

## National Anthems as Unifying Tools: A Comparative Analysis of Selected Western National Anthems

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### Abstract

*National anthems are highly nationalistic and patriotic poems which are mostly accompanied by a suitable tune. These poems masterfully serve the construction and conservation of a national identity. In addition, they include myriad symbols and images that enable solidarity among the members of a certain society. In the current study, “God Save the Queen” of Britain, “La Marseillaise” of France, and “Star Spangled Banner” of the USA, which belong to the Western world, are analysed focusing mainly on how certain tools and strategies are employed to achieve the social unity. While the function of the monarchy, religion and the description of enemies are interrogated in the British anthem, how the emotion of fear constructed through the image of foes and arousing patriotic emotions serving for solidarity are examined in the French national anthem. Further, how the flag is used as an emblem to provide a unification of the members of society is mainly discussed through the American national anthem. As a result, it is concluded that these national anthems of the Western world share certain common characteristics and some minor differences. Nevertheless, all powerfully function to achieve a unity in society as well as construct or preserve a national identity.*

**Keywords:** National anthems, Poems, Western world, Comparative analysis

### 1. Introduction

National anthems are highly nationalistic and patriotic poems which are mostly accompanied by a suitable tune. These poems include myriad symbols and images that enable the solidarity among the members of a certain society. The nationalistic trend that occurred as a result of the French Revolution heightened the significance of a national identity, particularly for the newly founded countries after the collapse of large empires. Therefore, it could be argued that national anthems remarkably serve for the construction and conservation of a national identity as well as the unification of society. Hence, the current study discusses “God Save the Queen” of Britain, “La Marseillaise” of France, and “Star Spangled Banner” of the USA and how the national anthems of the Western world function as unifying tools in the society through employing a New Critical approach.

New Critics believe that focusing on the context while analysing a literary work could be an objective analysis, thereby analysing merely the text. In other words, neither the intentions of the author nor the historical aspects of a certain period are considered by the New Criticism (Tyson, 2006, p. 136; Selden et.al., 2005, p. 19). Rather, they emphasize on the organic unity of the structure and meaning (Tyson, 2006, p. 138). It could be argued that a work of art is

considered a sample to be analysed in isolation from its surrounding, but this does not mean solely focusing on the form of a literary work and ignoring the meaning. In fact, the profound effect that arises from the integration of form and meaning is valued in this approach. In addition, self sufficiency of a work of art in prose or verse is highlighted by the New Critics (Tyson, 2006, p. 136). In other words, a work of art as an autonomous entity is regarded efficacious enough to undergo a literary analysis. One of the significant contributors of the New Criticism, as noted by F.R. Leavis (1961), is “*poetry can communicate the actual quality of experience with a subtlety and precision unapproachable by any other means*” (p. 17). Therefore, a close reading of the British, French and American national anthems was conducted without resorting to any other means, as Leavis suggests, with the aim of displaying the unifying role of national anthems in the construction and permanence of the social values.

National anthems are indispensable parts of every country within the contemporary world, and they are interwoven with cultural, religious and nationalistic values. By emphasizing the role of national anthems in bonding the members of society, Karen A. Cerula (1989) defines the national anthems:

*National anthems are official patriotic symbols-the musical equivalent of a country's motto, crest, or flag. As such, they represent the nation's identity or character-its mood, desires, and goals as put forth by those in power. Anthems, like other national symbols, become a nation's "calling card." They are modern totems-signs by which nations distinguish themselves from one another or reaffirm their "identity" boundaries. (p. 78)*

As it could be discerned from Cerula's definition, national anthems are quite powerful symbolic poems and represent the portrait of a nation as well. Significantly, national anthems serve the confirmation of national identities. Similarly, Daniel Hummel (2017) notes that the national anthems may inspire the individuals in a certain society and allow them develop a sense of belonging (p. 225). It is obvious that national anthems are crucial symbolic poems that mainly provide internalization of certain social values. Nevertheless, these anthems might result in controlling the masses in a society as well.

