THE DISCOURSE AND THE INTEREST OF POWER DOMINANT IN WILLIAM SHAKESPEARE’S OTHELLO AN NEWHISTORICIST READING

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Abstract


INTRODUCTION

Lately literary works especially drama (play) has become an interesting thing and well developed in society. Since, drama can be read as a text, and can be watched on stage even movie as show for entertainment. Drama may bring certain message, ideology, and doctrine to the readers. A work, describes every thing as it is, in which exposes whatever happens around as a real fact. It also tells about human being’s interrelationship, then how characters solved their conflict each other. For instance, a play can picture about human being’s interrelationship in society.

Most literary works have been influenced by many things in the creative process, and the other aspects. Even literary works (drama) have been influenced by power dominant and it becomes a means of interest. Power dominant is the doctrine of the society or race that has power at the time when the works created. Every literary work has its own meaning. And the reader has to understand about the meaning and the power dominant in order to get the deeper understanding of the work. However the problem of the power dominant cannot be seen from the surface of the work. It implies behind the texts that are available in the story.

In common sense, a literary work not only gives a pleasure of reading, but also represents a particular sense of respecting and appreciating in various discourses. Instead of this, the writer understands something behind discourse of power which
is very important to discover the analysis about this since power dominant can influence society with literary work unconsciously.

In this analysis, the writer chooses play *Othello* by William Shakespeare (1604), since in this play can be found various points of views which concern with power dominant at the time in surface of the story. *Othello* is written by Shakespeare in the era of Elizabethan’s period. This play has enough power dominant point in this analysis. In this research the writer tries to give a better understanding about Shakespeare purpose through the ideas and discourse in the play *Othello*.

There are many problems and many discourses which can be investigated in Shakespeare’s *Othello*. This matter deals with interest behind the discourse which pictures in *Othello*. For instance: the power dominant in *Othello*’s play is used as means of interest. Shakespeare’s *Othello* brings the hidden interest of power dominant at the time specially the power of Elizabethan in England.

This research is actually intended to investigate various hidden interests of power dominant behind many discourses in Shakespeare’s *Othello*. It proves that Shakespeare’s *Othello* brings the hidden interest of power dominant at the time specially the power of Elizabethan in England. This thesis explores the deeper analysis of drama. It then gives better understanding of drama to society.

The focus of this research is to investigate various interest of power dominant behind many discourses which depict in Shakespeare’s *Othello*. Then the writer explores and proves Shakespeare’s *Othello* in Elizabethan English society. Based on such matters, there are some questions to answer, as follows: What are the interests of power dominant behind many discourses which depict in Shakespeare’s *Othello*? – What are the discourses of Shakespeare’s *Othello* which relate to Elizabethan English society?

This research is a library research that involves various data collection. In collecting data, the writer applies the qualitative research method. Bodgan and Knopp Bliken say in Qualitative Research for Education – Qualitative research is descriptive. The data is collected in the form of word or picture rather than numbers. The written results contain quotation from the data to illustrate and substantiate the presentation. The object of the study is William Shakespeare’s play *Othello*. The other sources are the books that relate to the theory. Some other books that found by the writer which concern with the subject are also used as the supporting data, in order to get the profound analysis. After getting the sources which relate to this research the writer starts to analyze this play by using the New Historicism concept. The writer analyzes with many perspectives of approaches.

In doing the research, the writer uses new Historicism theory by Michael Foucault concepts about discourse and power in New Historicism theory, the other concept of many experts of New Historicism to support the concepts. In A Handbook of Critical Approaches to Literature New historicism has, according to Vesser to support the concept struck down the doctrine of noninterference that forbade humanist to intrude on questions politics, power indeed on all matters that deeply effect people’s practical lives (Vesser 1-6). H. Aram Vesser notes. it
brackets together literature, ethnography, anthropology, art history, and other disciplines and sciences (1999).

Michel Foucault bases his approach both on his theory of the limits of collective cultural knowledge and on his technique of examining of documents in order to understand the episteme of a particular time. New Historicism is claimed to be a more neutral approach to historical events, is sensitive towards different cultures. Following Foucault, New Historicism frequently addresses the idea that the lowest common denominator for all human actions is power, so the New Historicist seeks to find examples of power and how it is dispersed within the text. Power is a means through which the marginalized are controlled, and the thing that the marginalized (or, other) seek to gain. This relates back to the idea that because literature is written by those who have the most power, there must be details in it that show the views of the common people. New Historicists seek to find "sites of struggle" to identify just who is the group or entity with the most power (Literary theory. 2001:171).

