

TRUST IS A VERY POWERFUL EMOTION THAT IS EASILY ABUSED: IN SHAKESPEARE'S *OTHELLO*, HONEST IAGO'S ARTS OF VILLAINY BASED ON TRUST BRING ABOUT THE DESTRUCTION THAT THE OTTOMANS COULD NOT WREAK ON VENETIANS OVER CYPRUS.

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The Inner Need being unmet and remains as such, consequently becomes the cause for developing frustration and emptiness, and gives rise to other complexes. Iago has no motive other than the wounded pride for his jealousy and wickedness. Othello holds Iago well, and reposes trust in him. Iago's purposes work better on him since trust is a very powerful emotion that is easily abused. Iago is a master of abuse, turning people's trust in him into tools to forward his own goals. Thus, credulous fools are caught because of the inability of the tragic characters to see beyond the mask that the evil wears. Iago slowly poisons people's thoughts, creating ideas in their heads without implicating himself. Othello was incapable of suspecting a base action. The inability to see the true faces of the people is his tragic flaw. The destruction that the Ottomans could not wreak, Iago himself brings about. Are we turned Turks, and to ourselves do that/ which heaven hath forbid the Ottomites?" (11.iii.169-70). Thus cries the distraught Othello, in Shakespeare's play of the same name, on observing dissension in his own ranks. Othello had been exposed to by land and by water to many perils. He had been taken prisoner by the insolent enemy, and was sold to slavery. He had demeaned himself in that state. He had escaped from prison and slavery. His turn of phrase brings again to mind the Turks, those shadowy enemies always lurking in the background but never seen. Though invisible in the drama, the Turks play a significant part in Othello: references to the Turks and their Islamic/infidel culture illustrate the progress and illuminate the themes of the tragedy since the Ottoman Empire was the closest Islamic state to Shakespeare's Europe—and the most dangerous. The fall of Constantinople in 1453 heralded the utter destruction of the old Byzantine Empire and the rise of the new regime of the Ottoman Turks. Straddling across Asia Minor and the Hellespont,

the new government cut off Mediterranean access to the Black Sea and deprived Europe of its land route to India. (The search for a new route led Columbus to his discovery of the new world). The Ottomans steadily marched up the Balkan Peninsula, overcoming Serbia, Bosnia, and Hungary. The Turks besieged Vienna, and fought again with Austria in Shakespeare's own days. Italy and the Ottomans faced each other across the Adriatic, with Venice right at the crux. The Turks took Cyprus, another gateway to the markets to the Levant and the Arabic trade routes to Asia. To sum up, Turks were the terror of Europe.

Shakespeare never shows us the Turks, but leaves them as a menacing power offstage: a storm destroys much of the Turkish fleet but leaves the Venetians unscathed. No sooner are the real Turks defeated than Iago seems to take their place. "Nay, it is true, or else I am a Turk: You rise to play, and go to bed to work," (11. 113-4) maintains Iago. Already Othello ancient has identified himself with the forces of Satan or the infidels: his "I am not what I am" (1.i.62) is a reversal of God's self-description in Genesis. And so Iago sets himself to the devil's work, or the Turks', both being allied in the Christian European world-view. The destruction the Ottomans could not wreak Iago himself brings about, and Othello's angered entrance with "Are we turned Turks, and to ourselves do that/ which heaven hath forbid the Ottomites?" (11.iii.169-70) seems strangely appropriate in the light of Iago's assumed Turkishness.

At least one woman in the play is chaste—Desdemona—as Iago well knows. The gentle and fair Desdemona regarded the mind more than the features of men, with a singularity to be admired than imitated, had chosen secretly for the object of her affections, a Moor, a black, named Othello, and married him without the consent of her father, Brabantio and against the obligations of