There is no doubt that an individual is the product of his or her surrounding and society. In Emile Durkheim's (2005) words “. . . *it is society which, fashioning us in its image fills us with religious, political and moral beliefs that control our actions*” (p. 170). Hence, it could be argued that individuals who are exposed to various social codes are conditioned in each society. Furthermore, by emphasizing the totalitarian and impersonal aspect of the traditional genre, epic, Georg Lukács (1971) notes that the epic's main goal is “*saving the tradition*” (p. 153). Likewise, the national anthems serve protecting constructed national identities and the tradition of a society. Therefore, it is possible to regard national anthems not only as influential instruments that equip individuals with certain social codes in order to turn them into citizens but also as modern versions of poems that follow the epic tradition.

## **2. A Comparative Analysis of “God Save the Queen,” “La Marseillaise,” and “Star-Spangled Banner” in Terms of their Unifying Roles**

The national anthem, “God Save the Queen,” consists of five stanzas, and free verse is employed in it since a regular rhythm or a rhyme scheme cannot be observed. As it could be discerned from the title, the anthem is a reminiscent of a kind of hymn. Bombastic and exuberant tone that is mostly employed in national anthems does not exist. In contrast, the anthem seems like a serene prayer through which the safety of the Queen is wished. Furthermore, connotative language is avoided, and a simple language free from figures of

speech prevails in the poem. Nevertheless, certain concepts are often repeated to highlight certain sentiments in the poem.

At the very beginning of the poem, the word, “queen,” is repeated four times, and the speaker prays to God to save the Queen. Despite the fact that monarchies and kingdoms lost their validity a long time ago, and democracy which enables the participation of each individual in the governance of a country is valued in today’s world, a member of the archaic system is championed and exalted throughout the poem. Therefore, it could be argued that the desire for preserving the tradition is observed at the outset. The Queen’s long life, happiness, glory, victory, and her long reign are implied to be closely connected with the future of the country. The speaker or the speakers in the poem wish wellness of the queen rather than soundness of the country since the monarchy is associated with Britain. As Chris Alden (2002) notes, “*the Queen has the right to rule: the people of Britain are not citizens, but subjects of the monarch*” (par. 3), and the anthem commences to serve for perpetuation of such mentality. Therefore, it could be highlighted that the notion of being loyal to the monarchy and the existing tradition are conveyed to the members of the British society via the anthem.

Spirituality and religion could be considered as crucial factors that unite the members of a certain society. In this regard, Durkheim (1995) points out “*a religion is a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden -- beliefs and practices which unite into one single moral community. . .*” (p. 44). Thus, the inclusion of concepts related to religion could be regarded as functional to unite the members of the society in national anthems. In “God Save the Queen,” the word “God” stands to be one of the most repeated concepts in the poem. As the tone of the poem is quite similar to a hymn, that concept might seem natural which is used to refer to the creator during a prayer. Nevertheless, the existence of an omnipotent creator who protects the supreme power of the monarchy is implied through the usage and association of such divine power with the British monarchy. Furthermore, the supremacy of this power is even revealed through the number of words used to describe the creator. While the word, “Queen,” is repeated seven times throughout the poem, the word, “God,” is repeated nine times and the word, “Lord,” was repeated twice. Therefore, it could be stated that the association of the monarchy with religious motives both enhances the credibility of such system and amalgamates the members of the society through shared sacred beliefs.

The primacy of the individual is forsaken, and all members of the British society are assembled while the Queen who is praised and prayed for in the poem. For instance, the first person plural subject pronoun, we, and the possessive pronoun, our, are constantly employed throughout the poem, and all individual differences are neglected. Thus, it could be argued that through the intentional usage of certain pronouns, the anthem conduces to the idea of unity and the formation of single nation who shares the same sentimental values.