New Historicism views history skeptically (historical narrative is inherently subjective), but also more broadly; history includes all of the cultural, social, political, anthropological discourses at work in any given age, and these various "texts" are unranked - any text may yield information valuable in understanding a particular milieu. Rather than forming a backdrop, the many discourses at work at any given time affect both an author and his/her text; both are inescapably part of a social construct.

**Discourse:** Michel Foucault Defines as language practice: that is, language as it is used by various constituencies (the law, medicine, the church, for example) for purposes to do with power relationships between people. (Knowledge/ Power.2002:166)

**Power:** power constitutes one of the three axes constitutive of subjectification, the other two being ethics and truth. Power implies knowledge, even while knowledge is, concomitantly, constitutive of power: knowledge gives one power, but one has the power in given circumstances to constitute bodies of knowledge, discourses and so on as valid or invalid, truthful or untruthful. Power serves in making the world both knowable and controllable. It's mean that discourse, power and knowledge are joined together. Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it.

Power is everywhere; not because it embraces everything, but because it comes from everywhere, and one is always ‘inside’ power, there is no ‘escaping’ it. Power comes from below; that is, there is no binary and all-encompassing opposition between rulers and ruled at the root of power relations, and serving as a general matrix. – no such duality extending from the top down and reacting on more and more limited groups to the very depths of the social body.

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There is not, on the one side, a discourse of power, and opposite to it, another discourse that runs counter to it. Discourses are tactical elements or blocks operating in the field of force relations; there can exist different and even contradictory discourses within the same strategy; they can, on the contrary, circulate without changing their form from one strategy to another, opposing strategy.

Power relations are both intentional and non-subjective. If in fact they are intelligible, this is not because they are the effect of another instance that ‘explains’ them, but rather because they are imbued, through and through, with calculation: there is no power that is exercised without a series of aims and objectives. But this does not mean that it results from the choice or decision of an individual subject; let us not look for the headquarters that presides over its rationality; neither the caste which governs, nor the groups which control the state apparatus, nor those who make the most important economic decisions direct the entire network of power that functions in a society (and makes it function).

The application of new historicism is a matter of fact dealing with the investigation of discourses and power dominant that influence and control the literary works and the society. Literary works become the medium of discourses that bring various political interest of power dominant. Shakespeare’s *Othello* as a literary work actually plays such role to be a medium of discourses in relation to power.

**THE DISCOURSE AND INTEREST OF POWER DOMINANT IN WILLIAM SHAKESPEARE’ S OTHELLO**

In this chapter the writer analyzes some discourses and interests of power dominant in Shakespeare’s *Othello*. Here, the writer presents some facts about discourses and power dominant that include in *Othello* from many perspectives and many approaches so as to get more profound analysis, but the analysis just dealing with questions What are the interests of power dominant behind many discourses depicted in Shakespeare’s *Othello*? What are the discourses of Shakespeare’s *Othello* related with Elizabethan English society?

The first perspectives see from historical point of view. The process of learning and understanding the background and growth of a chosen field of study or profession can offer insight into organizational culture, current trends, and future possibilities. Guerin in A Hand Book to Critical Approach said that literary work is the reflection of an author's life and times (or of the characters' life and times). It is necessary to know about the author and the political, economical, and sociological context of his times in order to truly understand his works (1992).

Following the statement above the writer analyzes that Shakespeare’s *Othello* pictured the historical condition at the time, where England wants to colonize and power over Cyprus at the time. In *Othello* Shakespeare pictures the power of England with his play. Shakespeare pictures that with character *Othello* as a leader of the Venetian army in Cyprus against the Turks. Finally *Othello* get
power over to Cyprus and *Othello* be the Moor in Cyprus then Promoting Cassio Lieutenant from Turks to for his help. It can be seen in the text:

“Third gent. The ship has just come to the port, a ship from Verona. Cassio, Lieutenant to the military commander, *Othello*, has come on shore. is come on shore: the Moor himself at sea, and is in full commission here for Cyprus” […] Third gent. But this same Cassio, thought he speak of comfort touching the Turkish loss […] (45-46).

