, Shakespeare not only reveals the evolution of Othello's character but also underscores the intricate narrative techniques that contribute to the play's enduring complexity.

1. Salimul Aqidah

According to Hasan Al Banna (Rusdiana 2016), every Muslim must have a clean aqidah (salimul aqidah). With a clean aqidah, a Muslim will have a strong relationship with Allah Swt, and that bond will prevent him from deviating from the path and His sustenance.

In Act 1, Scene 3, Othello is before the duke and the councilors of Venice, explaining how he and Desdemona fell in love. The situation occurs after Brabantio, Desdemona's father, accuses Othello of using witchcraft to win his daughter's heart. Othello, calmly and confidently, narrates that Desdemona loves him not because of his looks or social status, but because she admires his courage and toughness in the face of various dangers. Othello also reveals that he loves Desdemona because of her compassion and empathy for the suffering she endures.

It can be seen in datum 1 that Othello represent Muslim personality salimul aqidah:

Datum 1

Othello: "She loved me for the dangers I had passed, And I loved her that she did pity them." (Shakespeare, 2023, p. 30)

In this dialogue, Othello explains to the audience the reasons why Desdemona loves him and why he loves Desdemona. Othello attributes Desdemona's love to empathy and concern for her suffering. This portrays Othello as a man who highly values deep moral values and sensitivity to the hardships of others. By saying that Desdemona loves him because of the "*dangers I had passed*," Othello shows that he believes in the value of life experiences and the hardships he went through as an

important aspect of his personality. Othello also reveals that he loves Desdemona because he feels that Desdemona's love is fueled by empathy and a deep sense of compassion. This shows that Othello values authenticity and honesty in relationships as key aspects of his moral worth.

In Act 1, Scene 3, Othello speaks to Iago after being commissioned by the duke to lead the Venetian army against the Turks. In the midst of talking about his duty, Othello confidently declares his trust in the loyalty of Desdemona, his wife. He expresses his deep trust in Desdemona by saying that his life depends on believing in her loyalty. The situation occurs as Othello prepares for battle, and despite concerns about how his military duties may affect his relationship, he remains calm and confident in his wife's love and commitment. This dialogue shows how much faith Othello has in Desdemona, affirming his strong moral principles and trust in her.

It can be seen in datum 2 that Othello represent Muslim personality salimul aqidah:

Datum 2

Othello: "My life upon her faith `! Honest Iago, My lord shall never rest I'll tell you what you shall do. Get some good fellow who is bound to the office." (Shakespeare, 2023, p. 35)

In this dialogue, Othello explicitly expresses his trust in the loyalty of his wife, Desdemona. The phrase "*My life upon her faith*" shows that Othello has a very strong and absolute belief in Desdemona's loyalty. This phrase indicates that Othello not only believes in Desdemona, but also considers his belief in his wife's loyalty as a basic principle that cannot be shaken. Othello portrays himself as someone who fully relies on the integrity and honesty of those around him. This is

a form of direct characterization because through his words, The researcher can see that Othello upholds moral values and loyalty. He not only trusts Desdemona personally but also considers this belief as something fundamental in his life.

2. Matinul Khuluq.

According to Hasan Al banna, Strong morals (matinul khuluq) or noble morals are attitudes and behaviours that every Muslim must have, both in relation to Allah and His creatures. With noble morals, humans will be happy in life, both in this world and in the hereafter.

Othello is a character who reflects “matinul khuluq” or noble character through his various traits. His honesty is seen when he sincerely tells how Desdemona fell in love with him because of his challenging life story, not because of magic or trickery. As a military leader, Othello shows justice and wisdom by enforcing discipline firmly but fairly, such as when he demands an explanation from the soldiers involved in the fight. In addition, Othello shows deep loyalty and compassion, especially in his relationship with Desdemona, even though he is eventually tricked by Iago's manipulations. The evidence of this assertion could be seen in this Datum below.

In Act 1, Scene 2, Othello faces a tension-filled situation as Brabantio, Desdemona's father, accuses him of having used witchcraft to lure his daughter. This dialogue takes place in the presence of the Duke and the Venetian officials in a formal public space, where Othello stands with poise and confidence. With a tense and formal atmosphere, Othello responds to the accusation with a confident attitude, assuring that his service and sacrifice for the country are more than enough to

defend himself. He speaks with pride and firmness, showing that he believes his actions and integrity will speak louder than unfounded accusations. This tense atmosphere highlights the difference between Othello's pride in his achievements and Brabantio's anger who perceives Othello as a threat.

It can be seen in datum 3 that Othello represent Muslim personality *matinul khuluq*:

Datum 3

Othello: "My services which I have done the signiory Shall out-tongue his complaints. 'Tis yet to know, Which, when I know that boasting is an honour, I shall promulgate— I fetch my life and being From men of royal siege, and my demerits May speak unbonneted to as proud a fortune As this that I have reached. For know, Iago, But that I love the gentle Desdemona, I would not my unhoused free condition Put into circumscription and confine For the sea's worth." (Shakespeare, 2023, p. 16)

In this dialogue, Othello expresses calmness and deep pride about himself and love for Desdemona in the face of accusations from Brabantio. His dialogue, "*My services which I have done the signiory Shall out-tongue his complaints,*" shows Othello's confident attitude and belief in the value of his services to the country. This statement reflects the trait of *matinul khuluq* shown through honesty and moral integrity. Othello shows that he prefers to speak with actions and merit rather than arguing with unfounded accusations. Furthermore, Othello states that his marriage to Desdemona is pure and unaffected by the desire for personal gain or political influence. The line "But that I love the gentle Desdemona" emphasizes that his love for Desdemona is the main reason behind their marriage, and he does not use manipulation or magic to gain that love. This shows Othello's character as someone of high morality, where he values honesty and transparency in his relationships. By putting forward merit and tangible actions as proof of his character and love,

Othello asserts that he is not an individual who uses underhanded means to achieve his goals. This is a reflection of the trait of *matinul khuluq* which includes values such as integrity, honesty and high respect for others.