Valuation of an archaic system, the monarchy, and religion might be considered influential tools to provide the unity in the society and preserve certain social values, whereas fear generated by the concept of an enemy fosters the solidarity among the citizens of a country as well. Thus, a remarkable part of the anthem is allocated to the description of possible enemies of Britain. All kinds of enemies including the secret ones and assassins are cursed in the poem, and prayers on the side of the Queen, British people, are automatically placed to the category of purified, innocent and rightful ones who defend their country. While speakers are praying to God, they note:

O Lord our God arise

Scatter her enemies  
And make them fall  
Confound their politics  
Frustrate their knavish tricks. . . (God Save the Queen, 2015)

Although no other nation is more capable of constructing subtle plots and deceitful plans than the British, enemies of Britain are ironically described to be trickster. The fear of demonic enemies is not excessively employed in the poem, but it could be still considered a significant way of consolidating and controlling masses. Following the cursing of the enemies, the wish for the wellness of the Queen is repeated through the end of the poem, and the reason for this wish is clarified stating “for Britain’s sake...” (God Save the Queen, 2015). The line “God save the Queen!” is restated in the last stanza but with a slight difference: an exclamation mark is employed as a sign of final imploring.

In short, the British national anthem serves for the preservation of the existing tradition and solidarity among the members of the country through the appraisal of the monarchy and the inclusion of religion. What is more, praying to God as a single community and cursing of the described enemies in the poem could be viewed as functional for the same purposes. Even though a dynamic or energetic tone is lacking in the anthem, implication of the necessity of the solidarity among the British people is successfully accomplished through the intentional repetition and preference of specific concepts.

In the French national anthem, “La Marseillaise,” it is not possible to observe the boasting of the monarchy and the inclusion of religious motifs to unite the individuals as it is the case in the British national anthem. “La Marseillaise” aims at constructing the unity and solidarity like the British anthem, but it achieves it through constructed images of brutal enemies and appealing to patriotic emotions of the French on the whole. The anthem consists of mainly seven stanzas and one quatrain, which is used as a kind of refrain. Despite the fact that the figurative language could not be observed and blank verse is employed in the poem similar to “God Save the Queen,” a very patriotic, nationalistic, menacing, and violent tone seems prevalent via the repetition of certain concepts and vivid images throughout the poem.

Fear is a natural emotion that might be felt by an individual when faced with a threat or a risk. Nevertheless, this emotion could be functional in shaping and consolidating members of a society through constructed images of danger. H. L. Mencken (1998) underlines “. . . *the whole aim of practical politics is to keep the populace alarmed (and hence clamorous to be led to safety) by an endless series of hobgoblins, most of them imaginary*” (p. 19). Thus, it is clear that the perceptions of individuals are conditioned by constructed sources of fear, and a sort of solidarity could become possible when all these people are intimidated as it will be displayed in “La Marseillaise.”

A threat of demonic enemies is highlighted particularly in the first three stanzas, and through the descriptions of these enemies as barbarous creatures, fear is achieved to be aroused among the citizens of France. Undoubtedly, the construction of such emotion through the anthem serves for the unification of the individuals in that society. At the very beginning of the anthem, an announcement like a call for waging war against invaders who head towards France is observed. Next, the speaker commences to describe the imaginary invaders, and

nearly half of the poem is allocated for the description of these hostiles. According to the speaker, these enemies are so fearsome that they could “. . . cut the throats of your sons and consorts” (De Lisle, 2015). They are determined to chain the French people and plan to rebuild the old system: slavery. What is more, they are likely to be lawmakers in the French courts, and they even have the potential to kill all the soldiers of the French army. Descriptions of the enemies with such violent and fearsome details automatically form both fear and the need for togetherness against the foes of France. Therefore, it could be argued that the anthem becomes functional to sustain the unification of the society members through a disturbing moment of crisis and created brutal images.

