



THE DETERIORATION OF HERO IN WILLIAM SHAKESPEARE'S OTHELLO THE MOOR OF VENICE.

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ABSTRAK: Penelitian ini bertujuan untuk menggambarkan kemunduran Othello, dalam *The Moor of Venice* karya William Shakespeare melalui unsur-unsur intrinsik. Penelitian ini mengadopsi pendekatan strukturalisme dan teori keutuhan untuk menjawab masalah penelitian. Penelitian ini menggunakan desain deskriptif kualitatif dari data yang diambil drama karya William Shakespeare *the Moor of Venice* yang diedit oleh Alvin Kernan (1963). Hasil menunjukkan bahwa Othello memiliki kelemahan yang mengarah pada kemundurannya. Mudah tertipu dan berlebihan dalam mencintai istrinya adalah kelemahan yang mengakibatkan rasa cemburu. Akhirnya, tanpa mengetahui faktanya, Othello membunuh istrinya, dan dia juga membunuh dirinya sendiri setelah menyadari kebenaran. Kelemahan Othello dapat diidentifikasi melalui plot, karakter, tema, diksi, ritme, dan tontonan.

Kata Kunci: Kemunduran, Strukturalisme, Unsur-Unsur Instrinsik Drama

ABSTRACT: This study aimed at describing Othello's deterioration in William Shakespeare's *The Moor of Venice* through the intrinsic aspects of the drama. This study adopted structuralism approach and the theory of wholeness to answer the problem issued. This study used descriptive qualitative design that the data were taken from William Shakespeare the Tragedy of Othello *the Moor of Venice* edited by Alvin Kernan (1963). The results denote that Othello has flaws which lead to his deterioration. Gullible and excessive in loving his wife are the flaws that produce jealousy. Finally, without knowing the fact, Othello kills his wife, and he also kills himself after realizing the truth. The flaws of Othello are identified through plot, character, thought/theme, diction, rhythm, and spectacle.

Keywords: Deterioration, Structuralism, Intrinsic Elements of drama

INTRODUCTION

Nowadays, we are seeing more women as heroes and villains, and the damsel-in-distress may be a man or a community. However, the archetype characteristics remain the same, only the gender changes. As stated above, anyone who does something unforgivable or that is not commendable, such as killing, can be called a villain or a bad person, and anyone who does something good or who always helps others can be considered a hero or good people. However, we never realize what they hide behind their good actions. There are always true heroes, but there are also demons posing as angels to deceive others. For example, a man, whose entire family has been killed, wants to take revenge for the killing by approaching his daughter or sister. Another example is the story of *Snow White*. It tells the story of a queen who wants to get rid of the princess by giving him poisoned apples. He appeared in front of the princess disguised as an innocent old woman. In this case, the man and the queen have the same method to attack their targets however they have different goals to achieve. The queen dreams of beauty and strength, and the man wants revenge for the murder. Both of them approached the target smoothly acting as good people. There is no reason to be a good person, but power and revenge are the reasons why someone becomes a villain/criminal. Criminals usually have our main objective power over others, dominating



the world, dominating the whole or, in some very ambitious cases, divinity (Molan, 2006:96). It can be stated that this goal is the principle and desire of many people to achieve. However, it will create jealousy or relationship when someone becomes a criminal.

According to Boulton (2005:147), the main character of a tragic drama is usually a commendable person who has an crucial position by someone in his society, but he is destroyed as in Oedipus, Macbeth, and Othello. There are many screenwriters who produce tragic dramas, such as Othello, King Lear, and Macbeth. Among Shakespeare's works, *Othello* is one of the dramas that has interesting performances, especially the way the criminal manipulates other characters to bring down the hero. Therefore, this drama is interesting to analyze.

Shakespeare's *Othello* story is a story that has sad ending because Desdemona and Othello die at the end of the story. Throughout the story, Othello constantly questions Desdemona's loyalty when she is manipulated by Iago. Until at the end, he killed Desdemona, the woman he loved the most before, realizing that it was only because of a lie that Othello himself finally committed suicide. His anger and jealousy grew when more lies he received from other people, so it easily made him stop listening to what Desdemona said about the reality that actually happened. Like everything that happens, it allows the readers to realize that Othello has different changes throughout the story as well as different characteristics that show him as a tragic hero. William Shakespeare's *Othello The Moor of Venice* characterizes Othello as a tragic hero and also includes ways that show how Othello made mistakes until the murder of Desdemona. Othello changed because of his own misconduct, which caused his setbacks. Previously, he was a sweet and loving husband and then turned into a cruel and abusive husband who eventually killed his own wife.

Othello is illustrated as a tragic hero because he was not only doomed from the start because of his racial differences, which eventually made him do something bad. As stated by Aristotle, a tragic hero is someone who is destined to be imperfect but also has a noble nature. Othello was tried for black beforehand and people of different races were persecuted and looked down upon at the time, this shows that he already had something to suffer before he had the tragic event. Othello's skin color was a major factor until his decline, because his alien racist identity made him and his wife far more vulnerable to Iago's machinations, than if he was a white man who was equally accomplished meaning he was needed, but because it did not match with what wanted, then Othello became an easy target in Iago's planning because he was already seen as an outcast in the community so that Iago could easily attack him and use it as his plan. Again, talking about racial differences was the main factor until Othello decided that killing Desdemona was better for him. Othello had killed Desdemona because of his jealousy, because of the deception of Iago and he thought that being black would make Desdemona want to go for someone other than him. The killing of Desdemona by Othello was a very bad judgment because Desdemona was basically a loyal and honest person all the time when she was with Othello.