In Act 1, Scene 3, Othello speaks to the duke and the senators of Venice about his life story and his marriage to Desdemona. In the midst of a tense official meeting, Othello honestly and openly explains how Desdemona fell in love with him because of his life story full of danger and struggle. The atmosphere in the room is serious and formal, with the Duke and the Venetian officials listening intently. Othello, in a calm and confident tone, explains that his love for Desdemona is the result of mutual understanding and respect, not magic or trickery.

It can be seen in datum 4 that Othello represent Muslim personality *matinul khuluq*:

Datum 4

Othello: "Her father loved me, oft invited me, Still questioned 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 thence And portance in my travel's history: Wherein of antres vast and deserts idle, Rough quarries, rocks and hills whose heads touch heaven It was my hint to speak, such was the process; And of the Cannibals that each other eat, The Anthropophagi and men whose heads Do grow beneath their shoulders. This to hear Would Desdemona seriously incline: But still the house-affairs would draw her thence: Which ever as she could with haste dispatch, She'd come again, and with a greedy ear Devour up my discourse: which I observing, Took once a pliant hour, and found good means To draw from her a prayer of earnest heart That I would all my pilgrimage dilate, Whereof by parcels she had something heard, But not intently: I did consent, And often did beguile her of her tears, When I did speak of some distressful stroke That my youth suffer'd. My story being done, She gave me for my pains a world of sighs: She swore, in faith, 'twas strange, 'twas passing strange, 'Twas pitiful, 'twas wondrous pitiful: She wish'd she had not heard it, yet she wish'd That heaven had made her such a man: she thank'd me, And bade me, if I had a friend that loved her, I should but teach him how to tell my story. And that would woo her. Upon this hint I spake: She loved me for the dangers I had pass'd, And I loved her that she did pity them. This only is the witchcraft I have used." (Shakespeare, 2023, p. 28)

In the quotation above, Othello details his life story to the duke and the senators, explaining how Desdemona fell in love with him. The dialogue shows Othello's openness and honesty as he shares his life experiences full of challenges and dangers. When Othello says, "*Her father loved me, oft invited me, Still questioned me the story of my life,*" he shows that Desdemona fell in love not because of physical charms alone, but because of the sincerity and resilience he showed through his life story. Othello talks about the various hardships he faced, such as battles, slavery, and travelling to unknown regions, which showcases his courage and determination. In the line "*She loved me for the dangers I had pass'd, And I loved her that she did pity them,*" Othello reveals that their relationship is built on mutual respect and understanding, not on magic or trickery. This illustrates *matinul khuluq* through the way Othello is sincere and transparent about his past and the motivation for his love. In this way, Othello shows himself to be a man of high and honest character, who adheres to the values of justice and integrity in his personal relationships.

In Act 2, Scene 3, a tense and chaotic atmosphere occurs after the fight between Cassio and Montano. Othello, as the leader, enters the scene of the commotion- perhaps a public space or an area around the palace- with an angry but controlled expression. He is faced with a situation where this fight threatens order and the reputation of his power. With firmness and authority, Othello warns all parties involved that their actions are unacceptable, and threatens to take stern action if there is any further breach of discipline. This dialogue shows Othello maintaining

his authority and integrity as a leader, despite his anger, while emphasizing the importance of order and responsibility within his sphere of power.

It can be seen in datum 5 that Othello represent Muslim personality *matinul khuluq*:

Datum 5

Othello: "Now, by heaven, My blood begins my safer guides to rule, And passion, having my best judgment collid, Assays to lead the way: if I once stir, Or do but lift this arm, the best of you Shall sink in my rebuke. Give me to know How this foul rout began, who set it on; And he that is approved in this offence, Though he had twinn'd with me, both at a birth, Shall lose me. What! in a town of war, Yet wild, the people's hearts brimful of fear, To manage private and domestic quarrel, In night, and on the court and guard of safety! 'Tis monstrous. Iago, who began't?" (Shakespeare, 2023, p. 67)

In the quotation above, after the fighting incident involving Cassio and Montano, Othello faces the situation with a firm and thoughtful attitude. His dialogue, *"Now, by heaven, My blood begins my safer guide to rule,"* shows that although he is angry, Othello can still control his emotions mindfully. He rebukes Cassio in a way that shows authority and a sense of justice, *"If I once stir, Or do but lift this arm, the best of you Shall sink in my rebuke."* Othello directs his anger towards the offence that occurred and shows that he will not tolerate dishonor within his sphere of power. Othello's decision to assess the situation objectively and fairly, as well as his decisive action in the face of chaos, demonstrates a character full of integrity and principle. In the line *"To manage private and domestic quarrels, In night, and on the court and guard of safety!"* he expresses frustration at the indiscipline that can undermine public order. By dealing with the situation professionally and putting honor first, Othello demonstrates *matinul khuluq* through self-control, justice and dedication to his responsibilities as a leader.

3. Qowiyyul Jismi

According to Hasan Al Banna, Physical strength (qowiyyul jismi) is one side of the Muslim personality that must exist. Physical strength means that a Muslim has endurance so that he can implement the teachings of Islam optimally with his strong physique.

The Character who reflects “qowiyyul jismi” or strong physical strength through his various actions in the play. As a military general, Othello displays great physical strength and courage on the battlefield, which earns him the respect of his subordinates and peers. His toughness is displayed in the way he leads his troops confidently and decisively, as well as in how he is able to face various challenges and dangers with his head held high. Othello's physical strength is also seen in his dashing and mighty appearance, which makes him stand out among the Venetians.

In Act 1, Scene 2 of Othello, Othello faces a tension-filled night on the streets of Venice. As news of the wrath of Brabantio, Desdemona's father, spreads, Othello shows impressive composure in the face of threats. Although Iago tries to provoke him with information about Brabantio's plans to arrest him and demand the cancellation of the marriage, Othello remains calm and full of confidence. He expresses his belief that his merits and reputation as a soldier will trump all accusations and threats. In the hushed atmosphere of the night, Othello stands firm with his head held high, showing that his physical and mental strength makes him

undaunted by pressure, as well as affirming the profound character of strength and courage.

