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The Concept of Fear and Anxiety in Shakespeare's *Othello*.

مفهوم الخوف والقلق في مسرحية عطيل لشكسبير

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Abstract:

This paper includes the general interpretation of fear and anxiety from different scientists and psychologists including the pioneer of psychology area, Freud, who, with the confession of the majority of scholars, is among the best in this major. In addition, he is the one who discovered the "Psychoanalysis Approach". Then, the research explores how Shakespeare epitomizes those feelings in the vast majority of his plays. Shakespeare has been founded as the greatest playwright for his ability to personify the real emotions of human beings. Moreover, he simulates our real world rather than intending to the fictional one. Furthermore, he is the writer of our play which is discussed in this paper "Othello". It has been discovered that the consequences of the events within the play are mostly constructed on the sentimental aspect of treatments. The researcher takes different perspectives of different critics, poets, and scholars who have been taking place in interpreting the play. Therefore, the second section of this paper has a discussion that presents a profound illustration for the emotions of fear and anxiety, and it proves that fear is the source of all negative feelings like, phobia, paranoia, and anxiety. Indeed, the psychoanalysis theory takes considerable role in this research which is considered the main approach that the research constructed on. Finally, it discusses how Shakespeare deals with the antagonist of this play who is Othello. It figures that he is influenced by different factors within the play that led him to his downfall and committing suicide.

Keywords: Shakespeare, Fear, Anxiety, Psychoanalysis approach, Othello.

المخلص:

يتضمن هذا البحث تفسيراً عاماً لمفهوم الخوف والقلق من وجهات نظر عدد من العلماء وعلماء النفس، ومن بينهم رائد علم النفس سيغموند فرويد، الذي يُعدّ، باعتراف غالبية الباحثين، من أبرز الشخصيات في هذا المجال. كما يُنسب إليه تطوير منهج التحليل النفسي. ثم يستكشف البحث الكيفية التي جسّد بها ويليام شكسبير هذه المشاعر في معظم مسرحياته. فقد عُرف شكسبير بأنه أعظم كاتب مسرحي بفضل قدرته على تجسيد المشاعر الإنسانية الحقيقية، إذ يحاكي العالم الواقعي أكثر من توجيهه إلى العالم الخيالي.

وتتناول الدراسة مسرحية عطيل، التي تُعد محور هذا البحث، حيث تبين أن نتائج الأحداث فيها تتشكل إلى حدّ كبير بناءً على الجوانب العاطفية والانفعالية للشخصيات. كما يستعرض الباحث آراء مختلفة لعدد من النقاد والشعراء والباحثين الذين تناولوا المسرحية بالتفسير والتحليل.

وعليه، يضم القسم الثاني من البحث مناقشة تقدّم عرضاً معمقاً لمشاعر الخوف والقلق، وتوضح أن الخوف يُعدّ مصدراً للعديد من المشاعر السلبية مثل الرهاب (الفوبيا)، والبارانويا، والقلق. وتؤدي نظرية التحليل النفسي دوراً محورياً في هذا البحث، إذ تشكل المنهج الرئيس الذي بُنيت عليه الدراسة.

وأخيراً، يناقش البحث كيفية معالجة شكسبير لشخصية بطل المسرحية، عطيل، موضحاً أنه تأثر بعوامل متعددة داخل أحداث المسرحية قادت في النهاية إلى السقوط المأساوي والانتحار.

الكلمات المفتاحية : شكسبير، الخوف، القلق، منهج التحليل النفسي، عطيل.

Section One

1.1 Introduction

The researcher sees that since one wants to get into feelings, then one should come to analyze fear and what it leads to, the consequences that happen after feeling frightened as well. Fear is a harsh feeling and not easy to eliminate. Then, anxiety is one feeling that is involved beyond the umbrella of fear. STARKSTEIN (2018) states that, anxiety is defined by Freud primarily as “indefiniteness and lack of object.” Describing the “normal anxiety,” Freud also mentioned that as having the connotation of “anxiousness” or the “tendency to take a pessimistic view of things” (Freud 1953–1975c, p. 93). In addition, at the necessity of a person to be secure, anxiety takes a vital and substantial role in his psychological defensive mechanism. At the same time as Maharani & Arianto (2022) illustrate, according to Maslow (2017), since safety needs are not taken, then the person will be overwhelmed with disturbance.

More to the point, *Phobia* is a type of fear is taken by Freud so as to elaborate the main concept. “Freud describes phobias as the presence of anxious expectation combined with anxiety attacks. He described two “types” of typical phobia: first, a fear of “general physiological dangers” related to anxious expectation; and second, “phobias of locomotion” during anxiety attacks” (Freud 1953–1975c, p. 96). These attacks of fear increase the human natural aversion to real threats (e.g. “a thunderstorm in the open”). According to Freud, Starkstein (2018) states, that, locomotion phobias (which include agoraphobia) are usually preceded by attacks of vertigo, especially when the individual is in an inducing context (e.g. walking along a narrow street).

Undoubtedly, when we come to discuss the concept of fear, then Shakespeare’s perspectives through his plays about fear must be presented. The concept of fear that appears in Shakespeare’s plays contain diversity of species, including anxiety, phobia, paranoia, obsessive compulsion, panic, dread, terror, horror, I am afraid of, I dare not, and I fear that (KHIKANI, 2023).

As evidence of the power of the concept of fear, those species are the consequences that appeared to be involved in this feeling. Moreover, due to those divergent branches coming out of the concept of fear, the latter came to be called “an umbrella term” in the Shakespearean drama.

Technically, all of what was mentioned above gives an impression of the dominance of fear, and other emotions are considered as an outcome of this feeling. As KHIKANI (2023) points out, according to Appelbaum (2018), that, fear in Shakespeare’s drama has been depicted as “the prototype concept for all gradients of the emotion” (KHIKANI, 2023).

The term fear has been used by Shakespeare in order to encompass all normal risky cases and make them hard to hold and frightful. Furthermore, more sorts of fear have been perceived in Shakespearean dramas, like fear of being disoriented, fear of being strange, fear of being alone, fear of being homeless without a shelter to belong to, and fear of being forsaken. Indeed, Shakespearean tragic plays in particular have perceived all those concepts of fear. KHIKANI (2023) illustrates, according to Anderson (2010), that incredible and unpredictable behaviors could be done by human beings, for they feel frightened. As a reason of being distracted, people cannot make logical decisions while they have fear inside, so there will be no rational perspectives that could be taken. Indeed, in *Macbeth*, this is well documented when fear is the dominant power and the reason behind the alternation of all the events

included and acted inside the play. It curved the trajectory of the play, which had a huge impact on the sequence of the plot and what it involved. Because Othello is so popular, it's easy to forget Shakespeare's audacious decision to transform Cinthio's warning about a doomed mixed-race marriage into a deadly tragedy. Othello should serve as a reminder to anyone who doubts that Shakespeare's greatest tragedies were written from a visionary perspective far ahead of his time. Shakespeare created a critique of racial and sexual injustice in Othello that is more potent in the twenty-first century than it could have been at the beginning of the seventeenth. This was centuries before the issues the tragedy forces its audiences to confront became as pressing and pervasive as they are today (KHIKANI, 2023).