All this shows that Othello has tragic hero characteristics, because he makes decisions not based on concrete evidence. In this tragic drama, Othello as a hero, has a tragic weakness. The original essence of tragedy consists then in the fact that within such a conflict each of the opposed sides, if taken by itself, has justification, while on the other hand each can establish the true and positive content of its own aim and character only by negating and damaging the equality justified of the other. Consequently, in its moral life, and because of it, each is just as much involved in guilt. Furthermore, tragic defect causes deterioration or fall of a hero in a tragedy (Roche, 2006:75).

In addition, the weakness that made Othello fall is the reason for giving Cassio a high position which Cassio was the person who had introduced Othello to Desdemona. It can be assumed that it is a kind of give and take. Cassio gave him a beautiful woman, and Othello gave a high position in Cassio's army. Because of that, it made

Iago angry because he thought it was unfair. Iago was jealous and then made himself transform into Othello by manipulating Othello and the other characters. There are many ways that Iago can do to manipulate his enemy. For example, he approached himself with Roderego because Roderego had a lot of money, and used it as a tool for



Othello because of Desdemona. He also persuaded Othello to kill Desdemona on the pretext that Desdemona had an affair with Cassio. At the end, Othello was provoked by persuasion and killed Desdemona. Based on the explanation of the conflict between the criminal and the hero above, the study is intended to describe the deterioration of hero in William Shakespeare's *Othello 'The Moor of Venice'* which is revealed through the intrinsic elements of the drama.

LITERATURE REVIEW

Every people should have been familiar to term of drama. In literature, drama is the text that consists of dialogues, and stage directions which are performed on the stage by some people. The performers are usually called as actors or actress. Posten (2008:68) stated that the word of drama comes from Greek *lanageage dran* means to act or to do. It can be understood the drama is about people who should respond the things around them, or they should take some action concerning the problem that they faced. Moreover, drama is something related to human life, such as human action, dialogues, and characters (Neelands, 2004: 18). In other words, drama can illustrate the human condition, emotion, and environment that conveyed through imagery world by the author, and then it is performed by the actors and actresses on the stage. Furthermore, Zarrilli (2002:94) depicts that drama is the representation of action. It means drama is imitation of human action which is about human emotions, problems, and conditions. Moreover, Aristotle revealed that the object of imitation is persons acting, and these persons must be either of a higher or lower type (Lee, 2013:3). The words higher or lower type are neither god nor bad. It is just about who has higher rank or lower in the society. In this case, since it is an imitation, there should be some people who imitate the action called actors or actresses.

Basically, drama is categorized into tragic drama and drama comedy. When the time goes by, drama tragedy and comedy are developed into various dramas; they are melodrama, farce, and tragic comedy (Ulea, 2002:44). Therefore, drama can be classified into tragic drama, drama comedy, melodrama, farce, and tragic comedy. (a) *Tragic Drama or Tragedy*. According to Roche (2006), tragedy is an imitation of action of life. In other words, it represents human action in real life. Therefore, it usually has complicated and serious conflict and also has painful ending. Moreover, there are many actions and problem to be overcome by the main character. Besides, according to Brandstätter (2006:147) and Charles (2000:170), the main characters in the tragic drama have to be a high social rank person in her or his environment. Therefore, the aim of tragedy is to arouse the emotion of pity and fears to produce a catharsis of the audience's emotion (Scherer, Schorr & Johnstone, 2001:86); (b) *Comedy*. It is dominated by a light atmosphere that stimulates laughter; it aims to entertain the audiences and the readers. However, comedy can be sophisticated and it can also be very simple (McGowan, 2017:50). In other words, it may contain of serious issues, but the outcome of the conflict will have positive effect for the characters within the drama. Since the person who has high rank is belonged to tragedy, the comedy deals with lower person than tragedy. In other words, comedy is about common people and their problems. The problems may be painful problems, yet it has good outcome; (c) *Melodrama*. Melodrama is type of drama which is closed to tragic drama. Yet, instead to exposing the grief and sorrow of the story, this kind of drama shows its sentimental feeling to the readers or audiences; (d) *Farce*. Farce is closed to comedy. However, it is known as low comedy, because of its rude jokes, and physical humor which can turn into violent. Roche (1998:156) says that it aims at producing laughter by exaggerated effect of various kinds and it is without any psychological issues, and it usually stimulate the audience's or the reader's laughter; (e) *Tragic comedy*. Tragic comedy is a drama that contains elements of tragedy. Foster (2004:16) argues that a play in which the tragic and the comic both exists but are formally and

emotionally dependent on one another, each modifying and determining the nature of the other so as to produce the mixed, tragic comic response in the audience.