Contrary to serene praying of the speakers in “God Save the Queen,” a vivid, violent, and bloody scene of a battlefield is displayed in “La Marseillaise.” After highlighting the seriousness of the threat, the speaker commences to make a speech as if he were a commander who was haranguing to hearten his soldiers in the battlefield. All the members of France are turned into soldiers, and they are summoned to fight against the invaders in a very nationalistic and patriotic tone stating “Let impure blood/ Water our furrows” (De Lisle, 2015). While the enemies are described as “traitors,” “tyrants,” and “despots,” the French people who are summoned to defend their country are described as heroic figures, defenders of their flags, and “magnanimous warriors.” In other words, the image of the fearful enemy is counterbalanced with the image of the heroic and glorious French warriors. Similar to the British anthem, the first person plural pronoun, we, is mostly used, and a sense of unified nation who have the same purpose is also felt through that strategy. Furthermore, violent and brutal intentions of the French warriors for seeking revenge are displayed as the deeds to achieve liberty and glory under the French flag. Thus, violence committed by the French warriors is justified, and the members of the society are recollected under the umbrella of certain concepts or causes like liberty.

In spite of the fact that the main goal of the anthem is similar to the British anthem, “La Marseillaise” differs in the usage of tools. In the anthem, fear is pumped through the possibility of invasion by cruel enemies, and this emotion serves the unification of the individuals at the time of crisis. In addition, employing certain terms to glorify the French people as innate warriors, nationalistic and patriotic feelings of the members of that society are appealed. In the end of the anthem, it is highlighted that all French warriors are waging a bloody war in order to gain liberty, and the idea that all the French serve for the same cause as a single community is hinted through such scene. Thus, the anthem turns into a very useful instrument for the internalization of nationalistic values and sustaining the social solidarity.

The national anthem of the USA, “Star-Spangled Banner,” is quite similar to the French national anthem in terms of displaying a battlefield scene and evoking patriotic feelings throughout the poem. Also, certain religious concepts such as the God are included in the anthem as it is the case in “God Save the Queen.” In addition, “Star-Spangled Banner” demonizes the enemies of the nation like “God Save the Queen” and “La Marseillaise,” but the focal point of the anthem revolves around the flag of the USA, and it aims to unite the members of the country through that flag. The anthem consists of four stanzas, and alternate rhyming (abab) and coupled rhyming (aabb) are employed within each stanza. In spite of the fact that it is not possible to observe highly figurative language throughout the poem, the flag of the nation is so much valued that turns into a personified object rather than a piece of cloth.

Flags are symbolic pieces of cloth that embody cultural, social, religious, and nationalistic codes of a nation. Their symbolic power is so tremendous. In this regard, Durkheim (1995) notes, “*a mere scrap of the flag represents the country as much as the flag itself; moreover, it is sacred in the same right and to the same degree*” (p. 231). Durkheim (1995) also highlights that emblems enable express “the social unit tangibly” and this enables “*the unit itself more tangible to all*” (p. 231). In other words, flags as emblems become a tool both to define a nation and to raise the consciousness of individuals as a single nation. Most importantly, flags function to “. . . *promote feelings of social solidarity*” (Shanefelt, 2009, p. 14) as it will be displayed through the national anthem, “Star-Spangled Banner.”

At the very beginning of the anthem, durability and strength of the flag are introduced, and how the flag is adored is highlighted by the speaker. Not only “at the twilight’s last gleaming” (Key, 1999), but also during “the morning’s first beam” (Key, 1999) the flag courageously streams with its all nobility. Even “the rocket’s red glare” and “the bombs bursting in the air” (Key, 1999) cannot prevent waving of the flag. The fire that occurs through them only renders the flag more visible. As it could be observed through these descriptions, the flag is elevated to the position of a heroic character that is never defeated despite forceful attacks of the enemy. Moreover, the concepts “glory” and “triumph” are associated with the flag, particularly in the third and fourth stanzas. Therefore, it is possible to put forward that the flag’s superiority and power are underlined throughout the anthem, and it turns into a timeless hero that represents greatness of the USA. Therefore, the repetition of personified flag’s supreme power in the anthem significantly contributes to the internalization of a national identity. The individuals are convicted greatness of their nation through the flag, and also it becomes a significant emblem that has the potential to provide the social solidarity.