This research aims to analyze the feelings of fear and anxiety in Shakespeare's works, particularly Othello. Furthermore, the problem presented in this research is knowing the factors that push Othello to have such feelings. So, the significance of the research lies in proving that the protagonist suffers from such psychological syndromes and how those syndromes influence what is the character of Othello and make him commit irrational behaviors and actions. In conclusion, fear is a powerful and multifaceted emotion that influences human behavior, decision-making, and psychological well-being. As explored through Freud's theories, fear manifests in various forms, including anxiety and phobias, each affecting individuals in profound ways. Maslow's perspective highlights the necessity of security in mitigating fear's effects, while Shakespeare's works illustrate its pervasive role in shaping human actions and narratives. Shakespearean tragedies, particularly *Macbeth*, showcase how fear can alter the course of events, leading to irrational decisions and unforeseen consequences. Ultimately, fear serves as an overarching force that dictates emotional responses, reinforcing its dominance as a central aspect of human experience. The same as what happened with Othello who is hugely influenced by fear which led him to be preoccupied with negative thoughts about his wife though she was innocent and love him at once. Therefore, his constant suspicion that stole his mental stability and led him to do prohibited actions within the events of the play. Shakespeare had a vital role in changing the track of the events by letting the manipulative Lago cultivate the fear and anxiety inside Othello's mind.

1.2 Summary of the play

Othello is one of the greatest and plainest tragedies of the most influential writer in the world, Shakespeare. Its events round about a black general of Venice army that he got a confidential married to a gorgeous woman. Therefore, their marriage has been gradually ruined by a manipulator character called Iago. The latter started to put pernicious and not trusted words inside the easily manipulated character, Othello's mind to trick him to murder his wife Desdemona (Lott, 1976).

Apparently, fear and anxiety are well-epitomized in the play of Shakespeare's Othello via the antagonist figure and the general of Venice's army "Othello". Othello has been found as the most suitable man to have the position of the general of Venice's army according to his gaining the whole potential of leadership. His reputation got stuck to this rank, however, he started to be anxious to miss out on that. Moreover, his power was derived from both his wife and the rank he possessed in the army of Venice. After murdering his wife Desdemona, Othello loses the idea of the value of being alive (Neimneh and Sawwa: 2015).

However, another item that cultivated the suspicion and started enlarging increasingly in Othello's self is the handkerchief which is considered as a symbol of loyalty according to Othello. For the latter disloyalty is not acceptable and totally forbidden, and losing or giving the handkerchief is evidence of a betrayal, then this is what accidentally happened to his wife Desdemona. That the perceptions and

thoughts passing through his mind, and nothing prevented him to not attempting to murder Desdemona, Othello came into committing a suicide after being vague of beholding the truth (Neimneh and Sawwa: 2015).

After losing both his wife and position, Othello began to collapse and become isolated.

Othello put in his mind that Desdemona decided to be his wife in order to take advantage of him and exploit his might not because she loves him. In return, love was expressed to Othello before the eyes of Desdemona's father. Othello's obsession with losing his superior position made him anxious and, then as a result triggered him to obtain this legacy (Neimneh and Sawwa: 2015).

Again, Othello is horrified by the idea of missing Desdemona's love for another white man, Cassio. This fear is a result of the constant defending of Desdemona to Cassio. Due to his black skin, Othello is frightened of losing his wife as being a white woman, and thinks she prefers and appeals to white men rather than black ones since the big fallacy that they usually have qualities do not exist in those black men, as Neimneh and Sawwa (2015) mentioned Othello's speech:

"To pray 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 value of years, —yet that's not much"— (III. iii. 263-266).

As Neimneh & Sawwa (2015) illustrated, that, Othello assumes that if he had not revealed his properties to Desdemona, she then would have might not love him in return and loving a white man instead. Underestimating himself, Othello thinks he does not own the properties of love that white men possess claiming he does not deserve to be loved, for that triggers the felling of fear of losing his lover Desdemona to a white man.

As Othello in a state of being anxious, Iago has seized the moment and assumed to make Othello lose the sources making him mighty full, his position in military base and his confidence towards Desdemona. Then, by seeing Cassio grabbing Desdemona's hand as they are talking together, Iago tried to persuade Othello that his wife betrayed him as an attempt to make him giving up trust in Desdemona. Furthermore, manipulating Othello, Iago tells him the he has seen Cassion saying Desdemona's name in his sleeping thinking they have feelings toward one another, for this made Othello increasingly being more anxious about being abandoned by Desdemona, saying "She's gone. I am abused; and my relief/ Must be to loathe her. O curse of marriage," (III. iii. 267-268). More to the point Neimneh and Sawwa (2015), state, that Iago seized the thought that Othello easily believes everything being said by him, for he has been described as "This fellow's of exceeding honesty, /And knows all qualities, with a learned spirit,"(III. iii. 258-259) (Neimneh & Sawwa, 2015).

Virility and power were the symbolism of the handkerchief in the play, so Iago has taken it as a chance as to castrate and disturb the relationship between Othello and Desdemona by asking his wife Emilia that is Desdemona's attendant to bring him the handkerchief that was given as a present to Desdemona. As it indicates the loyalty between partners, the handkerchief represents its vitality for Othello. The handkerchief was handed to Iago by his wife and the latter has persuaded Othello in accusing Desdemona with giving Cassio the handkerchief, and this sign has epitomized the disloyalty in Othello's assumption. In addition, that has caused rising in Othello's insanity. Thinking they have a

prohibited relationship; Othello has made a decision to kill Cassio and his wife (Neimneh & Sawwa, 2015).

Another and considers the last evidence to convince Othello in the betrayal of Desdemona was when Iago has asked Cassio to bring his mistress, Bianca, as they were talking while Othello was eavesdropping over them thinking that their speech was about Desdemona. The latter was the reason behind the rage has risen inside Othello. He has suffocated her in grief despite of her persistence to the last breath. Being a means of power to Othello, after killing her, he started being vulnerable. After being told by Emilia that Desdemona has been pure and loyal to him and the handkerchief has been stolen by her and it has given to Iago; Othello then realized he was wrong by committing such a crime and started feeling valueless and does not want to be alive. Ultimately, he has killed himself as he has given up everything (Neimneh & Sawwa, 2015).

1.3 Literature Review

1.3.1 Shakespeare's *Othello* criticism.

As Slight (2018) states, that, even in the last few years of the Seventeenth Century, there were critics who noted the flaw of having a colored man depicted as a tragic hero. One such critic was Thomas Rymer (circa 1641-1713) who published *A Short view of Tragedy* in 1693 where he provided the first major published critique of the play and for the depth of his hatred towards the hero of Othello. Thomas Rymer paints Othello as nothing more than an unfortunate and un-plausible representation of an Italian prose tale. He points out that Othello contravenes numerous principles of dramatic construction, particularly the unifications of place, time and action, which state that the events of a day should take place within the span of a single location. However, he saves the most detailed criticism, for what he considers the unnatural violation of social order that subjugates Non-Europeans and Non-Christians, which allows the Franciscan to advance above the rest without restriction. In the course of discussing Othello's rank as a Venetian general, Rymer states the following:

The character of that state [i.e., Venice] is to employ strangers in their wars, but shall a poet thence fancy that they will set a negro to be their general, or trust a Moor to defend them against the Turk? With us, a Blackamoor might rise to be a trumpeter, but Shakespeare would not have him less than a lieutenant-general. Nothing is more odious in nature than an improbable lie, and, certainly,

never was any play fraught, like this of *Othello*, with improbabilities (91-92).

Notable Romantic poet and critic Samuel Taylor Coleridge delivered several public lectures on Shakespeare, from which the following notes are taken. Among these is the famous phrase "the motive-hunting of a motiveless malignity," which had a significant impact on subsequent evaluations of Iago's character. It is great that Iago's first practice victim, Roderigo, is introduced in such a true and distinctively Shakespearian way, so exhibiting his own personality. Roderigo is already perfect for the part; his persona is defined by his lack of emotion and character, which is like the loudest wind in a deserted home. Although he lacks a system of morals, he does possess the noble emotions and moral beliefs that come with his position and connections. In addition to juxtaposing Iago's coolness—the coolness of a preconceiving experimenter—with Roderigo's intemperance of mind, the first three lines gleefully explain the nature and foundation of his connection with Iago, the purse. In the end, the

straightforward protestation language, "If ever I did dream of such a matter, abhor me," which, according to the associative link, determines Roderigo's ongoing complaint, "Thou told'st me, thou didst hold him in thy hate," evokes a genuine sense of contempt that is characteristic of people who take great pleasure in showing contempt for others and who encourage themselves. Take note of Lago's strong sense of self-worth and the lesson that a bad man would use genuine emotions (Lott, 1976).