In detail, drama has elements that slightly different from other literary works. The elements of drama consist of plot, thought, diction, rhythm, and spectacle. (a) *Plot*. Plot is not the story of work. It is a sequence of events, or a series or an order in which things are arranged, actions are carried out, or events are happened in some literary



works. Furthermore, plot is usually known as dramatic structure which integrated and formed the events in order to give a meaning to dramatic action (Abbott, 2007:51). In other words, plot is the device in to unite all of series or event within the story to be wholeness in order to produce a logical meaning. There are some conditions referring to plot in a drama. First, plot is able to be performed on the stage, and second, it should be clear and simple in order to make the audiences easy to understand the story. There are five stages of plot, namely exposition, raising action, climax, falling action, and revelation or denouement (Chekhov, 2008:36). (a) *Exposition*. Exposition is a part where the author introduced the basic situation, characters, and character's back stories. Exposition can be expressed through dialogues, chorus, or stage direction; (b) *Rising action*. This is a section where the turmoil, tension, and agitation are encountered. In other word, all of incidents increase and start to build climax. In this case, the character within the drama may start taking action to respond the conflict are unable to be solved yet, because there are still many things which should be discovered; (c) *Climax*. It is where the conflict reaches its highest tension. Usually, at this plot the protagonist's fate will be changed. In the tragic story, all of the puzzles which are still hidden and the protagonist's weaknesses will be revealed; (d) *falling action*. It is the stage where the conflict is resolved. It may also contain the finally result of the story, but is not an end. The reason is that in this section the real ending is not being determined yet; (e) *Denouement*. It is he stage where the authors are getting ready to end the story with realizing the tension representing the real ending. Usually, in tragic drama the ending will be followed by the death of the characters, it can be protagonist or antagonist.

Based on the explanation above, it can be concluded that the plot cannot replace randomly. It should be put on their own place orderly in order to make the story logical and easy to understand by the audiences and the readers. (a) *Character*. Character is people who carry on the action in the literary work; specifically in a drama. They are people who struggle against their enemy or struggle to overcome some conflict to get their freedom, right or something that they believe. Usually, characters in a play are divided into major characters and minor characters. It depends on the frequency of their appearance both on the stage and within the text (Egri, 2004:133). Major characters used to be called as *protagonist* and *antagonist*. Protagonist is main character or hero who struggle against the antagonist. Minor characters are characters whom have less appearances and dialogue then major characters. Although they only have smaller amount of dialogue and appearance, they also have their own importance and rule.

Furthermore, every character has characterization. Sometimes, we know someone else through the story told by our friend in case of drama. The characterization is conveyed by stage direction or through the other characters. Meanwhile, indirectly characterization can be described through the character's action, behavior, facial expression, gesture, and other character attitude or treatment to another character. Characterization in text play can be found in the stage direction, or introductory comments, then when the text play is performed on the stage directory and it is conveyed on the stage, by the actors and actresses (Dobie, 2012:12): (b) *Thought/theme*. Thought is an idea, plan, opinion, and picture that is formed in our mind or something that we think of. Therefore, it can be interpreted that thought is the main idea of play. The first section is in play wright's mind which consists of the materials, style, composition, and goal of the play, and ideas the play might communicate. Therefore, the thought has to come first into playwright's mind as the attention to composition and as a choice of events and character to liven up the action. The second section is in the play itself. Thought, within a play appears on the plot

which all of ideas and arguments are gathered and they are conveyed in the play. Besides, it also appears in the characterization. It is about the character's motives and the character's decision of the result of his or her motives which advances the action of the story. It can be revealed that action comes from the decision resulted from the character's motive. Then, the last section is in the audience. The audiences are all people including students, scholars, critics, and readers, expect the author of the play. Basically, the audience's thought can be similar to the other two points which are stated before, yet it also has the different probabilities. It other words, people have their point of view and perspectives, yet there are people who may be able to realize the thoughts within the drama by



observing and finding the content of the play; (c) *Setting*. Setting is location of single episode or scene within the work in which it takes place (Rozelle & Ron 2005: 75). Hence, setting is divided into the place and time. It can also be divided into the social environment of the time when the story happens. Setting of times includes year, time of day, and setting of place consist of country, state, region, or home. Meanwhile, the social environments consists of historical moment, cultural life, and social life of the time the story happens.

Referring to the topic of the study that focuses on deterioration, Dobie (2012: 425) defined deterioration as the failure or ruin of an institution or person when they have previously been successful or powerful and he also said that the term deterioration as a sudden descent or fall from a position of power, wealth, fame, or the like. On the other hand, (Roche, 2006:114) documented that the deteriorations caused by the tragic flaw of the hero in the tragedy. In other words, heroes and weaknesses as tragic flaws are the reason for the fall of the hero in the story. In addition, tragic flaws are usually referred to as hamartia, which means mistakes. Mistakes or missteps that have been made can be unintentional actions that can cause setbacks to a hero. In addition, deterioration of heroes is usually marked by a reversal of fate. The suffering from happiness to misery caused by changes that produce opposite results is what is called a reversal of fate (Egri, 2004:32). In other words, because of a mistake made by a hero, his success turns into his failure. Furthermore, the heroes in tragedy must have a high social ranking and the tragedy faced a difficult conflict, the heroes were considered not too good not too bad but somewhere in the middle. This means that in achieving decline, the heroes must be people who have high social status in their environment or organization because the higher their position, the lower they will experience decline. In addition, the heroes must also fulfill the requirements that they are not good people or bad people, but in the middle of the conditions. A good person can be interpreted as an angel-like person, which means someone who makes a better life for others. In other words, someone who has not killed, cheated, or committed no crime against someone else. Therefore, based on the description above, it can be concluded that tragic mistakes are failures or mistakes of heroes that cause them to fall or experience deterioration.