It can be seen in datum 6 that Othello represent Muslim personality qowiyyul jismi:

Datum 6

"Othello: Let him do his spite: My services which I have done the signiory Shall out-tongue his complaints. 'Tis yet to know, Which, when I know that boasting is an honour, I shall promulgate—I fetch my life and being From men of royal siege, and my demerits May speak unbonneted to as proud a fortune As this that I have reach'd: for know, Iago, But that I love the gentle Desdemona, I would not my unhousted free condition Put into circumscription and confine For the sea's worth." (Shakespeare, 2023, p. 16)

In this dialogue, Othello emphatically claims himself to be a strong man, both physically and in courage. The phrase *"I fetch my life and being from men of royal siege"* suggests that he comes from a formidable noble lineage. This statement hints that Othello's physical and moral strength is inherited from his ancestors, meaning that it is already part of his identity. Othello also alludes that he is willing to give up his *"unhousted free condition"* for Desdemona. This decision signifies that he has complete control over himself and his power, emphasizing qowiyyul jismi through will power and control over his destiny. In addition, this dialogue reveals Othello's courage to face any threat that may come his way, demonstrating his belief in his own strength. He refuses to fear Brabantio or anyone who opposes him, which indirectly signifies his physical and mental toughness.

In Act 1, Scene 3, the atmosphere in the duke's meeting room in Venice is very formal and serious. When the Duke and the officials hear about the threat of attack from the Ottomans, their attention is drawn to Othello, who has just arrived to defend himself against Brabantio's accusations. The duke sternly addresses Othello,

referring to him as "valiant" to emphasize Othello's courage and toughness as a military leader. In a room filled with political importance and tension, the Duke's acknowledgement of Othello's valour confirms his reputation as a highly respected soldier. Othello stands confidently, ready to serve and lead his troops in the face of great threats, showing that his strength and courage are widely recognized and accepted.

It can be seen in datum 7 that Othello represent Muslim personality qowiyyul jismi:

Datum 7
"Duke: Valiant Othello, we must straight employ you Against the general enemy Ottoman." (Shakespeare, 2023, p. 24)

In this dialogue, the word "*valiant*", used by the duke to describe Othello, is a direct characterization that highlights Othello's strength and courage. Here, qowiyyuul jismi manifests in the official recognition of Othello's leadership qualities and fighting ability. The duke not only praises Othello personally, but also entrusts him with the great responsibility of leading against a great enemy-the Ottoman Empire. This task would not be given to someone who does not have strong physical endurance and ability. In this context, Shakespeare uses direct characterization to emphasize that Othello is a tough and trustworthy soldier in a war situation, where physical strength is a very important attribute. This publicly acknowledged bravery also reinforces Othello's image as a tough leader, further emphasizing qowiyyuul jismi as a fundamental trait of his character.

In Act 2, Scene 1, the atmosphere in Cyprus is filled with anxiety and tension. Montano, a high-ranking official, is in an agitated mood due to rivalry and

insecurity regarding Othello. He suspects Othello, the so-called "lusty Moor," as a threat to his position and his relationship with Desdemona. Montano speaks in a tone full of anger and envy, expressing his anxiety that Othello has strength and vitality that threatens his position. In this tension-filled atmosphere, Montano implies that Othello is a man of considerable physical strength and charisma to cause jealousy and fear in the hearts of those around him.

It can be seen in datum 8 that Othello represent Muslim personality qowiyyul jismi:

Datum 8

"Iago: 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 judgement cannot cure." (Shakespeare, 2023, p. 55)

In this dialogue, Iago refers to Othello as a "lusty Moor," which is often referred to vitality, physical energy, and sexual power. Iago not only implies that Othello has physical strength, but also implies that this strength is a potential threat to his position and to the relationships he has. This expression implies that Othello is seen by others as a figure full of energy and strength, someone who can get whatever he wants with that strength. His power is seen as so great that Iago feels threatened by it, showing jealousy and an inability to compete with Othello in anything physical or sexual. Iago also shows that he wants to be "even'd" by Othello, which shows that he recognizes Othello's power as something that needs to be overcome or matched. In other words, it is a direct acknowledgement of Othello's power that reflects the concept of qowiyyul jismi.

4. Mutsaqqoful Fikri

According to Hasan Al Banna, Intellectual thinking (mutsaqqoful fikri) is one of the most important aspects of the Muslim personality. In Islam, there is not a single action that we must do, unless it must begin with the activity of thinking. Therefore, a Muslim must have broad Islamic and scientific insights. We can imagine how dangerous an action can be without careful consideration. Othello has a character that shows depth of thought and self-reflection, which reflects mutsaqqol fikri (deep and thoughtful thinking). Although he is often carried away by emotions and manipulation, there are several moments in the play that highlight his intelligence and deep thinking.

In Act 1, Scene 3, in the council chamber in Venice. Othello is speaking before the duke, senators, and Brabantio, Desdemona's father, who accuses Othello of having used witchcraft to win his daughter's heart. In this formal and tense atmosphere, Othello defends himself by narrating how Desdemona fell in love with him not because of witchcraft, but because of her life story full of adventure and suffering. Othello calmly and confidently tells the story of his past that includes battles, dangers and extraordinary experiences, showing both his intellectual and emotional sides.

It can be seen in datum 9 that Othello represent Muslim personality mutsaqqol fikri:

Datum 9

"Othello: Her father loved me; oft invited me; Still questioned 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 spoke 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 thence And portance in my travels' history: Wherein of antres vast and deserts idle, Rough quarries, rocks and hills whose heads touch heaven It was my hint to speak, such was the process; And of the Cannibals that each other eat, The Anthropophagi, and men whose heads Do grow beneath their

shoulders. This to hear Would Desdemona seriously incline..." (Shakespeare, 2023, p. 28)

In this dialogue, Othello directly explains how Desdemona fell in love with him, mainly because his life story is full of experiences and deep thoughts. This portrayal shows that Othello is a careful and intellectual narrator, who is able to reflect on his life experiences in a compelling and profound way. He not only recounts events, but also invites his audience (in this case Desdemona) to reflect on the meaning of those experiences. Othello demonstrates intellectual capacity in the way he relates these events to the larger themes of courage, destiny, and the struggle of life, which shows that he has a deep and reflective mind.

in Act 3, Scene 3, when Othello and Iago are walking around the castle in Cyprus. The atmosphere is full of emotional tension, as Iago has begun to plant seeds of doubt in Othello's mind regarding Desdemona's loyalty. In this conversation, Iago speaks with great insinuation and pretense, while Othello listens intently, looking for clues and the truth behind Iago's words. As Othello says that Iago "may know more than he reveals," the atmosphere becomes increasingly tense and pressing, with Othello increasingly enamored by his belief in Iago's honesty. This is a critical moment where Othello, previously known as a deep and reflective thinker, begins to lose his grip on reality, carried away by Iago's cunning manipulations in an atmosphere full of doubt and suspicion.