According to Slights (2018), Bradley, with his focus on Othello's nobility, Desdemona's saintly character, and Iago's dominating destructive role in their loving relationship, has had an influence, but it comes at a cost. His approach has been heavily critiqued over the years, especially during the 1930s by G. Wilson Knight, L.C. Knights, F.R. Leavis, and more recently by post structuralist critics. In Othello, Knight perceives as vague and universal concepts opposing to the distinctive elements that exist in the play. In his critique, he focused on the symbolic nature of the character but he failed to appreciate the formal beauty of the play. Like L.C. Knight, F.L. Leavis opposed Bradley, but in a more subtle manner. This behavior of Leavis seems to ignore everything that runs in Bradley's justification of his portrayal of Lady Macbeth as the motherhood figure. In the essay "*How Many Children did Lady Macbeth Have,*" he demonstrated the depths of problems that arise due to Bradley's blindfolding interpretation of Shakespeare.

Noticeable missing portions of Shakespearean work are the bits of light most modern tragedies lack, and portray Shakespearean tragedies as novels full of existential, psychological emulation. In "Diabolic Intellect and the Noble Hero" (1937), F.R. Leavis expands on this critique, arguing that Bradley's portrayal of Othello is overly sentimental and that his overemphasis on the character allows him to overlook what Leavis perceives to be the general's "self-approving self-dramatization"

(142). Instead of being the honorable and innocent victim of Iago's superior brain, Leavis claims that Othello is an egoist whose "self-pride becomes idiocy, furious stupidity, a crazy and self-deceiving desire" (146–47).

Taken from John Bayley's book "Love and Identity," the final passage emphasizes Othello as a tragedy of reciprocal incomprehension. By saying that the play is much more complex than is generally believed, I am not claiming that it functions similarly to Shakespeare's other great plays or that they are very similar. According to Lott (1976), Othello is a tragedy of incomprehension at the deepest level of human interactions rather than at the level of intrigue.

One would expect that the effect of such a tragedy would be very different from those in which the actors gain a greater understanding as they suffer or inflict suffering; in fact, it would be more like a great novel. In Othello, no one learns to understand themselves or others; they are all ignorant of their situation. In the middle of the play, between the poles, Desdemona, Cassio, and Emilia demonstrate humanity and common sense, but this is more instinct than insight. Despite—or maybe because of—the discovery of Desdemona's innocence, Othello endures till the very end his tormented incomprehension, the incomprehension that is so poignantly a part of tragedy in sexual love. Lago also preserves until the end the terrible integrity of his own ignorance. He was devoted to Desdemona. Not a true knowing of her, but a marvelous revelation of himself. And such awareness cannot be replaced by evidence of her innocence. The belief that she is going to heaven and he is going to hell intensifies this final sad parting (Lott, 1976).

However, if we wait for the play to reach its full potential, we do achieve a tragic comprehension; we gain a deeper understanding of the passions and the will and how they work to isolate us from ourselves

and from one another. But even though the characters never fully comprehend, and our reaction to them—as well as theirs to one another—varies with the successive and opposing pulls of emotion and analysis, allowing us to see Othello through both his and Lago's eyes as well as our own.

However, as I have indicated, Shakespeare is unusual in the manner this occurs. Neither the involvement in Macbeth at the restoration of spiritual order nor the peaceful and formal communion in sorrow that plays at the end of King Lear are offered by the tragic mood. Our interpretation of Othello's tragedy must be equally lonely as it ends in total spiritual loneliness. The basically intimate revelation of the book form is consistently reminiscent (Lott, 1976).

It is ridiculous that a "black-amoor" would fall in love with a "supersubtle Venetian" like Desdemona, and even more ridiculous that she would be attracted to his stories of adventure (Rymer 133–34). What is so absurd about the play is that the refined Venetians have chosen a "Negro to be their commander" and "protect them against the Turk" (134). Taking into account the conventional notion of the "universal character," which asserts, for instance, that "a soldier must behave like a soldier," he finds Othello's portrayal problematic because, unlike a soldier, he "sets Iago to the fighting part," when he cowardly chooses to kill "the foolish woman his wife" (134) (BASSIR, 2016).

In his insightful work *Shakespearean Tragedy*, A. C. Bradley goes into great length on Othello's time issue. After demonstrating the presence of two "times" in Othello by quoting many instances from the play's text, he offers various explanations for these two distinct chronologies. He contends that Shakespeare wanted the audience to "feel that the event was quite possible" and "experience a passionate and fierce rush in the action." He decided on "short" and "long" durations for the former and latter, respectively. "It is exceedingly implausible that Iago's intrigue should not break down if Othello spends a week or weeks between the successful temptation and his execution of justice" (Bradley), he adds, adding that the brief interval is equally important for credibility (BASSIR, 2016). The play's links to Islam have also captured the attention of other critics, such as Daniel Vitkus, whose 2003 *Turning Turk* recognizes Othello as one of a series of earlier modern stories about the rise of the Turkish Empire and the complex commercial, involved in politics, and philosophical space of the early modern Mediterranean. By portraying Othello as a Christianized Moor who is so consumed by jealousy that he turns back into "a version of the Islamic tyrant" (99) and then guarantees his own damnation by committing suicide, Vitkus claims that Othello contributes to stereotypes about Muslim men as tyrannical, lustful, and emotionally uncontrollable.

Jonathan Burton also examines the idea of conversion in Othello in his 2005 work *Traffic and Turning*. According to Burton, Othello attempts to mitigate the negative psychological impacts of a strong desire to fit in with Christian Europe by using "purple speech, his place at the forefront of Christendom's forces against the Turks... and his commitment to Desdemona." These actions, according to Burton, reveal his profound self-doubt and also explain the Moor's stay in Venice (253). As he begins to embrace the discourse of sexism and believe in "his untouchable distinction," Othello loses the ability to "unsettl[e] the meaning of his skin," as described by Burton, and this inability is proof of his Christian faith (254) (Slights, 2018).

1.3.2 Psychoanalysis Theory.

According to Kenny (2017), the principles of psychoanalysis were first illustrated by Freud and his friend Joseph Breuer in their composed work *Studies on Hysteria* (Freud, 1986), in which they have been tried to aware a domain of weird symptoms (collectively called "hysteria") which in the turn of

the twentieth century they have existed in young Viennese women for there has been no medical interpretation.

According to Kenny (2017), Psychoanalysis is a theory that concerns the process about the way of minds work, an encyclopedic approach for figuring out the significations of the mind, and a remedy for changing those significations to keep them adaptable and conducive to an enthusiastic, and satisfactory life. Also, she takes the phrase “talking cure” as one of the diverse of phrases indicate Psychoanalysis theory which was invented by one of the first patients to undergo Psychoanalysis, Anna O, who was urged to indicate the trains of thought that have been preoccupied her mind.

According to Freud (1856), Salauddin (2018) states, that Freud describes the elements of personality in his 1949 book *An Outline of Psychoanalysis*. The unconscious level is where the id is entirely located. According to Freud (1856), it operates on the "pleasure principle." Id seeks instant satisfaction. According to Freud (1856), the id is "the primitive and instinctual part of the mind" that houses violent and sexual urges. It refuses to make concessions. Regardless of how risky the activity may appear; Id will stop at nothing to accomplish its objective. The idealistic aspect of the psyche is known as the superego. The preconscious mind is where it dwells. It is the aspect of personality that deals with making decisions. "Controlling the impulses of the Id is the role of the super ego" (Salauddin,2018).