METHODS

This study used descriptive-qualitative approach. Creswell (2008:48) says that qualitative procedures are performed by researchers to produce descriptive data by collecting data in written and oral form from people and behaviors that can be observed by researchers. The source of the data in this study was taken from William Shakespeare's *Othello 'The Moor of Venice'* edited by Alvin Kernan (1863) and published by the New American Library. The data were in the forms of words, phrase, sentences, dialogues, and narration within the drama related to the characters of the story. In collecting the data, the writer employed several steps, namely reading the drama carefully and repeatedly, collecting data from the source by making a list of important information data, Identifying the data that are relevant to the problems of the study. Then, in order to find the best achievement, this study employed four steps in the data analysis process by classifying the data based on the character element and the sequence of event of drama since this study uses intrinsic elements, applying structuralism theory to answer the problem of the study, analyzing the evidence of villain's manipulation and the hero's deterioration, and the meaning of the story, and making conclusion based on the result of data analysis.

DISCUSSION

The analysis is based on the structuralism approach which emphasizes all of intrinsic elements of drama. These elements consist of plot, character, thought, diction, rhythm, and spectacle (Aristotle, 1999:9). According to the structuralism approach, each element supports each other in making the story stand as a whole. Besides, this study also applies theory of wholeness by Jean Piaget which means that all elements are unable to stand alone and they have to relate each other to build unity.

Furthermore, dialogues also have vital role in understanding characterization and motif of the characters within the story. Besides, the atmosphere which gives the color to the plot, whether the mood is bright, dark, or



grey. Bright is for happiness, dark is for sad or violence, and grey is for gloomy feeling. Furthermore, Othello's deterioration is revealed in each elements of drama. It can be seen that plot has many errors which are done by Othello. He excessively loves Desdemona and gives too much trust to Iago. For instance, when Iago fires up Othello's jealousy, he does not realize anything.

Othello is a gullible person and easy to trust people without having suspicion. Iago automatically has a chance to manipulate him by saying that his lieutenant and his wife has an affair. Since Othello is naïve person, he believes what Iago said without finding other information or confirming the problem to his wife. In short, plot gives the characters an action to make the story run vividly, because the characters only become characters unless they have something to do. In other words, characters have a task to carry out the sequence of events within the story. Meanwhile, the plot is unable to flow if there are no characters to carry out the action. In this case, Othello is gullible person, yet if there is no event that exposed Othello is a gullible person, Othello only become Othello, no less no more. Besides, if there is an event about the deterioration of the hero, yet the hero does not exist in the story, the event is obviously unable to be carried out. Therefore, plot and characters always support each other to make the story run vividly. Moreover, it is about the relationship between plot and theme.

Theme is the main idea of the story within a works, hence the theme could not be found without the existence of plot and character. It is because theme can be identified through the relationship between plot and character. Besides, the existence of theme will make the event meaningful and produce main idea represented to the reader. Meanwhile, the diction which is expressed through the speech can be identified the characterization of the characters indirectly and recognized through the conversation between one character and other character. In short, characterization can also be identified through the speech of the other characters which is conveyed within the dialogue, aside, or soliloquy has relationship with the rhythm. The rhythm expresses the dialogue through the characters vocal, stressed, and tone that can be used to detect the feeling of the characters within the story, for example angry, happy, sad, desperate, or guilt. The tone and stressed of the character's vocal can also bring the atmosphere which covers the characters circumstance. It is supported by the spectacle which helps creating the mood and atmosphere through the setting of place and time. Furthermore, spectacle provides the place and time for the events within the story and the story can produce the plausibility for the readers. In other words, by providing place and time, the readers can easily imagine where the events happen and when the events occur.

The elements being discussed in this study are plot, character, theme, and setting. The theme of this study is about the deterioration of Othello as the hero in William Shakespeare's play. There are some flaws possessed by Othello which could lead him into his deterioration. He is gullible and naïve person and tends to excessively believe in other people. Once he trusts in other people, he will always believe in whatever that person said without considering the fact. Actually, Othello's deterioration is not merely the deterioration which is caused by his own flaws as there is a person who knows Othello's flaws and uses it as the weapon to ruin Othello's life. The one that knows Othello's flaws is Iago, the antagonist character of the play. The motive of Iago in ruining Othello's life is because his jealousy. He has high expectation for being chosen as Othello's lieutenant.

However, Othello chooses another person to become the lieutenant. For that reason Iago finally decides to ruin Othello's life. As mentioned above, Othello's flaws is his gullibility, he tends to easily believe in other people. Moreover, Iago realizes that Othello trust him. By calling Iago as an honest man, Othello indicates that he has enormous trust to Iago. In short, he always addresses Iago using term 'honest' before Iago's name. That is why Iago has confidence that Othello will believe in his words. Since Iago knows Othello's flaws, and he also knows that Othello is deeply in love with his wife, Desdemona, Iago uses his chance to manipulate Othello's mind. Iago carries out his plan by turning up Othello's jealousy. He makes Othello wondering about Desdemona's faithfulness by telling him that she has special relationship with Cassio, his new lieutenant. He even provides many evidences for Othello in order to trigger Othello's anger and jealousy. Finally, Othello's gullibility brings him into his deterioration. Through Iago's scheme, he believes that Desdemona really has affair with Cassio. Since jealousy



already reign his mind and heart, he kills his wife without seeking the truth. His deterioration appears when Othello realize the truth that Desdemona does not have affair with Cassio. Moreover, further discussion about Othello's deterioration will be revealed through the discussion of plot, character and characterization, and setting.