In general meaning the writer proves that the story of *Othello* pictures the tragic of play, but in the fact is not. Base on the writer analysis, Shakespeare showed the power England to the readers But in fact Turkey was captured Cyprus in 1571 and held it until 1878 (Encarta, 2007).

*Othello* is once of Shakespeare’s plays that was written in 1602-1604. It portrays the growth of unjustified jealousy in the noble protagonist, *Othello*, a Moor serving as a general in the Venetian army. The innocent object of his jealousy is his wife, Desdemona. In this domestic tragedy, *Othello*’s evil lieutenant Iago draws him into mistaken jealousy in order to ruin him. *Othello* is destroyed partly through his gullibility and willingness to trust Iago and partly through the manipulations of this villain; *Othello* clearly enjoys the exercise of evildoing just as he hates the spectacle of goodness and happiness around him. At the end of the play, *Othello* comes to understand his terrible error; but as always in tragedy, that knowledge comes too late and he dies by his own hand in atonement for his error. In his final act of self-destruction, he becomes again and for a final time the defender of Venice and Venetian values.

Dealing with the condition of Cyprus in 1602-1604, the recorded history of Cyprus begins with the occupation of part of the island by Egypt in about or just before 1450 bc, during the reign of Thutmose III. In subsequent centuries seafaring and trading peoples from the Mediterranean countries set up scattered settlements along its coast. The first Greek colony is believed to have been founded by traders from Arcadia in about 1400 bc. The Phoenicians began to colonize the island in about 800 bc.

Beginning with the rise of Assyria during the 8th century bc, Cyprus was under the control of each one of the empires that successively dominated the eastern Mediterranean. Assyrian authority was followed by Egyptian occupation (550 bc), then Persian (525 bc). During the Persian occupation, King Evagoras I, ruler of the Cypriot city of Salamis, made the first recorded attempt to unify the city-states of Cyprus. In 391 bc Evagoras, with the aid of Athens, led a successful revolt against Persia and temporarily made himself master of the island. Shortly after his death, however, Cyprus again became a Persian possession.

For almost a thousand year thereafter, control of the island passed from empire to empire. Alexander the Great took Cyprus from Persia in 333 bc, and after his death in 323 bc the island again became an Egyptian possession, under the Ptolemies. Rome gained control in 58 bc, followed by the Byzantines in ad 395, who ruled until 1191, when Cyprus was seized by Richard I of England. He gave it to Guy of Lusignan, titular king of Jerusalem—the Lusignan dynasty built
several large forts and castles, some of which are still standing. In 1489 Venice took control of Cyprus. Turkey captured the island in 1571 and held it until 1878, when Turkey was defeated in the Russo-Turkish War of 1877-1878. at the time Turkey induced the British to administer Cyprus (5). So story pictured by Shakespeare in *Othello* was not real fact at the time.

On the other than to find the Discourses and Interest of power dominant in William Shakespeare’s *Othello* the writer seeing from Moral point of view. Base on Literary theory by Bertens. Moral relating to principles or considerations of right and wrong action or what is considered ethically as good and bad character. It is capably of being judged as good or evil, or in terms of principles of Wright and wrong action (2003).

From the statement above the writer has to analyze Shakespeare’s *Othello* that relates to Discourse and Interest of power dominant on the story. *Othello* is a respected army general whom the Venetian Senate relies. Yet Senator Brabantio is outraged when his daughter, Desdemona, elopes with *Othello*, because the valiant soldier is also a Moor. In his prejudice he cannot believe that she can love a man of another race, so in, Brabantio brings his complaint before the Senate. *Othello*’s defense of his courtship of Desdemona, together with her own statement, demonstrate to the audience both his own nobility, and the sincerity of their love; the Duke, commenting on *Othello*’s story of his history, says that “this tale would win my daughter too.” (26)

“Bra: And missed your so grace, forgive me. It is not my duty, nor anything I heard of business, that has brought me from my bed, not is it the welfare of the state which has impelled me. My personal grief is such a rushing and powerful nature that it absorbs ands swallows up other sorrows, an yet remains with its own severity.”

Duke. Why, what’s the matter?

Bra. My daugther, O, my daugther!

Duke and sent. Dead!

Bra. Yes, dead as far as I am concerned. She has been deluded, stolen from me, and regarded by magic spells and drugs bought from quacks[…] since she is not mentally deficient, blind, nor lacking in her senses, without witchcraft being used.” (25).