Psychoanalytic theory holds that a person's unique or habitual methods of organizing their thoughts and interactions with the outside world make up their personality, which is a complicated phenomena. These three personality types—psychotic, neurotic, and borderline—range from comparatively healthy to comparatively dysfunctional. Information processing, self-regulation, interpersonal and intrapersonal relationships, coping mechanisms, and defenses are mental functions supporting personality. Sometimes, the word "character" describes a person's protective manner, such as passive-aggressive, avoidant, narcissistic, etc. Characteristic ways of engaging with the outside environment can become self-defeating and symptomatic in troubled people. Emotional, physical, cognitive, occupational, and relational performance may all be impacted by the symptoms that have emerged as a coping strategy for intolerable pressures. If these are severe, the person may be considered to have a disorder of personality (Kenny, 2017).

1.3.3 Psychoanalytic Reading of *Othello*.

Psychoanalysis was popularized by Sigmund Freud. Humans are driven by wants, conflicts, anxieties, and desires. Freud identified the ego, superego, and id as the three parts of personality. Othello overshadows Freud's intricate theories. According to the psychoanalytic method, Othello's actions are the outcome of the interplay between his id, ego, and superego. This meeting occurs in his unconscious mind (Salauddin, 2018).

Conflicts between Othello's ego, superego, and id occur in his unconscious mind throughout Othello. Defensive mechanisms, jealousy, anger, anxiety, nightmares, and verbal blunders are only a few of the causes of conflicts. The ego uses a variety of protective mechanisms to handle life's difficulties. Othello's ego uses defense mechanisms such as intellectualization, displacement, denial regression, projection, rationality, and others as he grows increasingly envious, irate, and tense (Salauddin, 2018).

As feminist criticism and sexuality studies developed during the 1980s and 1990s, and as Othello's criticism started to take into account the play's language, symbols, and characters in relation to such wider social institutions as marriage, religion, and law, the influence of psychoanalytic approaches to

Shakespeare persisted. In a widely cited 1975 piece titled "the character's A scarf: 'The Recognizance and A pledge of Love,'" for instance, Lynda Boose argues that the strawberry-spotted a handkerchief that Desdemona's spouse gave her becomes a significant figurative burden all through the play for both "the sanctified union announcing life and a tragic union ending in death" (373). This is because it comes to represent the marriage ceremony spreadsheets, an even bigger expanse of fabric.

Similar to this, Edward A. Snow's "Sexual Anxiety and the Male Order of Things in Othello" (1980) provides a symptomatic reading of Othello in which its verbal and theatrical discourses both reveal and hide the "truth" (387) of its resolve to reveal a "pathological male animus toward sexuality" rooted in "the social institutions with which men keep women and the threat they pose at arm's length" (388) (Slights, 2018).

A world of sexual repression and misogyny is revealed in which the superego, the "voice of the father" upon which patriarchal social order is founded, is exposed as the site of "evil and malice"

(410). Snow observes that the language of the play and its "theatrical spectacle" (387) are marked by disavowal, denial, and introversion. He calls on readers to "look for what resists dramatic foregrounding and listen for what language betrays about its speaker" (387). The functioning of a patriarchy founded on sexual repression and women's subjugation is also found in Othello, according to Stephen Greenblatt's *Renaissance Self-Fashioning* (1980). In interpreting Desdemona's proud declaration that "my heart's subdued / Even to the utmost pleasure of my lord" as a "moment of erotic intensity," Greenblatt contends that rather than assuring Othello of her faithfulness, her outspoken display of sexual submission contributes to Iago's slanderous portrayal of her as adulterous because it seems to validate her as a sensual and desirous woman rather than the sexually hesitant but submissive wife that church doctrine and marriage manuals taught men to expect and value (250). In 1981's *Man's Estate*, Coppélia Kahn analyzed the extent of early modern anxiety about cuckoldry and also blamed Desdemona's death on men's expectations about women's lustful nature, while Marianne Novy focused her mental account for gender interactions in Othello, the on the paradoxical subconscious figment of "combination with a woman either maternal and virginal" (133), which she claims forms the foundation of Othello's desire for Desdemona.

1.3.4 William Shakespeare Criticism

At this age, the associated scholarship is given particular attention. For instance, Johnson claimed that "it remains essential to examine the geniuses of his era and the opinions of those who came before him to establish an accurate appraisal of the powers and excellence of a writer" while discussing the supernatural in *Macbeth*. However, Johnson admitted that he was very good at pointing out what he should have done and why he hadn't. Furthermore, even when they had a common viewpoint, the roles of the critic and the scholar were frequently separated in their activities.

Despite the fact that research is so highly specialized, Shakespeare's images and words have now gotten closer to one another, even if they are card-indexed and cleaned. Knowledge is organized and compacted in this state socialism—not a monarchy—so that writers of any caliber may use it as a foundation. It hasn't, however, put an end to hobby horses; rather, it has spawned a variety of wild theories, such as the claims that Hemler is interested in the Scottish succession, that the play is the "ally

of the lawmakers of Elizabeth and James," and that *The Tempest* is a story of the old initiation rites (Bradby, 2004).

Hamlet is well below criticism these days. I do not necessarily mean a categorical negative assessment when I use the term "criticism," but rather any discussion that does not start with the notion and proceed under the assumption that his works—or almost all of them—are perfect and that criticism's sole purpose is to find the principle in every work that ensures it is so rather than otherwise. People assume that since it's a Shakespeare play, all of them have this idea. All that is required is tenacity, diligence, and an unflinching suspension of judgment; we are only looking at something that will unavoidably exist (FRENCH, 1972).

1.4 Conclusion

This research paper has been including the well-documented Freudian illustration of fear. Sigmund Freud has been discovered that the only fundamental kind of feeling which all of other feelings go beyond as it is the reason their launching. In addition to the consequences resulting regarding to such hard-to-be-controlled sentiment. Furthermore, we find out that the feeling of anxiety which urge people to make wrong decisions and to scarcely hold themselves in an unbearable case. Then, Freud demonstrated the bad situation that people might face when they feel anxious, in addition to the mind distraction which blurred their perceptions to the real range of the problems. Maslow also conditioned the existing of anxiety with the lack of stuff which making you safe in being alive, as a result to this interpretation humans cannot give up on anxiety as long as they are not full of their safety needs. The other feeling discussed from the perspective of Freud is *Phobia* which resulted in elaborating the harsh cases that the person passed through in their past which led to generate the feeling of fear.

After dwelling with the general interpretation of the term "fear" we found that it well-documented mostly in Shakespeare's works especially in his drama. Shakespeare used a strategic approach in order to reflect the reality of this feelings and the outcome beyond being in a case with such a sentiment. He usually makes the fear as a reason to get his antagonist fall down. Then, it is worth mentioning that Shakesperean drama has a vital role in reflecting the exact sentiments away of the third dimensional and the fictional world. Therefore, fear is described as an umbrella so as to clarify its domination and the sub-feelings that appear following it.

Furthermore, after reading variety of fundamental figures and critics in history, despite Shakespeare's considerable sense in writing as a playwright, they elucidate some diversity of gaps in his plays especially *Othello* to what it involves of gaps. Then, psychological reading of *Othello* showed us a lot of what it was hidden. This Freudian found approach plays an indispensable role in demonstrating the main character in the play "Othello" and the triggers which urge him to do the shameful action which is killing his wife Desdemona.

Ultimately, we figure that *Othello's* matter went controversial because it has been taken by different critics to analyze the reason behind doing so. Some are on his side by giving his case justifications like, he is under the control of fear and his over trusting in a manipulative figure like Lago for who he carried a clear intention. Whatever the reasons or the circumstances were, they are still not a justification to his killing crime. To sum up, the researcher sees that *Othello* is guilty and deserves to be punished before committing a suicide.