Intrinsic Elements of the Drama

The Plot of the Drama Revealing the Deterioration of Hero

Plot is sequence of events that a story is compiled. Freytag (in MacEwan, 1900:36) states that there are five stages required by a plot. They are exposition, rising action, climax, falling action, and denouement.

Exposition

Exposition is an introduction about characters and an explanation about basic problem. The basic problem in the plot of this drama is Iago's plan to ruin Othello's life. It is caused by his disapproval of Othello's choice in choosing his lieutenant. In other words, he is unable to accept the fact that Othello, his General, chooses an inexperienced young man as the lieutenant. Then, due to his jealousy, he desires to take revenge to Othello. In order to carry out his ambition, he gives Othello some obstacles. Hence, he needs people to commit his aggression. In this first stage, Iago persuades Roderigo to provoke Brabantio, the Venetian senator, of whose daughter, Desdemona, left the house and married Othello without his permission. Besides, he explains to Roderigo that he wants to take revenge to Othello because Othello prefers to choose a young and inexperienced soldier named Cassio than choosing him to be his lieutenant; even though he has recommendation from senators. His desire to revenge is expressed in his speech in the following quotation:

Iago : "call up her father. Rouse him. Make after him, poison his delight, proclaim him in the streets.
Incense her kinsman, and, though he in a fertile dwell, plague him with flies, though that his
joy be joy yet throw such changes of vexation on't, as it may lose some color".

(Shakespeare, 1963, 1. 1. 64-68)

Rising Action

Rising action is the most important part of a fiction in which the author brings up parts of the story that can cause a problem to reach certain climax. In this stage, there are five types of conflicts that might occur; 1) conflicts between figures with other figures, 2) figures with the community, 3) figures with themselves, 4) figures with the natural surroundings, and 5) figures with the provisions of the creator (destiny). The rising action happens when Brabantio finds out his daughter, Desdemona leaves the house. Then, he starts to gather some officers to find Othello. Meanwhile, Iago leaves Roderigo to hurry back to Othello's side in order to prevent other people from finding out his motives. At the same time, Cassio, the new lieutenant, arrives in Othello's room bringing an important message from the Duke. The message announces that Cyprus needs a help from Venetian Army due to Turkish invasion. Then, Othello and Cassio immediately leave for meeting the Duke. By chance, Othello meets Brabantio on his way to the Duke's place. Brabantio accuses Othello that he steals his daughter using witchcraft.

At that time, Brabantio figures out that Othello is going to meet the Duke, and Brabantio decides to go along with him aiming to accuse Othello in front of the Duke and senators. In front of the senate, Brabantio reports that Othello uses spells to win over his daughter's heart, and he also marries her without Brabantio's permission.

Duke : "Why, what's the matter?"
Brabantio : "my daughter! Oh, my daughter!"
All : "dead?"
Brabantio : "ay, to me. She is abused, stolen from me, and corrupted by spells and medicines bought of mountebanks."

(Shakespeare, 1963, 1.3.58-61)

Then, the senate gives Othello chances to speak. He explains that he never use any spells to seduce Desdemona, he tells the senate that he just tells Desdemona his story of life, and they suddenly fall in love with one another.



Othello : *"She loved me for the dangers I had pass'd, / And I loved her that she did pity them, / This only is the witchcraft I have used."*

(Shakespeare, 1963, 1. 3. 165-168)

After hearing Othello's explanation, the Duke states that the story is strong enough to move women's heart, and it is normal if Desdemona falls in love with him. Furthermore, Desdemona also admits that she falls in love with Othello as she heard his story. Afterward, the Duke tries to convince Brabantio to approve their relationship. Finally, Brabantio approves her daughter marriage even though he actually does not like it. With Brabantio's approval, it means that Iago's first attempt to ruin Othello's life is automatically failed. The tension in the plot keeps rising through Iago's plan to revenge Othello. Since his first attempt is failed, he tries to find another way. In Cyprus war, the Duke decides to send Othello to Cyprus, and Desdemona also goes along to accompany her husband on his trip to Cyprus. At that time, Iago, Desdemona, and Cassio wait for Othello by the harbor. Luckily, during the time they are waiting for Othello, Iago, by chance, sees a scene when Cassio holds Desdemona's hand. Then, through his aside, Iago reveals his evil thought.

Iago : *"(aside) he takes her by the palm. Ay, well said, whisper! With as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do, I will give thee in thine own courtship. You said true, 'tis so, indeed. If such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in. very good, well kissed, and excellent courtesy! 'tis so, indeed. Yet gain your fingers to your lips? Would they were clysterpipes for your sake!"*

(Shakespeare, 1963, 2.1.168-175)

Based on the quotation above, Iago quickly finds other brilliant ideas to ruin Othello's life. Firstly, he should ruin Othello's marriage by telling him that his wife has special affair with his lieutenant. To achieve his goal, Iago needs to make Othello fire Cassio from his current position. Then, since Desdemona and Cassio have good relationship, Iago will persuade Cassio to ask for a help to Desdemona. After a moment, Othello finally arrives in Cyprus. He greets his wife and announces that there will be a celebration party for Cyprus' safety from the Turks. Then, once everyone left, Iago meets Roderigo and tells him to provoke Cassio's anger and start to fight with Cassio.