It can be seen in datum 10 that Othello represent Muslim personality mutsaqqol fikri:

Datum 10
Othello: "This honest creature doubtless Sees and knows more, much more, than he unfolds." (Shakespeare, 2023, p. 93)

In this scene, Othello speaks of Iago, describing his belief that Iago has deeper knowledge and insight than he reveals. By saying this line, Othello shows that he values intellect and wisdom in judging others. Othello assumes that others, like himself, think things through carefully and hold insights that are not always directly expressed. This view reflects Othello's belief in the importance of deep intellectual thought, as well as his sensitivity to the complexities of human character and motivations, a hallmark of someone who has deep thought or *mutsaqqol fikri*.

In Act 3, Scene 3, at the crucial moment when Othello begins to doubt the loyalty of Desdemona, his wife. Iago, who had previously spread the seeds of suspicion in Othello's mind, now capitalises on Othello's uncertainty to strengthen his psychological manipulation. In this conversation, the two of them are standing in the castle in Cyprus, where Othello begins to feel a great emotional burden due to the doubts and jealousy that have begun to creep into his mind. As Othello speaks of Iago's honesty and wisdom, he is actually projecting his trust in someone who has secretly betrayed him. This atmosphere of emotional tension reflects the changes taking place in their relationship, where Othello increasingly relies on Iago as the sole source of truth, not realising that Iago is plotting his destruction.

It can be seen in datum 10 that Othello represent Muslim personality *mutsaqqol fikri*:

Datum 10

Othello: "This fellow's of exceeding honesty, And knows all qualities, with a learned spirit, Of human dealings." (Shakespeare, 2023, p. 94)

In this conversation, Othello praises Iago as someone who is very honest and wise: *"This fellow's of exceeding honesty, And knows all qualities, with a learned*

spirit, Of human dealings." Othello demonstrates deep thinking and complex judgements of other people's characters. In this context, Othello views Iago as a figure who has a deep understanding of human nature and social dynamics. Othello's high judgement of Iago highlights how deeply he thinks about the characters and motivations of those around him. He does not just accept outward appearances, but also evaluates a person's internal and moral qualities, which shows a critical and deep thought process. However, this judgement also highlights Othello's tragic flaw-his deep-thinking ability makes him vulnerable to manipulation.

In Act 4, Scene 1, where Othello, already consumed by jealousy and anger, talks to Iago about the plan to kill Desdemona. They are in a private room inside the castle in Cyprus, where tensions are running high. In the dark and stressful atmosphere, the normally rational Othello now seems distracted and increasingly desperate. He does not want to argue or discuss with Desdemona for fear that her beauty will shake his resolve, so he opts for a quicker and more fatal way. This dialogue reflects a profound change in Othello's character-from a considerate person to someone blinded by extreme emotions.

It can be seen in datum 11 that Othello represent Muslim personality mutsaqqol fikri:

Datum 11

Othello: "Get me some poison, Iago; this night. I'll not expostulate with her, lest her body and beauty unprovide my mind again: this night, Iago." (Shakespeare, 2023, p. 130)

In this dialogue, although Othello is already filled with burning jealousy, he still shows a logical and careful thought process. He realises that a direct confrontation

with Desdemona could shake his resolve as Desdemona's beauty and body could *"influence his mind."* This shows a deep understanding of how emotions can affect rational thinking. Othello, in his decision, shows that he still processes information intellectually, even when emotions overwhelm him. This realisation reflects his intellect, albeit used in a tragic context.

5. Mujahadatul Linafsihi

According to Hasan Al Banna, fighting against lust (mujahadatul linafsihi) is one of the personalities that must exist in a Muslim, because every human being has a tendency towards good and bad. The personality of mujahadatul linafsihi, which is the ability to fight against lust and maintain self-control. As a respected general, Othello shows great discipline and self-control. This shows that Othello prefers wisdom over violence. However, his struggle to refrain from jealousy and suspicion often fails, especially when he is instigated by Iago. Although Othello initially comes across as a stern and disciplined figure, he eventually succumbs to the passions of anger and jealousy. This shows that despite the efforts of mujahadatul linafsihi, human frailty and outside influences can undermine this internal struggle.

In Act 3, Scene 3 of Othello, the situation takes place inside the castle in Cyprus, where Othello and Iago are having a serious conversation. Iago has just started to instill doubts in Othello's mind about Desdemona's loyalty. The atmosphere around them is tense and filled with uncertainty, with Othello's mood slowly changing from trusting to suspicious. Othello, who was initially sitting calmly, begins to show signs of increasing restlessness and anxiety. Here, Othello

is trying to contain his growing feelings of jealousy, but we can see that an inner war has started within him, and he begins to lose control of his own thoughts.

It can be seen in datum 12 that Othello represent Muslim personality mujahadatul linafsihi:

Datum 12

"Othello: If I do prove her haggard, Though that her jesses were my dear heartstrings, I'd whistle her off and let her down the wind To prey at fortune. Haply, for I am black And have not those soft parts of conversation That chamberers have, or for I am declined Into the vale of years—yet that's not much— She's gone, I am abused, and my relief Must be to loathe her. O curse of marriage, That we can call these delicate creatures ours And not their appetites!" (Shakespeare, 2023, p. 94)

On the quotation above, when Iago begins to poison Othello's mind about Desdemona's loyalty, Othello says, *"If I do prove her haggard... She's gone, I am abused, and my relief must be to loathe her."* This statement shows Othello's internal conflict as he struggles with his uncertainty and doubt. Although he initially tries to remain rational and calm, doubts and inferiority complexes begin to overwhelm him. The admission that he may need to *"keep away"* Desdemona, despite his conscience being against it, is evidence that Othello is in a struggle of mujahadatul linafsihi, where he has to fight the urge of negative emotions such as jealousy and self-doubt.