Section Two

2.1. Discussion

The diverse meanings that can be attributed to the root term, as well as the dread itself. As I mentioned before, the common language makes us assume that "fear" is either a single thing or a group of things that are related in a systematic way. One of the main causes is that in one of its forms, "fear" is used as a catch-all word, covering a range of sensations that can be categorized as apprehensive as well as experiences that seem to be related to fear but are really called anxiety, panic, or terror. However, umbrella terms are philosophically and hermeneutically hazardous. The implication is that all other terms are species of a genus, fear, and that these other forms of experience originate from fear, or derive from or develop from fear ([Appelbaum, 2018](#)).

However, this is not the typical operation of the English language. As far as we can ascertain, that is also not a common occurrence in the functioning of the intellect. Nevertheless, there are psychologists and cognitive scientists who refer to "basic emotions" in which "fear" occupies the foremost position, and other emotions, such as anxiety, are gradations. Psychologists may disagree on certain specifics; however, those who advocate for the existence of fundamental emotions typically include (in addition to fear) contempt, wrath, pleasure, sorrow, love, and astonishment. These emotions are universally experienced by all healthy humans. They appear to be engaged in the same ostensibly primordial brain region (primitive from an evolutionary perspective), and we share them with numerous other animals ([Appelbaum, 2018](#)).

Thus, phobia, paranoia, dread, and anxiety. Obsessive compulsion, a fear that is more acted out than felt or consciously acknowledged, is the next item on the list. The stimulus and object in this instance are there, yet they stand in for something that is not actually there. Because they are compelled to be anxious, obsessive-compulsive disorder sufferers are anxious. Thankfully, unlike the person suffering from generalized anxiety, the obsessive-compulsive has a cure: an obsessive habit. In certain cases, this condition is said to have afflicted Lady Macbeth in Shakespeare's plays. However, in Lady Macbeth's case, the ritual is ineffective, and the outcome is suicide. She cleanses her hands compulsively, but it does not have any effect. It appears that this is not an unanticipated development; research has demonstrated that individuals with OCD have a significantly higher incidence of suicide and suicide attempts than the general population ([Appelbaum, 2018](#)).

Next up on the list is anxiety, which is very reasonable. Nineteen Since the eighteenth century, the term "anxiety" has been essential to understanding psychology and humanity in general. It seems to be very pertinent right now. More than 4000 recent articles in the MLA World Bibliography recently contain the word "anxiety." Furthermore, anxiety is attributed as a state in or connected to Shakespearean drama in a number of academic publications and articles. But what is the cause? I'll get back to that issue. It should be noted, nevertheless, that Shakespeare never uses the phrase, even though it was widely used in the sixteenth century. William Hugh said in 1549 that "death is a remedy moost available for all euyls, and the chieftest expeller of all anxieties" ([Appelbaum, 2018](#)).

Like dread, anxiety is probably employed as a catch-all phrase (Oxford English The dictionary: 1b). We are attributing anxiety to events that Hamlet does not specifically name when we attribute it to a state in Shakespearean poetry or theater. There are our own concerns at work. However, this does not necessarily imply that the attribution is inaccurate. In early modern studies, a variety of anxieties have been observed, including "national anxiety," "genealogical anxiety," "cultural anxiety," "the anxiety of

deception," "ethical anxiety," "sexual anxiety," and "racial anxiety." Furthermore, particular individuals in early modern theater, like Hamlet, may occasionally exhibit signs of worry. Intellectuals have been prone to assume that we are now living in a "age of dread" from decade to decade from the time of W.H. Auden's song of the same name. But if this is the true, when we are moved or disturbed, we could be more likely to ascribe Shakespearean events to something recognizable from our own time than his (Appelbaum, 2018).

Othello was unquestionably the tragedy in the canon that came after Hamlet. This interpretation is reinforced by the repetition of ideas and words from the previous play, as well as parallels in style, diction, and versification, as well as by the extrinsic data we currently have. Furthermore, there are certain similarities among the issues (not to mention one interesting feature to be taken into mind when we arrive in Lago). Despite the fact that the heroes of the two plays are clearly very different from one another—so different that each could have easily dealt with the circumstance that killed the other—they are both very honorable and reliable men who both suffer the shock of a terrible disillusionment. Shakespeare first tackles this problem in Hamlet, and then again in Othello. Shakespeare probably used it as a bait to partially adapt another author's Timon tragedy, and it recurs in King Lear with some modifications. These four may now be grouped together, unlike the previous disasters (Bradley, 1924).

However, Hamlet and Othello are very different in terms of substance and, in some ways, style, and the later play is definitely categorized with its forebears. It is a tragedy of feeling, as we have seen, and neither Hamlet nor Julius Caesar fit this description. The heightened position of the hero is another change that arises from this. Most of the later figures have a massive aspect reminiscent of Michael Angelo's works. They are essentially survivors of the heroic age who now live in a later and poorer world. Not only are they amazing men, but they are also amazing men. Shakespeare did not want Julius Caesar to have more than a hint of this characteristic, and neither do Romeo, Brutus, or Hamlet. However, it is evident in Lear and Coriolanus, and it is also evident in Macbeth and Antony. The first of these individuals is Othello, a fundamentally large and majestic figure who rises above his peers and possesses a volume of force that, in eminence without exertion, secures pre- and in disturbance reminds us more of the wrath of the elements than the tumult of ordinary human passion. (Bradley, 1924).

By looking at some of Othello's other origins, we will also be able to identify some of its unique features. We've already covered one of these in our analysis of Shakespeare's approach. In addition to being the most masterfully written tragedy, Othello also uses a unique structural technique. One of the main reasons for the agonizing tension that has been explained is the method mentioned above. With this strategy, the conflict starts late, moves forward quickly, and gets more intense as it gets closer to the disaster. It must be admitted that after the war has begun, the ridiculousness is not substantially reduced. Regardless, I will no longer be able to appreciate Lago's sense of humor. We rarely give the jester any attention and quickly forget about him since he is a shame. I think that most Shakespearean readers would say that there isn't a jester in Othello. (Bradley, 1924).

“Sir, you’re robbed! For shame, put on your gown. Your heart is burst, you have lost half your soul.

Even now, now, very now, an old black ram Is tuppung your white ewe. Arise, arise, Awake the snorting citizens with the bell Or else the devil will make a grandsire of you”. Arise, I say! (I.i.90-96)

Iago depicts Desdemona's marriage to Othello and her father's desertion as a domestic crime that impacts the entire town, and he calls her elopement a robbery. It is believed that Othello is a burglar who terrorizes the neighborhood and kidnaps people's daughters. The first and most evident of the early modern anxieties and fears revealed in this passage is the fear of miscegenation, which is illustrated by Iago's portrayal of Othello as an "old black ram" who copulates with the "white ewe," Desdemona. In addition, Iago portrays Othello as the "devil," making him a racial and religious outsider in the eyes of the Venetian populace. Iago awakens the early modern populace's fears of foreign cultures by using sounds, such as his own voice and his allusion to the "bell," an alarm that denoted the ungodly (Stark,2017).

“Let him do his spite:

My services which I have done the signiory Shall out-tongue his complaints” (I. ii)

In uncomfortable situations, it is the process by which a person suppresses his feelings and keeps a steady "cool" front. Othello uses this action to show that, in spite of all the advantages he enjoys, he is fine. He feels anxious around them. It first manifests when his marriage to Desdemona starts to become seriously troubled. He is told by Iago that Desdemona's father is about to petition for divorce, and that he has the authority to do so because of his position in the government. Othello tries to diffuse the tension by showing Iago how much he has contributed to the state (Setyaningrum,2018).

Why, how now, ho! From whence ariseth this? Are we turn'd Turks, and to ourselves do that Which heaven hath forbid the Ottomites?