The writer proved that Moral principle depicts in the story of *Othello*. For instance how should do a daughter to her father. In Elizabethan era English Protestants believed that it was important for the believers to read the Bible, and endows schools with money was considered a moral duty. Many schools were founded between the reign of Elizabeth I’s brother, Edward VI, and the end of the
16th century. These were mainly grammar schools (the sort of school attended by Shakespeare), and there were two types: public grammar schools, which were given money by a wealthy or even noble patron to teach both rich and poor boys (not girls); and private grammar schools, which charged the boys' parents a fee for education. All grammar schools taught Latin and sometimes Greek. Elizabethans considered families to be a model for the rest of their society: ordered, standardized, and with a strict sense of hierarchy. The accepted norms for children's behaviour, for example, were based on passages in the Bible. John Lyster, who wrote A Rule How to Bring Up Children in 1588, listed passages from the Old Testament which explained the duty of parents to raise their children properly and the duty of their sons and daughters to obey (1957:114). However Desdemona does not do her duty as a daughter to her father. She against her father, as follow

“Des. My noble father,

I do perceive here a divided duty: to you I am bound for life and education: my life and education both do learn me how to respect you; you are the lord of my duty; I am hitherto yur daugther; but here’ my husband, and so much duty as my mother show’d to you, preffering you before her father, so much I challenge that I may profess due to the Moor my lord”(32).

And Brabantio have to passion with Desdemonas’s statement. She gives more respect to her Husband than her father. But before letting both Othello and Desdemona, Brabantio says to Othello:

“Look to her, Moor, if thou hast eyes to see. She has deceive her father, and may thee” (38)

At the end of the play, Othello comes to understand his terrible error; but as always in tragedy, that knowledge comes too late and he dies by his own hand in atonement for his error. In his final act of self-destruction, he becomes again and for a final time the defender of Venice and Venetian values.

The writer concludes that Shakespeare wants to send message to the reader how to respect their father and husband but not for Black Othello. The discourse that dominated was moral principle about how the duty of children to their parents and the moral value of Elizabethan believed. Othello bring messages respect and obey your parent and if not your life became the terrible.

To find other discourse and interest of power dominant in Othello, the writer refers to Sociology of literature point of view. The main concept of Sociology of literature is to find the meaning of imaginary characters in literary works that learn about the society including social classes, works, love affair, religion, nature and arts (Sociology of Literature1995:240). According to Alan Swingwood there are three perspectives which relate to sociology of literature. Firstly the research that views literary work as a social document which has reflection of situation the work was written, Secondly research that views the literary work as a mirror of the author’s social situation, And the last the research
view the literary work as the manifestation of historical moment and social cultural situation (20).

In analyzing this plays the writer uses the first perspectives of Alan Swingwood statement. The story of Othello has included to race and class. Othello is a respected army general of whom the Venetian Senate relies. Yet Senator Brabantio is outraged when his daughter, Desdemona, elopes with Othello, because the valiant soldier is also a Moor. In his prejudice he cannot believe that she can love a man of another race. Brabantio brings his complaint before the Senate. Othello’s defense of his courtship of Desdemona, together with her own statement, demonstrates to the audience both his own nobility, and the sincerity of their love; the Duke, commenting on Othello’s story of his history, says that “this tale would win my daughter too. (26)" Brabantio is ordered to resign himself to the match, but the couple’s happiness is soon to be disturbed. The hypocritical Iago, seemingly Othello’s loyal friend, is in fact plotting trouble for the valiant Moor. He stirs up the hopes of Roderigo, encouraging him to continue to pursue Desdemona despite her marriage (24)

Othello showed how the Power of the social class was dominated in the story. Related to the discourses in Britain, actually the differences of race and class dominated at the time. William Shakespeare accurately portrays the Elizabethan attitude towards black people. Though England in the Elizabethan era may have overall been a flourishing nation, there was great tension between the black people and the white people. In 1596, Queen Elizabeth I ordered the banishment of ten "black moors" from her country. Shortly after this, English prisoners being held in Spain and Portugal were traded for "black moors." Thus, while there were evidently people of color in England at the time, it seems likely they were exceedingly rare (Encarta 2003:9).

Shakespeare's play Othello takes place in England at that time. The prejudices held by some of the major characters in Othello epitomize Elizabethan racism, and could also provide evidence about Shakespeare's own biased racial paradigms.