In order to construct and maintain the social unity, “Star-Spangled Banner” employs certain concepts and strategies which are also common in the French and British national anthems. Similar to “La Marseillaise,” the battlefield scene and appraisal of the American citizens could be vividly observed in the poem. Like the speaker in the French national anthem who summons the French people to shed blood of the enemies, the speaker in “Star-Spangled Banner” is proud that the enemies’ “blood has wash’d out their fool footstep’s pollution” (Key, 1999). Likewise, the defeated enemies are described as “the hirelings and slaves” (Key, 1999). Thus, it could be stated that nationalistic and patriotic feelings of the Americans are recollected through a battlefield scene in which the victory of the Americans is highlighted. What is more, the idea of “the land of the free and the home of the brave” (Key, 1999) is repeated at the end of each stanza. Reminding certain concepts like freedom and bravery also significantly enhances the sense of belonging of the individuals, and these strategies masterfully serve the influential construction of a social unity among the Americans.

Certain concepts regarding religion and divine power are also employed in the anthem as it is the case in “God Save the Queen,” and through such concepts, the validity of the nation and its deeds are confirmed. The speaker believes “*the Pow’r*” *enabled them to survive as a nation and highlights necessity of conquering if their “cause is just”* (Key, 1999). Above all, the speaker underlines “In God is our trust” (Key, 1999), and thereby sanctity concerning the American nation is accomplished. Not only its so-called rightful intentions of invasion are validated but also preservation of society and its tradition are cemented through such religious concepts.

### 3. Conclusion

Briefly, the selected anthems from the Western world prove that the national anthems considerably serve the unification of the members of a country and conserving an existing tradition no matter how the tools employed in them differ. In addition, all these three anthems appeal to patriotic and nationalistic emotions of the members of society. While the members of a certain nation are canonized, the potential enemies of that nation are demonized, and a strong bond among these members is hinted through the totalitarian approach in the anthems.

“God Save the Queen” elevates the traditional values of its nation through the appraisal of the monarchy and the inclusion of religious motifs, whereby “La Marseillaise” mainly arouses fear among the society members through brutal descriptions of the enemies before praising the French people, and “Star-Spangled Banner” glorifies the American flag as a significant emblem on the whole. Nonetheless, they all employ common methods including the repetition of sacred and valued concepts such as divine power, liberty, and hostility. Above all, after a close reading of these three anthems, it could be concluded that they all serve the same purpose: solidarity in the society.

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## Recurrent Themes and Iconographic National Symbols: A Formalist Approach in the Comparative Study of the Selected National Anthems of Libya, France and Albania

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### Abstract

*This study explores the similar themes and symbols embedded in the national anthems to demonstrate how these anthems construct or preserve the collective imagination and identity. In order to disclose the similarities in the manner of emphasising patriotism and strengthening the national bonds, this study probes into three different national anthems: “Hymn to the Flag” of Albania, “La Marseillaise” of France and “God is the Greatest” of Libya. Although the three of them represent different cultures and they are located in different continents, they employ similar concepts, themes and symbols in their national anthems to heighten the sense of nationalism. In consideration of this affinity, this study aims at exploring the similarities in thematic aspects and the differences in formulation in which their peculiar culture is reflected and constructed. As such, this analysis discusses the functions and cultural meanings of the national anthem by featuring the theme of unity, duty, and the propaganda of the lurking enemy through the formalist approach.*

**Keywords:** National Anthems, Unity, Duty, Liberty, Creation of Enemy, Formalism

### 1. Introduction

Having grown out of the Russian literary criticism in the late nineteenth century, the Formalist Theory or New Criticism is based on the analysis of a text by putting the emphasis on words on the page since it regards them “autonomous” (Habib 100). Instead of focusing on the historical and biographical background of the author, the Formalist approach emphasizes on close reading. This kind of study enables the critic interpret a text from different perspectives by saving him or her from the restrictions of emotions and intentions of the author (Brook 246) Thus, by accepting and internalizing the “literariness” of a work, this approach views a work as an aesthetic object, so that it requires a comprehensive analysis of literary devices. This emphasis on form and content does not necessarily cast out the meaning, rather it mulls over the message and how it is structured rather than emotions. In the light of this approach, this study aims at exploring the lyrical content and form of the national anthems of three countries from different cultures and different continents: “Hymn to the Flag” of Albania, “La Marseillaise” of France and “God is the Greatest” of Libya. As far as this study is concerned, this study focuses on the recurrent thematic similarities and structural differences in the analytic comparison of three national anthems.