For Christian shame, put by this barbarous brawl: [...] Silence that dreadful bell: it frights the isle From her propriety. (II.iii.151-158)

Here, Othello shows how worried he is about the altercation between Cassio and Montano. By equating their violent outburst with the acts of Turks and Ottomites—two groups of people who represent the Muslim religion, which Othello himself represents—he labels their behavior as unchristian. In addition, he calls their behavior "barbarous," implying that they are incapable of controlling their emotions. In addition to reflecting the social and cultural anxieties of early modern society, this word choice also reflects Othello's own anxieties. By this stage of the play, Othello's race has already been the subject of other characters' fears, and Othello's own fears have been transferred onto him through these hateful acts of speech.

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The sound of the bell then intensifies this anxiety, which greatly upsets Othello. When interpreted more literally, the bell might represent the Turkish armies' impending invasion, and Othello would have reminded audiences of the Turks, who were portrayed in the play as being extremely dangerous. On multiple levels, the bell arouses Othello's anxieties regarding his race and culture (Stark,2017).

"Think'st thou I'd make a life of jealousy, To follow still the changes of the moon With fresh suspicions?" (III, iii)

Othello tries to dismiss his growing fear of Desdemona's infidelity, but his words show he is already tormented by doubt. He attempts to hide his true emotions from his wife so he looks the perfect person

before her. Then, Othello has Arabian race and origins, then he has the eastern principles of being a man of pride and dignity. Othello in this speech epitomizes the way eastern men are thinking. These categories of men are difficult in elucidating their weaknesses before other people. More to the point. They are sincerely keen in hiding their fear, anxiety, and jealous of losing their possessions.

“Think, my lord?” Alas, thou echo’st me As if there were some monster in thy thought Too hideous to be shown. Thou dost mean something. I heard thee say even now thou lik’st not that When Cassio left my wife. What didst not like? And when I told thee he was of my counsel Of my whole course of wooing, thou cried’st “Indeed?” And didst contract and purse thy brow together As if thou then hadst shut up in thy brain Some horrible conceit. If thou dost love me Show me thy thought”. (III, iii)

Othello harbors an ever-increasing sense of dread and vulnerability. He has unreserved trust in Iago, and Iago’s unwillingness to talk makes him feel something catastrophic must be going on. This part of the story is extremely important because Othello’s naïveté makes him an easy target for Iago’s manipulation. Iago first pretends to be unwilling to speak, which makes Othello anxious to learn the “truth.” The pretense has the effect of instilling even greater jealousy and doubt in Othello.

“Nay, yet there’s more in this. I prithee speak to me as to thy thinkings, As thou dost ruminate, and give thy worst of thoughts The worst of words”. (III, iii)

Othello pushes Iago to make his thoughts known, regardless of how terrible they may be. He thinks Iago is taking his time because he has to say something figuratively harrowing or disturbing. This moment captures Othello's deepening paranoia – he is so overwhelmed with skepticism that he would prefer to receive the most agonizing truth instead of being in suspense. This important moment changes everything in the play. Othello is now virtually pleading with Iago for answers, making all the doubt and suspicion Iago has formulated so far come to life. At this moment, Iago gains even more power, as he can now proceed to further his agenda disguised as a loyal supporter who feigned reluctance. Othello is far too gone to realize how deeply blind wielded he is to Iago's magic, so he becomes prepared to fall tragically.

“Oh, beware, my lord, of jealousy! It is the green-eyed monster which doth mock The meat it feeds on. That cuckold lives in bliss Who, certain of his fate, loves not his wronger, But, oh, what damnèd minutes tells he o’er Who dotes, yet doubts— suspects, yet soundly loves!”. (III, iii)

It is one of Iago’s most devious manipulations. At first blush, he seems to be warning Othello about jealousy, as though he’s a well-wishing friend. In fact, he is covertly sowing the very seed of jealousy that will make Othello increasingly paranoid about Desdemona’s fidelity. The term “green-eyed monster” has since become a permanent expression of jealousy’s dangerous power.

“This honest creature doubtless

Sees and knows more, much more, than he unfolds.” (III, iii)

Othello's fear grows as he assumes Iago knows more than he is saying. Othello considers Iago the most honest character among others and believes in whatever he tells him. Then, Iago attempts to exploit and take advantage of Othello to fulfill his desires. The latter tries to make troubles between Othello and his wife. As Othello trusts him, he is afraid of decoding news he does not know about from him.

“This fellow's of exceeding honesty And knows all quantities, with a learned spirit, Of human dealings. 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. Oh, curse of marriage That we can call these delicate creatures ours And not their appetites! I had rather be a toad And live upon the vapor of a dungeon Than keep a corner in the thing I love For others' uses. Yet 'tis the plague to great ones, Prerogative are they less than the base. 'Tis destiny unshunnable, like death. Even then this forkèd plague is fated to us When we do quicken. Look where she comes.” (III, iii)

Othello, a once noble man is manipulated and has developed a new personality: jealousy and self-insecurity. Unaware he has been tricked, he opens by praising Iago's honesty and understanding of human nature. He compares Desdemona to a haggard (a wild hawk) and states that should she be unfaithful he would free her, despite the fact that their bond is equivalent to something as strong as heartstrings. His self-doubt emerges as he questions if Desdemona may turn against him because he is Black, because he does not speak the way courtiers do, because he is older — though that he dismisses as a small problem. Fully convinced of her infidelity, he determines that he must hate her. He mourns the curse of a wife, for men can take a woman as his wife, but cannot possess her will. His despair becomes overwhelming as he says he would rather be a toad living in a dark, miserable dungeon than share Desdemona's love with another man. He sees betrayal as inevitable, especially for powerful men like himself, comparing it to a plague or even death. This moment is a turning point for Othello—his love is now clouded by suspicion, and Iago's manipulation has set him on a dangerous path. His despair intensifies as he declares that he would rather be a toad in a dungeon than share Desdemona's affection with another man. He views infidelity as an inevitable fate, particularly for influential men, likening it to an unavoidable plague or mortality. The tragic descent of Othello into jealousy is illustrated in this passage, which demonstrates how Iago's deceptions have corrupted his mind and led him down a path of destruction.

“What will you do with 't, that you have been so earnest To have me filch it?” (III, iii)

Emilia has inadvertently contributed to Iago's malevolent scheme by removing the handkerchief; however, she is still unaware of the reason for his strong desire for it. Her words are a combination of curiosity and suspicion as she begins to suspect that Iago has ulterior motives. She recognizes that he has been exceedingly enthusiastic about allowing her to take it, which implies that he has a specific and potentially detrimental objective in mind. This moment is significant because it underscores Emilia's increasing comprehension of Iago's deception, despite the fact that she has not yet fully grasped the full extent of them. The stolen handkerchief will soon serve as the deceptive evidence that incites Othello's envy, ultimately resulting in the tragic demise of both Desdemona and 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.”

Othello is ensnared in a state of tormenting confusion and doubt. He is fervently determined to believe that Desdemona is loyal; however, Iago's accusations have instilled a sense of apprehension in his mind. His conflicting thoughts—“I think my wife be honest and think she is not”—reflect his internal struggle as he swings between trust and jealousy. Similarly, he expresses uncertainty about Iago, saying he believes him to be just but also questions whether he is truly honest. This moment marks a critical turning point in Othello's downfall, as he demands proof of Desdemona's supposed infidelity. By seeking evidence, he signals that his trust in her is already crumbling, making him even more vulnerable to Iago's manipulations. This passage highlights Othello's tragic vulnerability—his deep love for Desdemona is now being consumed by suspicion, setting the stage for his irreversible descent into jealousy and rage.

2.2. Psychoanalytic Reading on Fear and Anxiety as Psychological Syndromes of the Feeling of Jealousy in Othello.

Feelings of insecurity, fear, and possessiveness are the foundations of jealousy, which develops when people feel as though their relationship is in danger or that they are losing control. Anger, worry, and despair are just a few of the strong emotions it evokes since it is rooted in a deep-seated fear of being abandoned, rejected, or inadequate (Bodo, 2024). The following text from the play is clear evidence:

“Oh, that the slave had forty thousand lives! One is too poor, too weak for my revenge.

