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A STUDY OF IAGO'S ROLE WITH REFERENCE TO HIS USE OF THE TECHNIQUES OF MANIPULATION IN THE "OTHELLO".

Abstract:-

Othello is one of the four great tragedies of William Shakespeare. We find that they present conflict between good and evil. Shakespeare seems to believe that evil exists in perpetual conflict with good. It's also the story of one person or at times two, the hero and heroine, but other minor characters also play an important role. Iago is a character in Othello. The play centers on Iago's effort to deceive Othello by manipulating other people to achieve his ends. Shakespeare provides us with much evidence of Iago's motives in his soliloquies. His multiple motives make him a humanly credible character. His envy and anger are so strong that compel him to risk his life in his passionate effort to damage Othello.

Rajesh Mahesh Kale

S.B.Patil College, Mandur.

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INTRODUCTION

Shakespeare is the greatest dramatist to this date and the whole world accepted him to be so. Shakespeare is a dramatist as well as a poet of very high merit. The dramatic and poetic career of Shakespeare spans over just 20 years, in which he wrote 37 plays and two long narrative poems and 154 sonnets. Whenever we talk of Shakespeare's tragic vision. We generally refer to the four great tragedies namely, Hamlet, King Lear, Othello and Macbeth. The success of any great play depends mostly on its technique and style. Looking into inner spirit of the Shakespearean tragedy, we find that they present conflict between good and evil exists evil that is in perpetual conflict with good. Shakespeare's using the doctrine of character and destiny fate appears above stage like an invisible actor, playing a principal part, operating, deceiving, betraying and watching with grim smile.

'Othello' is one of the four great tragedies of Shakespeare. It narrates the story of marriage of Othello, a black moor in advanced age and Desdemona, a charming innocent young girl of white skin, followed by the development of jealousy in Othello's mind made by crafty Iago. The jealousy grows in such intensity that Othello murders his wife Desdemona and then, when the truth is disclosed, he commits suicide. Here we have a motiveless motive hunting in the form of Iago. Here A.C Bradley considers Iago as one the most wonderful and of the subtle creation of Shakespeare.

The play centres on Iago's effort to destroy Othello's happiness. Shakespeare provides us much evidences of Iago's motives that makes him a humanly credible character. Iago loves evil for its own sake. He had ability to tell blatant lies. He could think logically and use every opportunity to his profit. He told lies to Roderigo in narrating the reception of his jewellery. Whereas he had done nothing of the sort. His manipulation is seen in the incident of Cassio was speaking in his dream was mere his imagination when Iago says,

"In sleep I heard him say, 'sweet Desdemona let us be wary, let us hide our love and then sir, would be grieve and wring my hand, cry of sweet creature! then kiss me hard.'"

Iago gets Desdemona's handkerchief from Emilia, and exploits the affair of Bianca and Cassio to mislead Othello further. When Cassio fails to kill Roderigo, Iago does it himself. He clearly delights in what he is doing. He speaks of fooling Rodrigo as "my sport". After his triumph in temptation scene, he can not refrain from returning to manipulate his enemy move. He is frank about his double role saying "I am not what I am" he deceives Othello by also manipulating other people to achieve his ends. This plan occupies the final three acts of the play. He also manipulates his wife Emilia, taking Desdemona's handkerchief from Emilia that Othello had given her, Iago tells Othello that he had seen it in Cassio's possession. He then leads Othello to believe that bowdy conversation about Cassio's mistress, Bianca, is in fact about Desdemona mad with jealousy, Othello orders Iago to kill Cassio promising to make him lieutenant in return. Iago then plans a fight between Cassio and Roderigo in which the latter Roderigo is killed by Iago himself. His plan appears to succeed when Othello kills Desdemona, who is innocent of Iago's charges. Iago's treachery is brought in light by Emilia, who latter killed by Iago before he is captured.

Iago is one of Shakespeare's most sinister villains, often considered such because of the unique trust that Othello places in him, which he betrays while maintaining his reputation of honesty and dedication. Shakespeare contrasts Iago with Othello's nobility and integrity. Iago is a Machiavellian schemer and manipulator, as he is often referred to as, "honest Iago", displaying his skills at deceiving other characters so that not only do they not suspect him, but they count him as the person most likely to be truthful. A.C.Bradley writes that Iago, "illustrates in the most perfect combination the two facts concerning evil, which seems to have impressed Shakespeare the most", the first being that, "the fact that perfectly sane people exist in whom fellow-feeling of any kind is so weak that an almost absolute egoism becomes possible then", with the second being then, "that such evil is compatible, and even appears to ally itself", easily, with exceptional powers of will and intellect, "The same critic said that, evil has nowhere else been portrayed with such mastery as in the evil character of Iago. John Draper, on the other hand postulates that Iago is simply," an opportunist who cleverly grasps occasion spurred on by, "the keenest of professional and personal motives. Draper argues that Iago". Seized occasion rather than made them.

One result of such an approach is to stress how much like us the character one, rather than how they are extraordinary, writ large in a tragic mode. This is true of Iago. He has June Adamson claims an, "essentially simple minded", his wit is stereotyped, his tone inflexible his plotting repetitive, and he deals in, "quite elementary experimental malice". Despite this poisonous influence, some critics agree with F.R. Leavis view that Iago is, "Merely ancillary" and that Iago's poison serves only to evoke Othello's innate barbarism. Furthermore, it could be argued that Othello's blind trust in "honest Iago" empowers Iago "as Othello is unable to separate war from the Venetian society, and thus grants Iago" as the status of "ensign even in the sphere where Iago is inferior to most of characters. In the play, ultimately, Othello and Iago both facilitate the tragedy Othello, "as Othello is prompt and Iago is the catalyst". Shakespeare's conception of Iago is more complex. He is not entirely, even not mainly actuated by simple motive of sexual desire. In drama, Iago has to enter the community of the human race. To be an embodied self-consciousness, he has to have his own personality. He can no longer be a merely satirical agent of evil; he must be an artist in his own evil creations. Therefore, Coleridge describes Iago's Villainy as "the motive-hunting of a motiveless malignity". He must enjoy the human emotions which accompany their making. He must have own aesthetic gratification in their structure and in their form when Coleridge spoke of Iago's motiveless malignity, he meant that Iago's evil-doing lacked intelligible causality in any rational response to the

circumstantial occasion. He acts as he does to satisfy the cravings of his own person and of his own personality.

CONCLUSION:

To concludes that Iago is complex one who has a very deep psychological insight as well as great capacity to manipulate people. The development of Othello's centers around the rising jealous of the antagonist as the vehicle, which produce Othello's downfall. Moreover Iago possesses a powerful intellectual capacity to manipulate the other characters. Form the beginning of the play, Iago makes it clear that his goal is to destroy Othello's happiness by any meanse possible.

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