In act 3, scene 3, Othello and Iago are in a dimly lit room, creating a tense and gloomy atmosphere. Iago, with a pretense of caring, slowly instils doubts in Othello's mind about Desdemona's loyalty. Meanwhile, Othello, who was initially calm, begins to feel a growing unease within himself. His normally confident face now looks anxious, reflecting his inner struggle as he fights against the jealousy that begins to take over his mind. The atmosphere becomes increasingly tense as

Othello tries hard to remain rational, despite the doubts beginning to gnaw at his heart.

It can be seen in datum 13 that Othello represent Muslim personality mujahadatul linafsihi:

Datum 13

“Othello: By the world, I think my wife be honest, and think she is not; I think that thou art just, and think thou art not. I'll have some proof. Her name, that was as fresh As Dian's visage, is now begrimed and black As mine own face. If there be cords, or knives, Poison, or fire, or suffocating streams, I'll not endure it. Would I were satisfied!” (Shakespeare, 2023, p. 101)

Here, Othello shows how much inner struggle he is going through. He struggles against the jealousy that begins to creep into his mind due to Iago's manipulation. Although he oscillates between believing and disbelieving in Desdemona's loyalty, Othello still tries hard to restrain himself and demands real evidence before making a decision. This internal struggle shows that he is aware of the dangers of unfounded jealousy and tries to control his emotional impulses. This is a form of mujahadatul linafsihi, where Othello tries to overcome the temptation to act immediately on the basis of negative emotions. Although not explicitly stated, this indirect characterization shows how strong Othello's desire to maintain composure and rationality amidst the storm of emotions that engulfs him.

In Act 5, Scene 2 of Othello, the situation depicts a profound and tragedy-filled final moment in Desdemona's bedroom. Desdemona lies on the bed, looking weak and confused, while Othello stands beside her with a face full of inner conflict. Othello, weapon in hand and with a turbulent heart, tries to convince himself that his actions are necessary. He speaks with great sadness and doubt, trying to explain to Desdemona why he must die, even though it is clear that his feelings are at odds

with his actions. A ring of despair and uncertainty surrounds his words as he attempts to soothe his inner self with reasons that he does not fully believe in. Desdemona, with her body growing weaker, seems more and more helpless, while Othello struggles against deep feelings of guilt and grief, revealing how broken he is inside. In what should have been an intimate and loving room, has now turned into a witness of tragedy and deep regret.

It can be seen in datum 15 that Othello represent Muslim personality mujahadatul linafsihi:

Datum 15

"Othello: It is the cause, it is the cause, my soul. Let me not name it to you, you chaste stars! It is the cause. Yet I'll not shed her blood, Nor scar that whiter skin of hers than snow, And smooth as monumental alabaster. Yet she must die, else she'll betray more men. Put out the light, and then put out the light. If I quench thee, thou flaming minister, I can again thy former light restore, Should I repent me. But once put out thy light, Thou cunning'st pattern of excelling nature, I know not where is that Promethean heat That can thy light relume." (Shakespeare, 2023, p. 103)

Here, this conflict reaches its peak, as Othello dialogues with Desdemona before he kills her. Here, Othello says, *"It is the cause, it is the cause, my soul. Let me not name it to you, you chaste stars! It is the cause."* In the midst of this struggle, Othello tries to convince himself that his actions are justified by a certain "cause", which he believes to be Desdemona's betrayal. However, the difficulty he has in uttering these words shows his deep inner conflict. Othello is not only fighting against his own beliefs but also trying to appease the feelings of guilt that are slowly rising within him. His inability to directly "name" the reason for his actions reflects an internal struggle between his belief that Desdemona should be punished and his human instincts that seek to protect and defend her.

6. Harishun Ala Waqthi

Being good at keeping time (harishun ala waqthi) is an important factor for humans. This is because time itself receives such great attention from Allah and His Messenger. At first, Othello is portrayed as an individual with the personality of harishun ala waqthi, or someone who is tough and authoritative in the face of the situation. As a respected general, Othello shows decisiveness and composure in the face of challenges. He makes decisions quickly and decisively.

In Act 2, Scene 1 of Othello, Othello finally arrives in Cyprus after a challenging journey through rough seas. When he is reunited with Desdemona, who has arrived first, Othello feels deep happiness and great relief. In an atmosphere of intimacy in the centre of the fortress that is now safe from the threat of the Turks, Othello expresses his gratitude that, despite the storm threatening their journey, they can finally meet in peace. Othello views all the hardships he endured as a worthy price for this loving meeting, illustrating how he values and values the time spent in travelling and war as something that brings peace and happiness.

It can be seen in datum 16 that Othello represent Muslim personality harishun ala waqthi:

Datum 16

"Othello: It gives me wonder great as my content To see you here before me. O my soul's joy! If after every tempest come such calms, May the winds blow till they have waken'd death!" (Shakespeare, 2023, p. 50)

In the quotation above, When Othello finally arrives in Cyprus and meets Desdemona, he expresses his gratitude through the dialogue, *"It gives me wonder great as my content To see you here before me. O my soul's joy! If after every tempest come such calms, May the winds blow till they have waken'd death!"* In this

statement, Othello immediately expresses his happiness and gratitude for this meeting after a challenging journey. He describes that all the storms and hardships he faced on the journey have paid off with the happiness of meeting Desdemona. This reflects how Othello values and utilises time wisely, as well as how he sees time spent in hardship as an investment that brings happiness. This statement shows that Othello has the ability to see the value of each moment and manage time in a way that maximises happiness and success in his life.

In Act 3, Scene 3 of Othello, the atmosphere becomes increasingly tense as Othello begins to feel anxious and suspicious of Desdemona's loyalty, although she still shows love and devotion to him. After Desdemona begs Othello to reconsider Cassio's position, Othello gently promises that he will not refuse her request. However, after that, he asks for a little time to himself, begging Desdemona to leave him alone for a moment. In the midst of the emotional upheaval he feels, Othello needs time to reflect and organise his thoughts.