"Because we come to do you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse, you'll have your nephews neigh to you, you'll have coursers for cousins and jennets for Germans." (6).

In this sentence, Iago, the villain of the play, makes Othello as the same as horse from Barbary in a region of Africa. He is informing Brabantio, in a most obscene manner, that his daughter has married the Moor. Brabantio's initial reaction is to infer that Othello has used some sort of magic to enchant his daughter, because, in his opinion, she would clearly not love such a foul creature as the Moor (6-9) Iago's intentions in telling Brabantio of Othello and Desdemona's relationship were to cause Brabantio to get angry with Othello, because Iago was dissatisfied at not being made Othello's lieutenant. Brabantio's reaction allows the reader to understand two very important points: Brabantio is very racist, and Iago is very clever because he used Brabantio's easily-provoked racism to make him jump to conclusions right away about Othello. If Brabantio
owned no biased feelings toward Othello, he would not have been so quick to say that Othello had bewitched his daughter. Furthermore, the use of the term Barbary horse, as opposed to just the general term horse, shows prejudice not only against Othello, but on the entire Moorish race sincere Barbary refers to a specific location.

Iago was not the only person who caustically criticizes Othello in the play. Roderigo refers to Othello as "thick lips," (6), and he also implies that Othello is a lustful black man when he tells Brabantio that his daughter is now within "the gross clasps of a lascivious Moor" (8).

Roderigo's sharp racist insults about Othello helped Iago provoke Brabantio to infer that Othello "stole" his daughter. Part of the reason black people were often scorned in Elizabethan society was because of the many negative connotations the color black had. Othello himself associates black with things that are impure, or morally wrong. Emilia uses the word black to express utter evil:

"O, the more angel she, and you the blacker devil!" (192)

Black meant more than skin color. It was associated with impure, diabolic concepts, which was perhaps why Brabantio would have jumped to the conclusion this means that Othello has used some sort of dark magic to win Desdemona.

Shakespeare took a neutral position on the racism issue in Othello. If we read carefully, however, it becomes evident that Iago is the subtle hero of the play. His cleverness, along with Othello's fatal flaws of being too trustworthy and lacking the self esteem to have more faith in his wife. This makes the reader almost feel like they are on Iago's side, not Othello's. Iago succeeds in causing Othello's demise. He was the first person in the play to say racial insults against Othello. So it is clear that Iago shares the Elizabethan racism of the time period. In a sense racism won in the play. The reader doesn't even feel very much pity for Othello. From this, one can conclude that Shakespeare was indeed a racist person.

Though William Shakespeare was considered a playwright who was very insightful about human nature and emotions, the racial prejudices of his day managed to corrupt him, too. The tragedy of Othello shows very intricately what life was like in Elizabethan England. It shows common racial bias of that era. Othello's conclusion proves, however subtly, that William Shakespeare shares these prejudices. While his characters may have epitomized the common prejudices of the time, ultimately Shakespeare ends up demonstrating his own personal bias to be as strong as that of his characters.

The last perspective can be seen from Feminist point of view. According to Soenjarjati Djajanegara in Kritik Feminis Sastra, Feminist is kind of the woman’s movement in the world in order to get the same status in every aspects of life. Feminists realize that the society they live in a male-dominated society that images or pictures itself from the male point of view. There is a female culture.
However it is a minor one. Both men and woman conceive the culture from a single point of view. It means the male (2000:149).

In early modern England, the time of Shakespeare, the hierarchy of genders favors men significantly over woman. The King was at the absolute uppermost of the social ladder. Fathers, husbands and sons personate the roles as governors of his family and households. Wife, children, wards, and servants assume to have been instituted by God and Nature, with the mere purpose of perhaps reproducing. Women were continually instructed that their worth resided above all else in their practice of reputation for chastity. Virgins and wives were to maintain silence in public while paying total obedience to their father and husbands (2003).

Within such feminism context, William Shakespeare has often described the women in his plays as being strong, confident individuals. They are much different from the stereotypical roles of the time period in which he lived. The women of Othello also display characteristics of such powerful modern women.