Iago : *"I have brought you from Venice. Watch you tonight for the command, I'll lay it upon you. Cassio knows you not. I'll not be far from you. Do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline, or from what other cause you please, which the time shall more favorably minister."*

Roderigo : *"Well."*

Iago : *"Sir, he's rash and very sudden in choler, and haply may strike at you. Provoke him that he may. For even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by displanting of Cassio."*

(Shakespeare, 1963, 2.1.264-276)

Iago's soliloquy in above explains the readers that he will make Othello unable to think clearly because of his jealousy. If Roderigo succeeds in carrying out his plan, he will say bad things about Cassio to Othello. Besides, he also will make Othello thanks, loves, and rewards him. Finally, at that night Cassio gets drunk and Roderigo starts to carry out the plan. Then, the fight begins and Governor Montano aims to hold Cassio down, but Cassio stabs him. After hearing the alarm, Othello goes to place of incident. When Othello asks the people who began the fight, Iago tells him that Cassio is the one who starts the fight. Othello gets upset and discharge Cassio from his current position. After the incident, Cassio is extremely depressed. Iago gives him an advice to ask Desdemona's help to forgive him and return his pride. Again, in his soliloquy in act II scene 3, Iago tells the audiences that he will set up Cassio and Desdemona as a lover to make Othello jealous.



Iago : *"when devils will the blackest sins put on/ they do suggest at first with heavenly shows/ as I do now. For whiles this honest fool/ plies Desdemona to repair his fortune/ and she for him pleads strongly to the Moor/ I'll pour this pestilence into his ear!"*
(Shakespeare, 1963, 2.3.351-356)

His motive is clearly expressed in his last line *"I'll pour this pestilence into his ear"*. It indicates that his advice to Cassio to ask a help to Desdemona is purposely to make Othello jealous. Iago has confident that this method will work, because he knows that Othello regards him as an honest person.

Iago : *"The Moor is of a free and open nature./ That thinks men honest, that but seems to be so./ And will as tenderly be led by the nose./ As asses are."*
(Shakespeare, 1963, 1.3.390-393)

It can be interpreted that Othello considers all people around him, especially Iago, are honest person. Iago's thought is strengthened by Othello's way of addressing Iago as 'Honest Iago'. For example, at the time when Othello asks Iago to escort his wife to Cyprus because he trusts Iago.

Climax

Climax is the highest point in a story, where the characters reach the peak of the conflict. In this section also, the characters in the story will be confronted in a final experienced determination, success or failure is usually a determination of the character's fate in the story. The climax in this drama happens when Desdemona has conversation with Cassio and she accepts Cassio's request by promising him that she will do everything to make Othello forgives him. As Cassio is about to leave, Iago and Othello return from examining some of the town's protection, yet Cassio leaves without greeting or talking to Othello. When Othello asks Iago about whether a man who just leaves his wife is Cassio or not, Iago starts to fire up a curiosity in Othello's mind.

Iago : *"Ha! I like not that. "Othello: "What doest thou say?"*
Iago : *"Nothing my lord, or if I know not what."*
Othello : *"was not that Cassio parted from my wife?"*
Iago : *"Cassio, my lord? No, sure, I cannot think it that he would steal away so guilty-like seeing you coming."*
Othello : *"I do believe, it was he."*
(Shakespeare, 1963, 3.3.35-40)

After the incident, Othello becomes upset and moody, and then, since Othello will believe in what Iago said, he starts to pour oil into fire. He says to Othello that Cassio and Desdemona has an affair. In making Othello believe in what Iago just said, he tells him that Desdemona's request to forgive Cassio and return his position are such an odd things. Iago's word is like brain washing to Othello, and as the result, he almost believes that his wife is unfaithful. It can be considered as Othello's other flaw. He extremely loves Desdemona, hence Iago's words are enough to make him believe that his wife is unfaithful. Furthermore, later on Iago indirectly presents important evidence to Othello in order to make him believe that his wife is really unfaithful. Another conflict appears when they are going to supper, Emilia find Desdemona's handkerchief that she offers to Othello, yet he drops it into the floor. Then she gives that handkerchief to his husband. Emilia tells to the audiences that Iago always asks her to steal the handkerchief from Desdemona. After Emilia gives the handkerchief to Iago, he puts the handkerchief in Cassio's room as an evidence of his affair with Desdemona. This is the important evidence which will make Othello angry and loose his trust to his wife. After acknowledging the evidence, Othello get angry and deserve to take revenge to Desdemona and Cassio. Besides, Iago keeps provoking Othello by telling him that he has seen Cassio uses Desdemona's handkerchief to wipe his beards. Then, once Othello sees Desdemona, he asks her about the handkerchief but Desdemona answer that she does not have the handkerchief. Aiming to change the conversation, Desdemona convinces Othello to forgive Cassio again. Desdemona's words, unfortunately, make



Othello angry, upset, and disappointed. Meanwhile, Cassio is in the midst of wondering about the handkerchief in his room. Then he gives it to his lover, Bianca.

Falling Action

Falling action is the part of the story that follows Climax. This section is a turning point for resolving conflicts experienced by the characters. The falling action occurred in this drama is after Desdemona's assassination. It appears when Emilia starts realizing that everything is set up by Iago, even the handkerchief case. Then, she tells everything to Othello about the truth, that Iago lies to him and the handkerchief case is also his idea.