It can be seen in datum 17 that Othello represent Muslim personality *harishun ala waqtihi*:

Datum 17

"Othello: I will deny thee nothing: Whereon, I do beseech thee, grant me this, To leave me but a little to myself." (Shakespeare, 2023, p. 84)

In quotation above, a conversation with Desdemona, Othello demonstrates his ability to manage time between obligations and personal needs through the dialogue, *"I will deny thee nothing: Whereon, I do beseech thee, grant me this, To leave me but a little to myself."* Here, Othello directly asks for a little time for himself after fulfilling Desdemona's request. This shows his ability to manage time

between personal responsibilities and needs wisely. By requesting time for himself, Othello shows that he realises the importance of balance between work and personal time, as well as the importance of taking time for reflection and recovery. This dialogue directly illustrates how Othello values time and is able to manage it in a way that preserves his personal well-being while still fulfilling his responsibilities.

7. Munazhhamun fi Syuunihi

Hasan Al Banna says being organised in a matter (*munzhzhamun fi syuunihi*) is one of the characteristics of a Muslim that is emphasised by the Qur'an and sunnah. Therefore, in Islamic law, both issues related to *ubudiyah* and *muamalah* must be resolved and implemented properly. As a general, he demonstrates the ability to organize and manage situations well, both in military and personal affairs. Othello displays discipline in his actions and thoughts, making careful decisions and taking responsibility for his actions.

In Act 1, Scene 3, Othello is in dialogue with the Venetian Council regarding his relationship and marriage to Desdemona. Having been involved in a conflict with Brabantio who accuses him of using witchcraft to win his daughter's heart, Othello is invited to give an explanation before the council. In this official and stressful setting, Othello calmly and confidently explains that his marriage to Desdemona is based on mutual understanding and genuine love, not lust or witchcraft. He states that his decision to marry Desdemona is the result of deep consideration and a desire to give his wife freedom and emotional well-being. Using measured and planned words, Othello conveys his belief that their relationship is a

form of deep and rational love, showing how organised he is in managing and conveying the important reasons for his life before authority and society.

It can be seen in datum 18 that Othello represent Muslim personality munazhzhmun fi shuunihi:

Datum 18

"Othello: Let her have your voice. Vouch with me, heaven, I therefore beg it not To please the palate of my appetite, Nor to comply with heat (the young affects In me defunct) and proper satisfaction; But to be free and bounteous to her mind." (Shakespeare, 2023, p. 34)

In the quotation above, offering an early view of Othello's organised nature. When he addresses the Venetian Council about his marriage to Desdemona, Othello says: "Let her have your voice. Vouch with me, heaven, I therefore beg it not To please the palate of my appetite, Nor to comply with heat (the young affects In me defunct) and proper satisfaction; But to be free and bounteous to her mind." In this dialogue, Othello systematically explains that his decision to marry is not driven by lust alone, but rather by the desire to provide freedom and emotional well-being to Desdemona. Othello emphasises the importance of rational judgement and planning in his life decisions, reflecting the order and principles that govern his life.

In Act 2, Scene 3, the scene takes place at night after the festivities at the castle, where Othello plans and supervises the activities of his guards. After a lively celebration, Othello entrusts the responsibility of night watch to Cassio. Amidst the cheerful yet potentially damaging atmosphere of alcohol consumption, Othello instructs Cassio to maintain security with discipline, emphasising the importance of control and boundaries. Othello asks Cassio not to get too involved in the festivities so as to guard against chaos.

It can be seen in datum 19 that Othello represent Muslim personality munazhzhmun fi shuunihi:

Datum 19

"Othello: Good Michael, look you to the guard tonight. Let's teach ourselves that honorable stop, Not to outsport discretion." (Shakespeare, 2023, p. 56)

Here, Othello demonstrates his organised nature further through his instructions to Cassio: "Good Michael, look you to the guard tonight, Let's teach ourselves that honourable stop, Not to outsport discretion." In this statement, Othello directs Cassio to maintain security with discipline, showing a deep concern for organisation and balance in responsibility. Othello understands the importance of maintaining boundaries and honour in social situations, and emphasises his role in organising and managing his surroundings to stay on track. This shows his orderliness in organising those around him and his responsibilities.

In Act 5, Scene 2, the situation takes place in Desdemona's bedroom, where Othello stands full of determination and deep emotion as he prepares himself for his tragic act. The room becomes the backdrop of the most dramatic moment in the play, with Desdemona still sleeping in her bed, unaware of the danger that threatens. Othello, oppressed by doubt and suspicion, speaks his final words to Desdemona before committing murder. He speaks with confusion and sadness as he expresses how impossible it is to reverse his actions after "extinguishing" the light of Desdemona's life. By using the metaphor of a lamp, Othello portrays the act of killing Desdemona as final and irreversible.

It can be seen in datum 20 that Othello represent Muslim personality munazhzhmun fi shuunihi:

Datum 20

"Othello: Put out the light, and then put out the light: If I quench thee, thou flaming minister, I can again thy former light restore, Should I repent me: but once put out thy light, Thou cunning'st pattern of excelling nature, I know not where is that Promethean heat That can thy light relume." (Shakespeare, 2023, p. 166)

On the quotation above, Before Othello kills Desdemona, his dialogue shows deep awareness and planning: *"Put out the light, and then put out the light: If I quench thee, thou flaming minister, I can again thy former light restore, Should I repent me: but once put out thy light, Thou cunning'st pattern of excelling nature, I know not where is that Promethean heat That can thy light relume."* Othello reveals a deep understanding of the actions he is about to take and their consequences. Although his actions are a tragedy, this dialogue shows that Othello has pondered and planned his steps meticulously, understanding that this decision is final and irreversible. This shows that even in his emotional crisis, Othello still has an organised approach to decisions and actions.