Within the play, out of the three women (Desdemona, Emillia, and Bianca), the one that plays the most important role is certainly Desdemona, who represents a woman of the fifteen century with sexuality morality. This situation surprises the Venetian women of that time. The first step of defining herself as a woman would be taking the initiative in the courtship with Othello. Desdemona then chose Othello independently as the man that she wishes to marry and she feels it unnecessary for any fatherly intervening (25) Such confidence of choice and resilience of action show a woman within the Venetian society's ability to tore away the barriers cultural ideology, this event places on her. Also worthy of mentioning in praise of Desdemona's individuality would be her choice to look after her husband as well as playing the role of a wife. To Othello, Desdemona is someone who empathizes with his' life and listens to his pains:

"[…] She loved me for the dangers I passed, and I loved her for she did pity them […]"(30)

On the other hand, Desdemona's potency of character is also uncovered as she defenses for her innocence she fights for her liberation many times before her death. She does not merely listen to Othello's accusations, but instead she tries to explain her situation. She challenges Othello as she has challenged her father and defends herself with the same straightforward precision. She used before the Senate:

"And have you mercy too! I never did Offend you in my life; never loved Cassio But with such a general warranty of heaven As I might love; I never gave him token."

(188).

Even in her death, she proves her liberation by showing that she controls her own desires. Desdemona's intellectual potentials are not only limited to the ability to communicate so finely with her husband but also through many of her dialogues within the play. Being the daughter of an aristocrat, her wit is exposed when she skillfully manages the balancing act of acknowledging her bond to her
father. She diplomatically elaborates on what she needs to hear, before insisting on the implications of her new standing as Othello's wife.

"My noble father, I do perceive here a divided duty: To you I am bound for life and education [...] I am hitherto your daughter."(32).

Also, Desdemona understands thoroughly the cycle of human existence, this is revealed thorough her reiteration of her plea to her father about her marriage:

"But here is my husband: And so much duty as my mother show'd to you preferring you before her father [...]"(32)

Her capability of quickly comprehends her situation and takes risks in saying. This it is enough to prove her intelligence. This is evidential that Desdemona did not embody the stereotypical role of woman in the fifteen century but rose beyond with her emotional and intellectual strength.

On the other hand, Emilia, also plays a major role within the play. The feminist element of the play has been magnified with the fact that the moral chorus of the play is a female - Emilia. Emilia is representative of still another aspect of female strength, although perhaps less intellectual character, she relies upon her sense of intuition, she is not so much less opinionated than Desdemona. She is aware of the relationships between the two genders male and female, and plays the crucial role of wittily justifying and explaining these roles to Desdemona. She briefly educates Desdemona on the homespun nature of infidelity, verifying

"[...] Why we have galls and though we have some grace, yet we have some revenge. Let husbands know their wives have sense like them. They see, and smell, and have their palates both for sweet and sour, as husbands have [...]" (172).

In the play Othello, The Moor of Venice by William Shakespeare, Emilia's speech has been called woman’s movement. This is because she tells of what she has experienced with her husband Iago, and what is bound to happen to her mistress Desdemona. Comparing their both lives in her speech, it vividly explains what happens to so many. They have the same problem in a relationship among them. According to her speech, there are some married women who do cheat on their husbands. There are problems in marriage relationships that men are the cause of them. She warns men that women can do what men can do.

There must have been a good reason that made Iago suspect his wife Emilia to be unfaithful with Othello. It makes him a bitter person who wanted to revenge so bad to Othello. Emilia admits that she can sleep cheat on her husband to make him a monarch. Also she says can cheat not in the daylight but when there is darkness (172). This means she can cheat as long as nobody else knows what she has done. With this in mind, there is a possibility that Emilia has slept with Othello. As the result, her husband could be promoted, and Iago knows what has happened badly to Othello. Othello still didn't promote case him giving him a
reason seek revenge. To Emilia, the power of doing something for sake of the one whom she love is new form expression that a woman of their age struggle with it work. The writer aces that.

Emilia didn't have a very wonderful marriage relationship with her husband Iago. She wished for more because she really loved Iago and did some bad things like stealing the handkerchief that she knew meant so much to Desdemona just to make Iago happy, of which she did not notice (131). In another incident where Emilia is not appreciated by her husband, is seen when Iago is ready to compose a poem for Desdemona, because she is beautiful but refuses to do the same thing to Emilia, his wife (52). According to Emilia, men are the cause of many marital relationships. The jealous men posses make them ruin the relationship they have. In the play, the writer sees this come to pass when Othello, is to of being jealous to loose the trust he had on his wife to the point of killing her. She further says that, women cheat on their husbands because their husbands don't satisfy their wives sexually for they go to sleep with other women beside their wives (169).