Emilia : "O thou dull Moor! That handkerchief thou speak'st of/ I found by fortune and did give my husband./ For often with solemn earnestness/ more than indeed belonged to such a trifle/ he begged of me to steal't.//"
(Shakespeare, 1963, 5.2.222-226)

Denouement

Denouement is part of the story which consists of series of events that accompany the anti-climax and is the conclusion of the story. In this section all conflicts are resolved so as to reduce the tension and concern of the reader about the problems faced by the characters in the story. This stage is the final stage of the plot in this drama, this stage is the stage where the hero experiences his death. After all the incidents, Othello committed suicide due to his mistake of killing his wife. In addition, this section is the stage where Othello experienced his deterioration. He felt guilty for what he had done and then he killed himself. His mistake was reflected in his speech before his death.

Othello : "Speak of me as I am. Nothing extenuate,/ nor set down aught in malice. Then must you speak/ of one that loved not wisely, but too well;//"
(Shakespeare, 1963, 5.2.338-340)

It means that his love for Desdemona makes him lose his mind and control, and then he finally kills his wife. Besides, in this section the reader's emotions have been purified. Therefore, the audiences and the readers feel relieved from negative emotions to the hero. Furthermore, after they feel relieved, they also get some values through the story. Based on the explanation above, it can be concluded that Othello's tragic flaws which lead him into his deterioration are his excessive trust to Iago, and his extreme love for Desdemona which produce jealousy. Therefore, regarding Iago's ambition in taking revenge to Othello, Othello makes some mistakes or errors in

almost all of the events. For example, his trust to Iago makes him believe that his wife is unfaithful. Then, due to his jealousy he changed into villain who kills his own wife. It can be said that the flaw that makes Othello meet his deterioration is his jealousy. It is because he excessively loves Desdemona and believes in Iago. Therefore, Iago uses these flaws to arouse Othello's jealousy.

The Character and Characterization of the Drama Revealed the Deterioration of Hero

The characters of literary work are usually divided into major character and minor character. Major characters include protagonist and antagonist, and minor characters consist of the characters that support the major character both protagonist and antagonist. Since the theme of this study is the deterioration of hero, then the discussion explains about the deterioration of Othello as the hero in William Shakespeare's play entitled *Othello the Moor of Venice*.

Othello

Othello is a Moor and a General in Venetian army. He has role as the lead character of this play. Moreover, he is actually a black man who has thick lips as described by Roderigo.

Roderigo : "what a full fortune does the Thick-lipsowe if he can carry't thus!"
(Shakespeare, 1963, 1.1.63)



Despite his appearance, Othello is a great soldier and leader in Venetian army who is always needed and respected by the people of Venice. Besides, Othello is also an eloquent speaker. He can captivate other people's attention by his speech. It is because Othello always speaks in modest way. He never says something that stimulates misunderstanding; hence other people give him sympathy because of his speech style. Moreover, he is never arrogant in his speech.

Othello : *"Rude am I in my speech/ and little blessed with the soft phrase of peace,"*
(Shakespeare, 1963, 1.3.81-86)

It can be interpreted that he tries to speak in modest way, stay humble and always pay attention to his manner in speaking. Furthermore, it can be said that he has to manage his manner, especially his speech to other people, since he is black and minor person in Venice. Therefore, he can make Desdemona falls in love with him just because he tells her his story of his life. Moreover, his inferiority as minor person in Venice also creates Othello as naïve or gullible person. He considers that people around him, especially Iago, are honest people. Every times he calls Iago, he always addresses him using word "honest" and always regards him as honest person.

Iago

Iago is a great soldier and also Othello's ensign in Venetian army. He is the antagonist character in Shakespeare's Othello who deserve for revenge. He wants to take revenge to Othello because he gives the position, which Iago dreams, to a young and handsome man, Cassio. He does not accept Othello's decision because he knows that he has more experiences than Cassio in the battlefield. Therefore, Shakespeare creates Iago as the character who has a task to destroy Othello's life. Moreover, he realizes that Othello always believes in him, because Othello always calls Iago using term 'honest'. Yet, his excessiveness in trusting people, especially Iago can be interpreted that it sorts of Othello's gullibility due to his inferiority and life experience. In other words, since he spends almost his life time in the battlefield, he feels pleasure having people around him. Moreover, Venetian people give him position as the general in Venetian army. Besides, all of Othello's actions are not only about managing his manners because he is black, but it is also about making him survive because he is inferior in Venice. Therefore, he automatically live s as gullible and naïve person. However, his gullibility becomes his flaw

that leads him into his deterioration. Moreover, Othello actually has another flaw; it is his love to his wife, Desdemona. Othello is categorized as a person who loves his wife sincerely.

Desdemona

Desdemona is the daughter of Venetian Senator Brabantio. A beautiful and happy girl, she had rejected all Venetian applicants, but was conquered by the stories of her life Othello, and escaped from her father to elope with her. Brought before the Duke and Senate, he bravely fought against his father and announced his choice to unite with the Moors. He refused to return to his father's house, and instead requested that he be allowed to join Othello to fight, partly because they had not yet completed their marriage. She has good intelligence, and enjoys debate with Iago, increasingly liking her husband who is waiting for their trip to Cyprus. He was also good friends with Cassio, who was an intermediary for Othello when they seduced him, and therefore more than willingly pressured Othello to return him to be liked. A kind and caring person, he was immediately worried when Othello looked unwell. He was rather naïve, and surprised to find Othello jealous, something he had never shown. He also did not seem to understand the clear instructions that he had to abandon Cassio's problem. He was reassured by the story of his magic in his missing handkerchief, and frightened by it. He blamed the government's problems because of his changing attitude, not knowing what he might do to cause it himself. Even when publicly humiliated, he was not angry, only stated that he was innocent. He was able to stand up to Othello too when his honor was questioned, but he was in the main rather passive. In addition, to prove that Desdemona was a good



person, she assured her friend Cassio, that she would persuade her husband to revoke Cassio's dismissal. It is proven by the following quotation:

Desdemona : *Rest assured, good Cassio, I'll do it all of my ability to represent you.*
Emiliana : *Good madam, do: I'm sure of that, because this makes my husband sad, as if the case is his.*
Desdemona : *Cassio is an honest person. Don't hesitate, Cassio, I will believe it because you are a friendly person.*

The Setting of the Drama Revealing the Deterioration of Hero

Setting is place and time where the story happens. There is setting of place and setting of time. In this case, this drama happens in Venice and Cyprus. It is during the war between Cyprus and Turks.