8. Qadirun Alal Kasbi

According to Hasan Al Banna, Having the ability to do one's own business or what is also called being independent (qodirun alal kasbi) is another characteristic that must be present in a Muslim. This is something that is very necessary. Qodirun alal kasbi, i.e. ability and tenacity in working and achieving success. As a respected general, Othello demonstrates exceptional skills in military strategy and leadership. He has attained a high position through his hard work and dedication, proving himself to individual capable of achieving results through effort and perseverance. His success on the battlefield and in managing the troops shows that he is a competent and capable person. Although in the course of the story he faces

emotional challenges and destructive intrigues, in the beginning Othello is an example of someone who has the ability and tenacity to achieve success through hard work.

In Act 3, Scene 3 of Othello, the situation surrounding this dialogue features Othello struggling with doubts and uncertainties regarding his marriage to Desdemona. After being swayed by Iago's insidious whispers, Othello begins to question Desdemona's honesty and loyalty. In an emotional state full of anger and confusion, he turns to himself, wondering why he decided to marry and doubting the truth in their relationship. He suspects that Desdemona may be hiding something from him, and in the process, he begins to feel alienated from the relationship that he previously thought of as something true and pure.

It can be seen in datum 21 that Othello represent Muslim personality qodirun alal kasbi:

Datum 21

"Othello: Why did I marry? This honest creature doubtless Sees and knows more, much more, than he unfolds." (Shakespeare, 2023, p. 93)

In this dialogue, appears in the context of Othello who is plagued with deep doubts about his marriage. Having been affected by Iago's manipulations that have planted seeds of hatred and suspicion towards Desdemona, Othello begins to re-examine his life decisions with a critical eye. As he questions the reasons behind his marriage, he expresses deep uncertainty and doubt regarding Desdemona's honesty. This statement reflects Othello's emotional independence as he does not simply rely on what is seen on the surface or what others say. Instead, he tries to ponder and evaluate the situation independently, questioning whether Desdemona

might be hiding something more than what she reveals. In this process, Othello displays his intellectual independence by not simply accepting the situation without in-depth analysis, but rather seeks to understand the truth behind their relationship.

In Act 5, Scene 2, in a situation full of tragedy in Desdemona's bedroom. After Othello kills Desdemona in a misunderstanding fuelled by Iago's manipulation, he faces the harsh reality that he has made a fatal mistake. In this final moment, Othello admits openly that his love for Desdemona is an intense but unwise form of love. This statement highlights Othello's realisation of his error of judgement and his decision. He admits that his deep love, though sincere, was not accompanied by wisdom or sound judgement.

It can be seen in datum 22 that Othello represent Muslim personality qodirun alal kasbi:

Datum 22

*"Othello: Then you must speak Of one that loved not wisely but too well."
(Shakespeare, 2023, p. 187)*

In this dialogue "*Then you must speak Of one that loved not wisely but too well*" appears amidst the culmination of the tragedy as Othello faces the final outcome of his actions. After killing Desdemona, who he thinks has betrayed him, Othello begins to realise the full extent of his guilt. This dialogue occurs after he has been betrayed by Iago and is forced to face the harsh reality that the jealousy and doubt instilled by Iago has driven him to commit an irreparable act. Othello's statement reveals a deep recognition that his love, though sincere and strong, has lacked wisdom and sound judgement. In his final moments, Othello not only demonstrates his emotional independence in admitting his mistakes and

responsibilities but also shows deep introspection. He realises that his *"too good"* love has made him blind to reality and blinded him from rational judgement. This confession emphasises Othello's intellectual independence, as he is able to realise and acknowledge his own imperfections and weaknesses. Although this confession comes too late to change the outcome of the tragedy, it reflects courage and honesty in facing the truth about himself and the actions he has committed.

9. Nafi'un Lighoirihi

Hasan Al Banna says being useful to others (*nafi'un lighoirihi*) is a requirement for every Muslim. As a respected general, Othello shows dedication and loyalty to his country as well as to the people he leads. His bravery and ability on the battlefield not only bring victory to himself, but also to the community and country he serves. Othello endeavors to protect and look after those around him, as seen when he firmly and fairly handles conflicts and difficult situations. Although he is ultimately entangled in manipulation and jealousy, his basic nature as someone who seeks to benefit and protect others remains an important aspect of his character.

In act 1, scene 3, Othello stands before the Venetian Council made up of the Duke and the senators, who have heard accusations that he has 'seduced' Desdemona through unnatural means. With a calm yet confident demeanour, Othello chooses to tell his story without embellishment or manipulation, revealing how their love blossomed through stories of his profound and perilous adventures. In a room filled with Venice's highest political power, Othello demonstrates his dignity by choosing honesty over beautiful rhetoric. This tense atmosphere shows Othello as a man of principle, believing that the simple, straightforward truth is the

most useful to resolve this situation, demonstrating his integrity as a soldier and a man.

It can be seen in datum 23 that Othello represent Muslim personality nafi'un lighoirihi:

Datum 23

"Othello: I will a round unvarnish'd tale deliver Of my whole course of love: what drugs, what charms, What conjuration and what mighty magic, For such proceeding I am charged withal, I won his daughter." (Shakespeare, 2023, p. 27)

Othello chooses to tell his story in an 'unvarnished' way, which shows his honesty and sense of responsibility in communicating. This word choice is important because he could have chosen to embellish his story, but he chose to give the closest version to the truth. This reflects Othello's dedication to honesty and integrity, qualities that are indispensable to being beneficial to others. Othello sees the value in giving the truth that can help others understand the true situation, an action that can prevent misunderstandings and maintain social harmony. Here, Othello shows that being useful is not only through heroic actions on the battlefield, but also in truth and honesty in communication.

In Act 1, Scene 2, the situation takes place in the streets of Venice at night, where Othello has just secretly married Desdemona. Iago, pretending to be a loyal friend, tells Othello that Brabantio, Desdemona's father, is furious over the marriage and is looking for Othello with bad intentions. In this context of tension, Othello remains calm and shows his faith in his love and integrity. While talking to Iago, Othello states that his love for Desdemona is so deep that he is willing to give up his free life as a soldier for the commitment of marriage. This statement underlines

Othello's seriousness and dedication towards Desdemona, even amidst the growing threats and conflicts.