Now do I see 'tis true.” (III, iii)

When seen as a drama about the conflict between love and skepticism, Othello is "the most intellectual of all Shakespeare's tragedies—including Hamlet, which is a play whose hero is an intellectual, as Othello is not," according to Millicent Bell. According to Bell's perceptive interpretation of the play, Iago is a skeptic who "works to destroy belief in unimpeachable essences" and "despises the idealism that maintains Othello's virtues" (Mitova, 2016).

One way to describe fear of doubt is as a type of suspension of disbelief. This includes denying oneself the opportunity to question, dismissing and forgetting doubts, or severely suppressing doubt before it has become apparent. This type of anxiety is best exemplified by the unquestionably romantic orders that the female characters in Othello establish for themselves. The unwillingness to accept ambiguity and unbelief, as well as the requirement for a drastic resolution of doubt, are further manifestations of fear of doubt. Othello's doubtful love for Desdemona is a prime example of intolerance for uncertainty and fear of doubt (Mitova, 2016).

Jealousy frequently takes the form of suspicions, charges, and domineering actions in intimate relationships. The fear of losing a partner's love or attention is the driving force behind all of these. But love may overcome envy and provide a way to grow, heal, and connect on a deeper level. Healthy

partnerships that are based on open communication, respect, and trust can give partners a safe place to share their weaknesses, anxieties, and insecurities (Bodo, 2024). Moreover, the researcher as supporting sees that Bodo's speech is mostly applicable to the relationship between Othello and Desdemona which is failed due to the jealousy cultivated by Lago in Othello's mind.

The main plot point of the play is that it illustrates how jealousy may be stoked by malevolent figures such as Iago in *Othello*. Upon Iago's successful demonstration of Desdemona's infidelity, the hero falls victim to the cunning of the envious villains. When Iago complains to Roderigo that his commander (Othello) has disregarded him and elevated Cassio, the jealousy flares. He chooses to exact revenge. To get revenge, Iago first chooses to tell Brabantio, Desdemona's father, that his beloved daughter has chosen to wed Othello, even though Brabantio objects because Othello is a moor (Khan,2020).

Iago, Othello's ensign, is deeply jealous and is infuriated by Othello's marriage to Desdemona. Iago skillfully manipulates people around him, sowing doubt and mistrust in Othello's mind. The hero is unable to see that his life is faithful because of his overwhelming jealousy, which is fed by Iago's schemes and his fears. He conducts unimaginable acts of violence against his cherished wife because of his pathological jealousy. Iago can readily use Othello's wounded pride and brittle masculinity, which ultimately leads to his downfall. Othello kills Desdemona by suffocating her in their bedroom, despite her claims of innocence (Bodo, 2024).

In *Othello* by William Shakespeare, violence takes many different forms. The play "Othello" illustrates how jealousy may have a detrimental effect on a person's mental health, resulting in several dramatic stages and, ultimately, a terrible conclusion. Iago is the protagonist who personifies violence. Two factors made this unpleasant character's actions and personality even more resentful: the reason Cassio was given a higher position and the way Desdemona fell in love with Othello, who wasn't even white. Rather than criticizing himself, he looked for flaws in other people besides pushing the envelope and ruining people's lives and reputations. Even though Cassio initially refused to drink, Iago convinced him to do so because he knew that "drinking" could result in violence. While intoxicated, Cassio declares, "A knave teaches me my duty! As stated on page 48, "I'll beat the knave into a trigger bottle." This minor problem demonstrates how Cassio's loss of mental and behavioral control, which culminates in physical violence, is caused by Iago's tactics. In numerous other instances, Iago manipulates Othello into questioning Desdemona's loyalty and uses other characters as props to achieve his malevolent objectives (Khan,2020). According to the speech written by Khan, the researcher sees that Lago's fear of losing his rank and his love emotions towards Desdemona led the jealousy to overwhelm his character and become the reason for his villainy behaviors with the other characters.

“Fetch me the handkerchief—my mind misgives” (III, iv)

Here in the above quote, the researcher sees that Othello demands that Desdemona bring him the handkerchief, revealing the depth of his growing suspicion and jealousy. The phrase “*my mind misgives*” suggests that he is plagued by doubt and fear, convinced that something is wrong. The handkerchief, a symbol of his love and trust, has now become the supposed proof of Desdemona's faithfulness—or, in his mind, her betrayal. His insistence on seeing it shows how much Iago's manipulation has taken hold; rather than trusting Desdemona's words, he fixates on the physical object

as the only evidence that can confirm or deny his worst fears. This moment marks a shift in Othello's behavior—his love is now overshadowed by paranoia, and his demand foreshadows the tragic consequences of his unchecked jealousy.

“Out, strumpet! weepst thou for him to my face?” (V, ii)

Othello, consumed by jealousy and rage, calls Desdemona a *strumpet* (a derogatory term for an unfaithful woman) and expresses outrage that she is crying for Cassio in his presence. His words reflect his complete belief in Iago's lies, as he is convinced that Desdemona has been unfaithful to Cassio. Her tears, which likely stem from fear and confusion, only fuel his anger, as he interprets them as proof of her love for another man. This moment highlights the tragic extent of Othello's downfall—once deeply in love with Desdemona, he now sees her as a traitor and responds not with reason, but with cruelty. His words foreshadow the irreversible tragedy about to unfold, as he allows jealousy, rather than truth, to dictate his actions.

The outcome of what is discussed and interpreted above due to the corrupted mentality with fear and anxiety generated by the feeling of jealousy is killing the innocent Desdemona by suffocating her by her husband Othello:

“It is too late. [he smothers her]” (V, ii) “I that am cruel am yet merciful,

I would not have thee linger in thy pain. So, so.” (V, ii)

“She's like a liar gone to burning hell. 'Twas I that killed her.” (V, ii)

2.3. Shakespeare's Representation of the Protagonist Character, The Moor of Venice in *Othello*.

The character of Othello is simple. However, regarding Iago's plot, I would like to elaborate on how an accident in the play forms the success of Iago's scheme and why Othello's role is imperative to it. Othello's self-description, “one easily jealous, but being wrought, perplexed to the extreme” is completely accurate. The tragedy for him is that by his disposition, he is induced to jealousy, but in reality, he is incredibly easy to mislead and allows himself to be easily controlled, and once being wrought up, he acts rather impulsively, without much thought rather, prompt decision making to simple circumstances (Bradley, 1924).

Let me first set aside a mistaken view. It's not the ludicrous idea that Othello was jealous by nature, but the more semantic concept of viewing the play as an examination of a moral savage who has become a Christian and civilization's retainer, but retains within him the savage passions of Moorish blood, together with the jealousy about feminine loyalty so characteristic of Eastern peoples. This idea assumes that the last three Acts reveal the eruption of these primitive emotions concealed under a veneer of Venetian manners (Bradley, 1924).

Othello - A Moor who practices Christianity and has a high standing as a general in the Venetian army. He has recently married Desdemona who is the daughter of a Venetian senator called Brabantio. Othello comes off as honest to a fault and somewhat innocent. His personality combined with the fact that he

is an outsider makes him an easy target for the schemes of his standard-bearer Iago who plans to make him believe that his wife, Desdemona, is unfaithful (Moir, 2020).

An example of Othello as a tragic hero is how he was already doomed to fail because of his differences in race, and this eventually led to him doing something terrible. According to Aristotle, a tragic hero is someone who is bound to be flawed but has good intentions. Othello's suffering started long before the tragic event because he was already being discriminated against for being black. Othello was black, and during the time people of different races were being discriminated against, therefore he had to endure hardship. After his fall, Othello's race was a primary issue that he had to face. As an outcast, he and his wife were too susceptible to Iago's racist destructive persona. Had he been a white man of equal stature, he would have been needed. However because it did not coincide with the desired outcome, the community viewed Othello as an outcast and an easy prey for Iago's schemes.

As always, emphasizing race was the focal point until Othello resolved that murdering Desdemona served his purposes the best. Othello murdered Desdemona out of jealousy, due to Iago's treachery, and he believed that his black skin would make Desdemona's infidelity alluring. The way Othello murdered Desdemona was the worst form of reasoning because, to his reasoning, Desdemona was more than a faithful and truthful woman during the time she was married to him (Sapa *et al*, 2022).

According to Roche (2006), Sapa *et al* (2022) state that, all this goes to show that Othello bears the features of a tragic hero, for he acts upon reasoning that does not have sufficient proof. In this tragic drama, Othello, as a hero, has a tragic flaw. The primary nature of tragedy involves the component of a conflict where contradicting forces justify, in their unilateral existence, and each of them can posit their essence its essence and existence only by denying the opposing justified being that exists. Hence, in its moral life, and on account of this, each is equally in as much guilt. Also, the less a man suffers from some moral flaw, the greater his downfall in tragedy (Roche, 2006:75). Furthermore, Cassio was given a high position because of his role in introducing Othello to Desdemona, which was the flaw that ultimately led to Othello's downfall. Presumably, there is some give and take involved. Othello offers him a prominent place in Cassio's army, and Cassio gave him a lovely woman. Iago became enraged because he felt it was unjust as a result. Envious, Iago used Othello and the other characters to manipulate himself into becoming Othello. Iago has numerous options for controlling his adversary. For instance, he contacts Rodrigo because of his wealth, which he then utilizes as a tool for Othello because of Desdemona. Additionally, he convinced Othello to murder Desdemona by claiming that she had an affair with Cassio. Othello ultimately killed Desdemona after being aroused by persuasion. The study aims to explain the hero's decline in William Shakespeare's Othello, "The Moor of Venice," as indicated by the fundamental components of the play, based on the preceding description of the fight between the criminal and the hero (Sapa

et al, 2022).

Shakespeare is at pains throughout Othello to illustrate the degree to which cultural prescriptions he did not establish subtly govern the emotions, thoughts, and actions of the heroes to their damage. Iago's tricking of Othello and Othello's murder of Desdemona would be unimaginable without the involvement of all three in a circumstance characterized by the iniquitous nature of marriage in a repressive patriarchal culture.

The obsessive early modern horror of cuckoldry permeating the play is the wife's sexual desire to be subservient to the will of her husband, whose place as a man hinges on his preserving exclusive control

of her body. Though the impulse to sexual jealousy in men is inherently stronger and more widespread in patriarchies when so much is thought to be at stake for the husband in the devotion of his wife, sexual jealousy within marriage in any era is hardly a man's territory. Othello's marriage circumstances are therefore portrayed as natural and inevitable rather than a disaster peculiar to him when he first vents fully in private to his anxiety that Desdemona may have betrayed him with Cassio:

“O curse of marriage

We can call these delicate creatures ours

And not their appetites! I would rather be a toad And live upon the vapor of a dungeon

Then keep a corner in the thing I love

For others uses. Yet 'tis the plague of great ones, Prerogative are they less than the base;

'Tis destiny unshunnable, like death – Even then this forked plague is fated for us

When we do quicken.” (III.iii.272–81). (Ryan, 2021).

Once he is virtually certain of Desdemona's adultery, wanting only "the ocular proof," Othello feels his entire life crumbling as the basis of his identity, authority, and status as a man is destroyed: "O now forever / Farewell the peaceful mind, farewell content! / Farewell the plumed troops and the big wars / That makes ambition virtue!" goodbye: The occupations of Othello (III.iii.350–3) ranged from This is the reason his broader excuse for killing his wife is "yet she must die, else she will betray more men." He presents shockingly as murdering Desdemona on behalf of his sex, thereby justifying a murder unjust on any basis as his sad obligation to his gender. That warped thinking reveals the basic motivation for such murders: that of reasserting by violence the dominance of men over women that female infidelity, whether real or imagined, threatens to destroy (Ryan, 2021)

3 Conclusion

First and foremost, the research paper has revealed the psychoanalytic interpretation of fear and anxiety and how can they be the fundamental reasons for humans misbehaving and deteriorating their states and merits. Freud as a psychologist has been able to document humans' feelings and sentiments and proved that they are the trigger that starts the fire within the human soul. They play a vital role in our downfall after being at the peak.

Fear in particular has been considered as an umbrella which is considered the source where all the other negative feelings order beyond, for it is the main reason by which the launching of the other feelings appear, for instance, anxiety, paranoia, and phobia. The catastrophic outcome which appears due to the feeling of fear might become the reason behind ending one's life in a blink of an eye.

Shakespeare has been regarded as the most effective author who could, in a perfect way, perceive the typical and genuine image of fear in his own written plays. When one comes to understand this feeling precisely, they should put Shakespeare as their orientation in life. This can reflect an unbelievable image as a mirror that reflects the creative and sagacious work done by this man.

Shakespearean tragedies have been highlighted as the most influential in the area of psychology. Their role in epitomizing the real emotions that the human could ever feel is indispensable. Moreover, Shakespeare had his own distinctive approach in order to capture his audience. He has been able to simulate the reality of our own and persuade most of us that they are authentically passed through such cases.

Moving to the events that happened within *Othello's* play, Shakespeare has creatively designed the track of the sequence of events by only controlling the roles of his characters. Through the overlapping of a diverse number of major and minor characters, Shakespeare had the ability to alter the track of the play. He had made different cultures that have been seen as not compatible with each other he has grouped western and Eastern cultures. The character of Othello represents the Eastern way of thinking and behaving, in which Shakespeare has reflected the agility, jealousy, and afraid of being betrayed by the surrounding close people. Furthermore, the western ideologies have been represented in the rest of characters in the play including, Lago who is the antagonist of Othello, Cassio who has been the lieutenant hired by Othello, and Desdemona who is Othello's wife.

Shakespeare intellectuality in changing the character of the protagonist throughout the play is one who could expect the next upcoming events. He can easily surround the character with various factors that are sufficient to alter the character from being logical, calm, and hero into villain, hatred, and criminal. In other words, it is a matter of changing from being controlling into a controlled character.

Although the majority of critics observe Othello from a view of being a villain and murderer in spite of the circumstances surrounding him, Bradley prefers to justify his deeds by taking a sympathetic perspective about him. Furthermore, the plenty number of different aspects of critiques is proof that the play is one of the greatest ever and it elicits evidence that Shakespeare is the greatest.

It is worth mentioning that one of the reasons that provoked the feelings of fear and anxiety is the rise of jealousy inside himself. The paper proved that the causative factors of the arising of jealousy including liars among the characters and untruth news delivered to Othello provoking him to lose control over his actions.

Then, the psychoanalysis theory which is pioneered by Freud well-proved within the play. It has been worked as a justification for the bad deeds committed by the characters. For instance, Lago's jealousy feeling that led him to plan a pernicious framework to make other characters lose trust in one another. This is studied by the psychoanalysis theory and is proved as an outcome of lacking. Lago sees himself worthy of being lieutenant to Othello as he is experienced, honest, and more powerful than Cassio. So, he has been feeling of lack of those mentioned previously, then they were enough to make him feel jealous and craving revenge.

Another example of the implication of this theory is Othello. He had a mixture of different feelings including fear, anxiety, phobia, paranoia, and jealousy. According to the theory, fear is the causative of the rest of those feelings. Lago is one of the factors that has cultivated this feeling within Othello's mind as he is the most trusted person to him even more than Desdemona. He ceased this weak point and started exploiting him. Ultimately, the character of Othello is hugely controversial, and difficult to make the right decision whether being on his side or the contrary.

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