Brabantio : *"what tell'st thou me of robbing? This is Venice./ my house is not a grange.*
(Shakespeare, 1963, 1.1.102-103)

Based on the Brabantio's statement above, he states that he lives in Venice. Therefore, the setting of place of the play is obviously taken in Venice.

Duke : *"the Turks with a most mighty preparation makes for Cyprus."*
(Shakespeare, 1963, 1. 3. 218-219)

In the scene, the Duke gives Othello an order to go to Cyprus for defending Cyprus from Turks' attack. Since a war usually takes long time, it can be interpreted that Othello should live in Cyprus for a moment. Furthermore, the quotation above shows that the setting of time of this play occurs during the war especially a war between Cyprus and Turks. It is strengthened by Othello statement in act 1, scene 3;

Othello : *"I do agnize/ a natural and prompt alacrity/ I find in hardness, and do undertake/ these present wars against Ottomites/"*
(Shakespeare, 1963, 1.3.228-231)

Therefore, it can be concluded that the setting of place within this play happens in two places; in Venice and Cyprus. Meanwhile, the setting of time occurs during the war between Venice and Turks. Actually, the social life in Venice at that time was divided into different social classes. There were noble people, poor people (servant or

craftsman), and foreigners or outsiders. At that time, foreigners are used to be called as 'Moor', it is the reason why Othello addresses as the 'Moor'. Moreover, it is not coincide that in the play Shakespeare gives Othello role as the General. It is because according to Venetian Law, the general of Venetian army was required to be a foreigner. They are hired by government to fight the war, hence the foreigner general would always admired by the Venetian people. However, whoever they are, though they have served the nation for a long time, the people will always consider the foreigner as the outsider. They are unable to be one of the Venetian people. In this case, since Othello is an outsider it can be interpreted that Brabantio's disapproval to his marriage with Desdemona and Iago's revenge for not being chosen to be lieutenant are the rejections toward Othello. In other words, they think that Othello wants to be the real Venetian by marrying Desdemona. Besides, Iago is also not merely jealous to Cassio, the other reason he disagree to Othello's decision in choosing Cassio as the lieutenant is because Cassio is also a foreigner just like Othello. Therefore, Iago includes Cassio as the tool to destroy Othello's life. Furthermore, the other reason why Brabantio disagree to his daughter marriage is because there are traditions for Venetian woman who comes from noble family. Italian women, especially women in Venice, were supposed to obey their fathers, husbands and dedicate themselves to child bearing, charity, and piety. Therefore, in Desdemona case, Brabantio does not want to give his blessing to his daughter marriage because she marries to Othello without asking permission from her father. It means that Desdemona has broken the rule of the women tradition in Venice. Moreover, she marries to Othello who is considerate as outsider. However, Othello does not realize his position. Without thinking suspiciously toward Iago, he innocently trusts to Iago in everything.



Therefore, because of his gullibility, he does not know that how prestigious his status and how successful is his achievement, he is always considered as the outsider by Venetian people. Moreover, it can be concluded that despite of his gullibility, his position as the outsider also gives contribution to his deterioration. In short, his inability to observe and notice the condition of his environment is because of his gullibility. Therefore, he could not be able to realize his position as the outsider.

CONCLUSION

Based on the discussion above, the first deterioration is reflected in plot which discussed the deterioration through exposition, rising action, and revelation. The deterioration occurs when the story arrives in the rising action. It is indicated by Othello's gullibility in trusting and loving other people. Also, the deterioration of hero is reflected in character and characterization. It discusses the character that involve in Othello's deterioration. The character are Othello himself, Iago, Desdemona, Roderigo, Cassio, and Emilia. Othello is gullible person who excessively loves his wife and trust Iago. His gullibility gives Iago chance to manipulate Othello by firing up Othello. Since he has spotted Othello's weakness, he starts to take revenge to Othello. He stirs up Othello's mind that his wife has an affair with his lieutenant, Cassio. Then, Desdemona is Othello due to his life journey. She really loves her husband, yet she is death because of Othello's jealousy. There are also Roderigo who always obeys Iago's order, Cassio who finally gets into Iago's trap by following Iago's advice to come to Desdemona, and Emilia, Iago's wife, who gives Desdemona's handkerchief to Iago. Furthermore, the deterioration of hero reflected in thought or theme. The theme of this drama is jealousy. It is the matter that leads Othello to his deterioration. Then, the fourth is the deterioration of the hero reflected in setting. Setting is the place where the story happens and the time when the story occurs. Setting is not only divided into setting of time and setting of place, but the social background can also include to the setting. The setting reveals that deterioration of Othello is caused by his minority race in Venice. In other words, Othello is the foreigner in Venice.

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