National anthems are official songs of countries which are sung during the special national occasions. Historically, there is no or little consensus among the critics about the origin of the



national anthems. Peter Mwinwelle postulates that they date back to the Ancient Greek customs for praising deities and this was later adopted by countries (162). It is also acknowledged that the first nation anthem belongs to Netherlands which was written and composed by a French musician in 1568 (Cusack 237). For some critics, such as C. Kellen, an anthem does not mean anything without music. Thus, she believes “*the words that must always be sung, that have always been sung. That is how those words and that tune seem like permanent signs. That is how they make entities like nations appear to be permanent*” (166). The appeal of musical composition stems from the fact that national anthems are solemnly regarded as a song to praise. Although other critics such as Karen A. Cerulo accepts the praising and elevating function of the anthems, they are more interested in lyrical structures which are constructed by divine national symbols. According to Cerulo, these national anthems represent a nation’s history, glorify its history and liberty, and celebrate the victory. Hence, they are considered significant instruments in terms of evoking unity, commitment, and prosperity in a collective identity. Although they are different in their musical composition, almost all the national anthems are similar across the countries through the lyrical context.

In this regard, Cerulo defines national anthems as “*official patriotic symbols-the musical equivalent of a country's motto, crest, or flag. As such, they represent the nation's identity or character-its mood, desires, and goals as put forth by those in power*” (“Sociopolitical Control” 78). As understood from her definition, the national anthems play a prominent role in the representation of a country. Countries employ similar themes such as freedom, duty, responsibility, courage, readiness to die, unity, loyalty, glory, liberty and etc. These themes are sacralised and accompanied by national iconographic symbols such as mottoes, flags, crests, martyrs. All these motivating patriotic actions are constructed in the lyrics of national anthems in the subtle forms.

These national anthems have a lot of functions, particularly when considering the fact that they are sung in every significant national occasion, whereby their psychological effect on masses to praise a nation cannot be denied. For Cerulo, they serve mainly three goals of a country: “*to create bonds, motivate patriotic actions, honor the efforts of citizens, and legitimize formal authority*” (“Symbols and World Systems”244). To be able to achieve their national goals and to create a powerful sense of national spirit, governments and ruling bodies in a country benefit from the anthems through symbolic structures in the anthems. The national symbols embedded in the anthems are so significant, whereby each leader wants to evoke and heighten the national allegiance in the most impressive and appealing way. Karl W. Deutch puts forward five types of symbols as follows: 1. abstract symbols (slogans and mottoes), 2. pictorial symbols (flags, flowers, statue), 3. personal symbols (national heroes such as kings, warriors or poets), 4. symbolic places, 5. symbolic organisations or institutions 6. religious symbols. These symbols establish and/or perpetuate the enthusiasm for the national identity, allegiance, sovereignty and solidarity. However, each country provides these patriotic motivations through different symbolic constructions.

## **2. A Call for Unity, Duty and Liberty: Thematic Interpretation**

Even though they belong to different regions and religions, Albania, France and Libya seem to share the same standpoint in the concept of nationalism. The first clear thematic similarity asserts itself in propagating the nationalistic unity and solidarity. The three national anthems; “Hymn to the Flag” of Albania, “La Marseillaise” of France and “God is the Greatest” of Libya are configured on different symbolic forms to address their own target audience for the

same purpose in order to create and/or reinforce the desired national unity in a particular nation. In “Pledge to the Flag” of Albania, the call for unity is structured in the first lines on the imaginary and symbolic bonding function of a flag.

Around the flag united  
With a desire and a reason  
All vowing to him  
To unite the word for freedom (1-4)

As discerned from the first stanza of the Albanian national anthem, the flag is employed as a sacred national symbolic code which unites individuals with a collective dream and desire. By highlighting the national role of a flag for a particular country, