

**GETTING TRUST IN WILLIAM SHAKESPEARE's *OTHELLO* (1603):
A PSYCHOSOCIAL ANALYSIS**



**Submitted as a Partial Fulfillment of the Requirements for Getting Bachelor
Degree of Education in English Department**

by :

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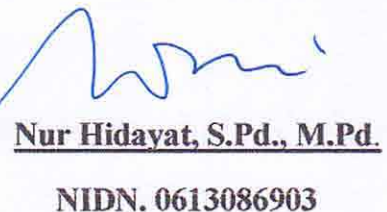
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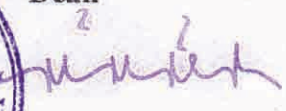
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Surakata, 11 August 2018

The Researcher,

A handwritten signature in black ink, appearing to read 'Jatmiko', with a large, sweeping underline that extends to the left and then curves back under the signature.

JATMIKO ADI PUTRANTO

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GETTING TRUST IN WILLIAM SHAKESPEAR'S OTHELLO (1603) A PSYCHOSOCIAL ANALYSIS

Abstrak

Penelitian ini bertujuan untuk fokus mendiskripsikan kepada usaha untuk mendapatkan rasa percaya Iago dari sudut pandang Psychosocial perspective. Peneliti menggunakan descriptive qualitative reseach. Objek dari penelitian adalah karakter utama yang bernama Iago dalam drama Othello. Metode yang digunakan oleh peneliti untuk mengumpulkan data adalah penelitian pustaka. Teknik pertama, membaca skrip drama berulang-ulang dan juga menonton film tentang Othello sampai peneliti mendapatkan informasi yang memenuhi syarat untuk di analisa kemudian membaca skrip dengan mencocokkan difilm, kedua membaca beberapa sumber lain yang berhubungan dengan drama dan karakter. Ketiga membuat catatan bagian-bagian yang penting di sumber-sumber utama dan kedua di buku, catatan atau di computer. Metode menganalisa data dari penelitian ini adalah mengumpulkan data dari skrip drama Othello berdasarkan pokok masalah, menginterpretasi data berdasarkan pada psychosocial teori dan membuat kesimpulan. Hasil dari penelitian ini di tunjukan bahwa tahap pertama : Religion. keimanan dari Iago, penjelasanya Iago adalah orang yang tidak mempunyai agama. Ketika Iago menginginkan sesuatu, dia sampai hati melakukan sesuatu yang buruk seperti curang , berbohong dan memprovokasi orang-orang. Tahap kedua: Law. Aturan yan mempengaruhi kehidupan Iago muncul dimana meskipun kebencian Iago itu buruk dan sia-sia, Iago tetap berdiri dengan kata-katanya bahwa Othello akan jatuh melalui semua rencana-rencananya. Tahap ketiga : technological elements. Iago menunjukan bahwa dia hanya menggunakan bermacam-macam trik untuk melengserkan Othello, karena dia tau bahwa senjata tidak bisa menjatuhkan dia, kemudian Iago mencoba membuat semua rencana bermula dari Desdemona dan Cassio. Tahap ke empat: Ideological perspectives. Dimana kekuatan egomuncul pada kondisi dimana di sangat ingin sukses. Tahap kelima. Patterns of coooperation and competision. Iago sangat membenci Othello dimana dia selalu memaki dengan ribuan kebencian kepana orang hitam (Othello). Iago mencoba menipu menggunakan Rodrigo dan persahabatan Othello.

Kata kunci: *Othello, Errickson, Psychosocial, Trust*

Abstract

This paper focused on the getting of trust of Iago viewed from psychosocial perspective. It belongs to descriptive qualitative reasearch and focus on major character named Iago in *Othelo* drama. In collecting the data, the researcher uses some techniques, such as : first reading drama script, second watching movie *Othello*,third taking note from the other source like article, journal and data in internet. The methods of analyzing the data of this study are, collecting the data from the *Othello* script, classifying and verifying the data. It means categorizing the data from the *Othello* drama script based on the problems, interpreting the data based on psychosocial theory and making conclusion. The result from this

research showed that the first stage: The *religions* of Iago, explains that Iago is a man with no religion. When Iago wants something, he dares to do the bad thing such as cheat, lie, and also provoke people. The second stage: Law. The law that influences Iago's lives appears where eventhought the hates of Iago is rotten and getting worse, Iago still stands with his comment that Othello will fall through all of his plans. The third stage: technological elements. Iago shows that he just use many kinds of tricks to get rid of Othello, because he knows that the weapon cannot beats him, then Iago tries to formulate all of his plans start from Desdemona and Casio. The fourth stage: ideological perspectives. Where the *ego* strength of Iago appears in a condition where he really wants to get success. The fifth stage: patterns of cooperation and competition. Iago really hates Othello where he always curse with a thousand of hates to the moor (Othello). Iago tries to cheat Othello by using Rodrigo and Othello friendship.

Keywords: *Othello, Errickson, Psychosocial, Trust*

1. Introduction

Drama is one of literary work where the play is rolled by actor and oftentimes combined with dance and music. When drama played with dance and song usually named with Opera and it's generally sung throughout the script. In certain periods of history (the ancient Roman and modern Romantic) some dramas have been written to be read rather than performed in persenium stage. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience (Dean (2010) in http://www.ehow.com/facts_5192884_introduction-drama.html).

But before the act on the stage, the actor must know the guideline of their dialogue on the script. The script is the main weapon used by the director, the actor, the music player and also setting team, where they worked together to solve what kind of situation appears on each scene within the script. To read the script effectively, the actor needs read, hear, listen and see the character immediacy and to remain open and sensitive. The actors not only to play based on the script and do what they must do and say what they must say, but what is implied or suggested by what they do and say. The actor read the script effectively more than once or even hundred times until they are able to discern and emotionally respond to the truth of the action comprises the story as the director's wants.

Drama script and novel is the literary works which have the same structural elements, where there are no technical elements as the visual appearance. The other literary works which have technical element are film and drama on stage. Based on literary development and literary work, there are many kind methods used to find the stress, message and fill, such as analyzing drama by using theories from the expert. From this case, then researcher wants to analyze drama focused on drama script. Drama script is one of written literary work which consists of dialogues, actors and directors.

In nineteenth century Othello was regained popularity through French painter Alexandre Marie Colin in 1829th and was translate in France translation with title Le More de Venise. And then Othello rework on the movie in 1995 directed by Oliver Parker. Othello is one of literary works taken from the name of the major character beside Iago that is famous in the world. The researcher want to analyze the drama through the drama script based from original story. The researcher wants to analyze Iago, because he is the character who made all the problem in the Othello drama, by using psychosocial approach. Iago is the man who struggle to live in many kind of trick even in the end he dies with Othello.

The researcher is interested in this drama script because, first the drama was written by Shakespeare with a lot of tragic dramatic experience within. The second, the drama was also played in a cinema as a dramatic movie entitled Othello. The drama played differently with the film, because the language that is used, based on the literature language on Shakespeare era. From the explanation above, researcher tries to make an analysis entitled “Getting Trust in Willam Shakespear’s Othello (1603) A psychosocial Analysis”. The reserch will be focused on the getting of trust of *Iago* viewed from psychosocial perspective.

There are some previous researches. FirstYoga Noorbani entitled “*Defense of Iago as A Traitor to Build Trust in William Shakespear’s Othello Drama: Psychoanalytic Approach*”, Muhammadiyah University of Surakarta, (2010). The second did by Ally (2008) entitled *Character Analysis in Othello* by

William Shakespeare, the third did by Casey (2008) entitled *Analysis of Oliver's Parker's Othello Movie Adaptation*, the fourth did by Dwita, Esatrina (1996) entitled: *The Relationship Between Husband and Wives in Shakespeare's Macbeth and Othello*, the fifth did by Djatmiko, Ruth (1993) entitled: *A Discourse Analysis on Shakespeare's Othello using Grice Theory of Implicature*, the sixth did by Maryanto (1990) entitled *Pragmatic Analysis in Othello Related with the Speech of Iago*. And the last did by Soenarto (1990) entitled *Othello the Only Shakespeare's Tragic Character who is Black*.

The above research are similar with this research where all analyze the Othello script. The difference are, on the focused of the analysis.

2. Method

The researcher uses descriptive qualitative research. *Iago* is the major character in Othello drama as the object in this study. In collecting data, researcher uses some techniques. Such as first, read the script drama and watching the movie *Othello*. While matching the script with the movie for easier to understanding the character until gets data to be analyzed. Second, read some source related Othello, drama and character. Third, take notes from script, movie, and other source when those are important parts then save on disc and computer. The method of analyzing the data are, collecting the data from the *Othello* script, classifying and verifying the data. Means categorizing the data from the *Othello* drama script based on the problems, interpreting the data based on psychosocial theory and making conclusion.

3. Finding and Discussion

3.1 Finding

3.1.1 The first stage: religion

Religion supports the ego developments of the first stage psychosocial development: it shows that religion as the fate that is used to find basic trust and basic mistrust. Other cultural supports for these ego

strengths and power substitute for religion. The *religious* of Iago, the bad man as the major character of the *Othello* drama can be seen below.

CASSIO : Not tonight, good Iago: I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

IAGO : O, they are our friends! But one cup; I'll drink for you.

CASSIO : I have drunk but one cup tonight, and that was craftily qualified too, and behold what innovation it makes here. I am unfortunate in the infirmity, and dare not task my weakness with any more.

IAGO : What, man! 'Tis a night of revels, the gallants desire it.
(Othello Script, Page 43)

The religious of Iago above explains about the bad habit of Iago, the person with a large of greed and the petty mind. From this, it can be seen that Iago is a man with no religion. When Iago wants something, he dares to do the bad thing such as cheat, lie, and also provoke people. On the above dialogue, it shows that Iago wants to make Casio as victim of his plane to conquer Othello. Iago asks him to drink the wine and drunk during the duty. Here, Iago believes that the religion in the world is no longer needed.

3.1.2 The second stage: Law

The law also provides punishments. In the past, punishment sometimes consisted of public shaming. Those caught misbehaving could be locked in a pillory, hands and head immobilized in a wooden frame, exposed to public scorn. The next law related with the kingdom law, where the strongest kingdom is the kingdom in the highest place. The law that influences Iago's lives appears after Othello arrives from the war against the Turk. Othello wins the war, but this makes Iago more infuriated.

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! and let the laboring bark climb hills of seas Olympus high, and duck again as low as hell's from heaven! If it were now to die, t'Twere now to be most

happy; for I fear my soul hath her content so absolute that not another comfort like to this succeeds in unknown fate.

DESD : The heavens forbid but that our loves and comforts should increase, even as our days do grow!

OTHELLO : Amen to that, sweet powers! I cannot speak enough of this content; It stops me here; it is too much of joy: and this, and this, the greatest discords be *They kiss*. That e'er our hearts shall make!

IAGO : O, you are well tuned now! But I'll set down the pegs that make this music, as honest as I am.

OTHELLO : Come, let us to the castle. News, friends: our wars are done, the Turks are drown'd. honey, you shall be well desired in Cyprus; I have found great love amongst them. O my sweet, I prattle out of fashion, and I dote In mine own comforts. I prithee, good Iago, Go to the bay and disembark my coffers: Bring thou the master to the citadel; He is a good one, and his worthiness does challenge much respect. Come, Desdemona, once more well met at Cyprus.

(Othello Script, Page 38)

Even the hates of Iago is rotten and getting worse, Iago still stands with his comment that Othello will fall through all of his plans. Here Iago knows that Othello is one of the stronger Kings, so he knows that he cannot beat him down without any kind of tricks.

3.1.3 The third stage: technological elements

There are no technological elements appear in this drama. But in this story, Iago shows that he just use many kind of tricks to get rid of Othello, because he knows that the weapon cannot beats him.

IAGO : And what's he then that says I play the villain? When this advice is free I give and honest, Probal to thinking, and indeed the course To win the Moor again? For 'tis most easy. The inclining Desdemona to subdue In any honest suit. She's framed as fruitful As the free elements. And then for her To win the Moor, were't to renounce his baptism, All seals and symbols of redeemed sin, His soul is so enfeather'd to her love, That she may make, unmake, do what she list, Even as her appetite shall play the god With his weak function. How am I then a villain To counsel Cassio to this parallel course, Directly to his good? Divinity of hell! then devils will the blackest sins

put on, They do suggest at first with heavenly shows, As I do now. For whiles this honest fool Plies Desdemona to repair his fortune, And she for him pleads strongly to the Moor, I'll pour this pestilence into his ear, That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor. So will I turn her virtue into pitch, And out of her own goodness make the net that shall enmesh them all.

(Othello Script, Page 52-53)

After he knows that many kinds of obstacle on his plan, then he just thinks that there are also many kinds of way to defend it. He is really upset and angry with this condition, but he tries to think that there is still Desdemona, a diamond that week with love. Rather than angry, Iago tries to formulate all of his plans start from Desdemona and Casio

3.1.4 The fourth stage: ideological perspectives

Thus the ideological perspective of a society support, sometimes even exploit, this ego power and strength. The cause may be from political aspect, social aspect, or occupational, or it may take another form. The ego strength of Iago can be seen below.

ROD : What should I do? I confess it is my shame to be so fond, but it is not in my virtue to amend it.

IAGO : Virtue? a fig! 'Tis in ourselves that we are thus or thus. Our bodies are gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts.

ROD : It cannot be.

IAGO : It is merely a lust of the blood and a permission of the will. Come, be a man! Drown thyself? Drown cats and blind puppies! I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness; I could never better stead thee than now. Put money n thy

purse; follow thou the wars; defeat thy favor with an usurped beard. I say, put money in thy purse. It cannot be that Desdemona should long continue her love to the Moor—put money in thy purse—nor he his to her. It was a violent commencement, and thou shalt see an answerable sequestration; put but money in thy purse. These Moors are changeable in their wills:—fill thy purse with money. The food that to him now is as luscious as locusts, shall be to him shortly as acerb as the coloquintida. She must change for youth; when she is sated with his body, she will find the error of her choice. She must have change, she must; therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! It is clean out of the way. Seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

(Othello Script, Page 28)

The above dialogue shows that the *ego* strength of Iago appears in a condition where he really wants to get success. Much kind of ways he does, like always angry and infuriated to people who act stupid in front of him. Rodrigo is one of his equipment to get success, but Iago sees that Rodrigo is too weak in doing his duty, so without any question, Iago angry with him a lot.

3.1.5 The fifth stage: Patterns of cooperation and competition

The cooperation and the competition is part of human side that can create the spirit of life of them. The cooperation and competition of Iago on the drama can be seen below.

IAGO : And what's he then that says I play the villain? When this advice is free I give and honest, Probal to thinking, and indeed the course To win the Moor again? For 'tis most easy. The inclining Desdemona to subdue In any honest suit. She's framed as fruitful As the free elements. And then for her To win the Moor, were't to renounce his baptism, All seals and symbols of redeemed sin, His soul is so enfeather'd to her love, That she may make, unmake,

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I turn her virtue into pitch, And out of her own goodness
make the net that shall enmesh them all.

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The above dialogue shows that Iago really hates with Othello where he always curse with a thousand of hates to the moor (Othello). He talks by himself that “For whiles this honest fool Plies Desdemona to repair his fortune, And she for him pleads strongly to the Moor, I'll pour this pestilence into his ear, That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor.” Iago says that with the help of Desdemona it will break Othello down

3.2 Discussion

The Tragedy of Othello as a black King by William Shakespeare written in 1603, and first time appear as short story in Italia entitled “Un Capitano Moro” by Chintio. He is Boccaccio’s student and published short story in 1565. The story have four major character Othello as the Moorish general, his wife Desdemona, his rebel young lieutenant named Iago, and loyal lieutenant named Cassio.

The play starts with Roderigo, he is arich man and honorabele man, complaining to Iago, he didn’t know about the secret marriage Othello between Desdemona. He angry with this marriage because he love Desdemona. He previously ever asked her father to marry him. He very hates Othello as a Moorish general. Iago have the same feeling to Othello because he promoting the Cassio as the younger man above him. He made

lots of trick to rebel. Then he made plan to rebel and he tell the Rodrigo. He plan to incite Othello for his own advantage. He also made issue that Othello even slept with his wife, and he pretended believe in front of Rodrigo. He exploit Rodrigo's failed feeling for marry Desdemona. He convinces Rodrigo to wake Desdemona's father "Barbantio", then tell about his daughter's elopement with Othello. From this conflict the drama begins.

Based on the characteristic of Iago, it can be seen the Iago is a person that has his own role of culture in relation to the psychosocial stages to support his life. The psychosocial stages consist of the first stage: religion, the second stage: law, the third stage: technological elements, the fourth stage: ideological perspectives, the fifth stage: Patterns of cooperation and competition.

The first stage: religion, the religion supports the ego developments of the first stage psychosocial development: basic trust and basic mistrust. Other cultural supports for these ego strengths may substitute for religion. The religious of Iago, explains about the bad habit of Iago, the person with a large of greed and the petty mind. Iago is a man with no religion. When Iago wants something, he dares to do the bad thing such as cheat, lie, and also provoke people. Iago wants to make Casio as victim of his plane to conquer Othello. Iago asks him to drink the wine and drunk during the duty. Here, Iago believes that the religion in the world is no longer needed

The second stage: Law. The next law related with the kingdom law, where the strongest kingdom is the kingdom in the highest place. The law that influences Iago's lives appears after Othello arrives from the war against the Turk. Othello wins the war, but this makes Iago more infuriated. Even the hates of Iago is rotten and getting worse, Iago still stands with his comment that Othello will fall through all of his plans. Here Iago knows that Othello is one of the stronger Kings, so he knows that he cannot beat him down without any kind of tricks.

The third stage: technological elements. There are no technological elements appear in this drama. But in this story, Iago shows that he just use many kind of tricks to get rid of Othello, because he knows that the weapon cannot beats him. After he knows that many kinds of obstacle on his plan, then he just thinks that there are also many kinds of way to defend it. He is really upset and angry with this condition, but he tries to think that there is still Desdemona, a diamond that weeks with love. Rather than angry, Iago tries to formulate all of his plans start from Desdemona and Casio.

The fourth stage: ideological perspectives. Thus the ideological perspective of a society support, sometimes even exploit, this ego strength. The cause may be political, social, or occupational, or it may take another form the ego strength of Iago appears in a condition where he really wants to get success. Much kind of ways he does, like always angry and infuriated to people who act stupid in front of him. Rodrigo is one of his equipment to get success, but Iago sees that Rodrigo is too weak in doing his duty, so without any question, Iago angry with him a lot.

The fifth stage: patterns of cooperation and competition. Iago really hates with Othello where he always curse with a thousand of hates to the moor (Othello). He talks by himself that "For whiles this honest fool Plies Desdemona to repair his fortune, And she for him pleads strongly to the Moor, I'll pour this pestilence into his ear, That she repeals him for her body's lust; And by how much she strives to do him good, She shall undo her credit with the Moor." Iago says that with the help of Desdemona it will break Othello down. Iago tries to cheat Othello by using Rodrigo and Othello friendship. Through Rodrigo, all of his plan will be success. Here Iago tries to make Rodrigo as fall guy for his plan, but Rodrigo does not know that.

There are some relevance related to this research, first the research did by Yoga Noorbani (2010). There are relevance related to psychoanalytic and and psychosocial both shows the cause of why Othello can live and

stand as a king. There are some reason that can make him live. The relevance with Ally (2008) where it shows that there are some reason why Othello can live until he get pronounced as a king because of his courage, intelligence, the skill of command, and the respect of his troops. In psychosocial this called as ideological and perspective. So, its relevance between psychoanalytic and psychosocial. The research did by Soenarto (1990), his research showed that Othello is the only character who is black, those black creates the differential on physic and become the problem on his leadership. Shakespeare connecting this problem into a racial problem where on Shakespeare eras, there were some rules that show low position of black people in society and they have to become a slave. It shows that Othello has a lot of capability that can make him become a king. Based on Psychosocial it shows that Othello has a big Patterns of cooperation and competition and also ideological perspectives.

4. Conclusion

The researcher concludes that there are stages of Iago related to psychosocial. The first stage: The *religious* of Iago, explains that Iago is a man with no religion. When Iago wants something, he dares to do the bad thing such as cheat, lie, and also provoke people. The second stage: Law. The law that influences Iago's lives appears where eventhough the hates of Iago is rotten and getting worse, Iago still stands with his comment that Othello will fall through all of his plans. Here Iago knows that Othello is one of the stronger Kings, so he knows that he cannot beat him down without any kind of tricks. The third stage: technological elements. Iago shows that he just use many kind of tricks to get rid of Othello, because he knows that the weapon cannot beats him, then Iago tries to formulate all of his plans start from Desdemona and Casio. The fourth stage: ideological perspectives. Where the *ego* strength of Iago appears in a condition where he really wants to get success. Much kind of ways he does, like always angry and infuriated to people who act stupid in front of him. The fifth stage: patterns of cooperation

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