Because of these reasons, Emilia warns all men to change their ways and start treating their wives with the respect they deserve for they learn form what their husband behavior. They will imitate the act since they are human beings and have the same feelings as the husbands. Therefore, husbands should not behave unacceptably and expect their women to behave acceptably. Emilia says,

"let husbands know their wives have sense like them [...] let them know, the ills we do, their ills instruct us so" (172).

In conclusion, Emilia's speech is a woman movement. it shows a rebirth of a woman from the start of the play. It seems naive in many ways, a kind of person who did not know a lot of what was going on. But with just a short speech, she opens up a different world. Even her mistress Desdemona didn't know the situation. She comes out as a person with great knowledge about relationship and one who understands the consequences of any unacceptable act in marriage. She understands what makes many wives have extra marital affair. She tries to justify the act with reasons that are common in many relationships. Some women cheat because of the benefit that comes with it either to help themselves or their spouses while some learn from their husband extramarital affairs, and she further says because of many husbands jealousy that most of the time are not justifiable. This puts many relationships on the path of destruction.

Dealing with the analysis above, the writer concludes that Shakespeare wants to show and influence the audiences about the power of Elizabeth to equation the man with his woman character in Othello with picture strong woman’s character. As Elizabethan era, England accepted the pope in Rome as its spiritual leader. Elizabeth was different: as a Protestant, and one determined to protect her power as queen, she declared that she was the Governor of the Church of England (History, 2003).
CONCLUSION

After analyzing the base on analysis, the nomination of the discourses and interest of power which are dominant in Shakespeare’s Othello with New Historicism concept by seeing from many perspectives and point of view the writer concluded. The power of Elizabeth period was infected the all aspect of Society condition at the time. The writer proves that Othello is infected by discourse and interest of Elizabethan power because William Shakespeare was the most famous writer in the history of English literature at the time. Elizabethan period saw the beginning of a golden age of theatre and drama which were the performed at court for Elizabeth. Most of writers wrote poetry to practice their skills and compliment the Elizabeth as Queen’s reputation as a glorious, and a Protestant monarch, they didn’t only demonstrate their skills in portraying important members of the court, but they contributed to an Elizabethan culture in which art and literature expressed the power of the queen as well. Shakespeare himself took part in a great lyric flowering, he often expressed in the sonnet too.

From the historical context Shakespeare’s Othello pictured the historical condition at the time. Where British want to colonize and power over Cyprus at the time. In Othello Shakespeare pictures the power of British with his play. In general the writer concluded that Othello pictures the Power of England. Although in the fact was not yet at the time. The writer concluded Othello as a tool England to show the power dominant in Elizabethan Period.

From Moral perspective Shakespeare’s Othello bring the doctrine of the church, since England accepted the pope in Rome as its spiritual leader. English Protestants believed that it was important for the believers to read the Bible, Elizabethans considered families to be a model for the rest of their society: ordered, standardized, and with a strict sense of hierarchy. The accepted norms for children's behavior, for example, were based on passages in the Bible. This includes the duty of parents to raise their children properly. The duty of their sons and daughters is to obey. In Othello Shakespeare pictures that discourse is about Moral principle how a daughter should do the duty to her father. It she doesn’t do it, there will be something bad may happens.

From sociology of literature point of view Othello showed how the Power of the social class was dominated in the story. Related to the discourses in Britain especially Elizabethan, actually the differences of race and class dominated at the time. William Shakespeare accurately portrays the Elizabethan attitude towards black people. In the Elizabethan era may have overall been a flourishing nation. There was great tension between the black people and the white people. Shakespeare's play Othello takes place in England at that time. The prejudices held by some of the major characters in Othello epitomize Elizabethan racism. They could also provide evidence about Shakespeare's own biased racial paradigms.

From feminist perspective, William Shakespeare had often described the women in his plays as being strong, confident individuals. It is much different from the stereotypical roles of the time period in which he lived. The women of Othello also displayed characteristics of such powerful modern women. He wants
to show and influence the audiences about the power of Elizabeth to equation the man. He proves in play *Othello* with the picture of strong woman character. Then in profound analysis the writer concludes that Shakespeare’s *Othello* bring many discourses and interests of Elizabethan power dominant at the time. For all conclusions the writer proves that Shakespeare’s *Othello* is infected by discourses of power dominant at the time as especially in Elizabethan period.

### BIBLIOGRAPHY


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