It can be seen in datum 24 that Othello represent Muslim personality nafi'un lighoirihi:

Datum 24

"Othello: But that I love the gentle Desdemona, I would not my unhoused free condition Put into circumscription and confine For the sea's worth." (Shakespeare, 2023, p. 17)

On the quotation above, when Othello talks about his love for Desdemona, he emphatically states that such love is the main reason he is willing to sacrifice his personal freedom. This statement, *"But that I love the gentle Desdemona, I would not my unhoused free condition put into circumscription and confine,"* indicates that Othello sees himself as responsible for Desdemona's happiness and well-being. This characterisation is very important as it shows that Othello, despite his high status and freedom, chooses to devote himself to his loved ones. This attitude shows that he not only considers marriage as an obligation, but as a moral and emotional responsibility that must be fulfilled. Othello clearly puts Desdemona's needs above his own, a quality that reflects a nafiun lighoirihi personality in the context of interpersonal relationships.

B. Discussion

The research discussion on the structuralism of Muslim characterization in Othello shows the complexity of interpreting Othello's character in the context of Islamic values. Othello, who is described as a Moor and a Muslim, exhibits many traits that can be connected to Islamic concepts. However, through structuralism,

we see that Othello's character also reflects the tension between his personal identity and external influences, including racial prejudice and manipulation by other characters such as Iago. This analysis highlights how Shakespeare forms a complex character of Othello, who in some aspects represents positive values, yet in other aspects, shows his shortcomings in reflecting the nature of the Muslim ideal. This structuralism suggests that while Othello has many qualities that are in line with Islamic teachings, this portrayal is also framed by a complex social and cultural context, which can undermine the integrity of the characterization as a Muslim.

The discussion of this research reveals that the character of Othello in William Shakespeare's work can be seen from various relevant Muslim character viewpoints, with mujahadatul linafsihi (struggle against lust) being the most dominant. In many scenes, Othello is shown as a man who struggles against the intensity of his own emotions, especially when faced with situations that test his patience, jealousy, and respect for others. The hadith about mujahadatul linafs which states that:

"اللَّهِ طَاعَةٌ فِي نَفْسِهِ جَاهِدَ مَنْ الْمُجَاهِدُ"

A mujahid is one who struggles against his lusts in the way of Allah' (HR. Ahmad Tirmidzi) can be applied to Othello's character. He tried to fight against the jealousy and doubts that plagued his character. However, although Othello ultimately fails in this struggle, his struggle reflects the moral challenge of a Muslim in maintaining personal integrity amidst worldly temptations.

Besides mujahadatul linafs, the trait of salimul aqidah (purity of belief) is also reflected in Othello's character, particularly through his belief in justice and honour.

Othello believes that human relationships should be based on honesty and trust, and he tries to put these principles into practice in his interactions with Desdemona and the people around him. The Hadith is

فُلُوبِكُمْ إِلَى يَنْظُرُ وَلَكِنْ صُورِكُمْ إِلَى وَلَا أَجْسَامِكُمْ إِلَى يَنْظُرُ لَا اللَّهُ إِنَّ

Verily, Allah does not look at your bodies nor at your forms, but He looks at your hearts.' (HR. Muslim) emphasizing the importance of honesty and integrity as part of a strong faith. This is in line with Othello's efforts to maintain his beliefs and principles, despite challenges and manipulations. However, his excessive trust in Iago shows that this faith can be a fatal flaw when given to the wrong person.

Othello's character can also be seen through the lens of qowiyyul jismi (physical strength). As a successful soldier and respected military leader, Othello displays this trait very clearly. However, his overwhelming physical strength contrasts with his emotional weakness, showing that physical strength alone is not enough to maintain inner harmony and honour in personal life. Othello, who is honoured for his bravery on the battlefield, fails to face the greater war within himself, which is the battle against jealousy and mistrust. The traits of harishun ala waqthi (respect for time) and munazhhamun fi syuunihi (orderly in affairs) can also be found in Othello's behaviour. As a general, Othello is very disciplined and organised in military affairs. However, the decline of this ability is seen in his personal life, especially when he allows suspicion and confusion to ruin the harmony of his marriage with Desdemona. The discipline he applied in his career did not translate successfully to managing his emotions and personal relationships, which eventually led to his downfall.

In this structuralism analysis, it is seen that Othello is not a completely static or one-dimensional character. He is a complex symbol of various human traits, both sublime and flawed. Shakespeare portrays Othello as a man who, despite his exceptional qualities as a leader and warrior, remains human in his failure to control negative emotions and temptations.

CHAPTER V

CONCLUSION AND SUGGESTION

The final section of this document is a summary of the research findings and suggestions. As indicated in the previous chapter, the conclusion highlights the researcher's responses to the research questions, as well as the study's theoretical relevance. Furthermore, this chapter offers suggestions for future researchers who will use the same research object as this study, Shakespeare's Othello.

A. Conclusion

The conclusion of the research on the structuralism of Muslim characterization in William Shakespeare's 'Othello' shows that Othello has 9 out of 10 traits and characteristics that reflect positive values valued in Muslim culture. As a respected general, Othello shows the characterization of a good and exemplary Muslim. Although not explicitly shown in the practice of worship, the moral values that Othello holds at the beginning of the story reflect the principles of good personality. This structuralism reveals a deeper dimension of Othello's character, showing that in addition to his bravery as a soldier, he also has a personality that is organized, persistent, beneficial to others, and has a strong foundation of Aqedah. Thus, this research provides a more comprehensive understanding of the complexity of Othello's character in the context of Muslim values.

B. Suggestion

Reading and analyzing Shakespeare's Othello provided the researcher with a plethora of knowledge. However, the researcher was only interested in the main character's Muslim portrayal. This aims to narrow and focus the study. Some elements and scopes can be investigated by applying various methodologies or theories to Shakespeare's Othello. The researcher feels that future researchers can go deeper into this novel by using additional approaches and criticisms such as feminism, structuralism, hegemony, or other critical techniques from a different perspective. To do the best, most extensive, and accurate research, researchers should read more thoroughly and attentively to understand the theory, approach, and subject or object of study.

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CURRICULUM VITAE



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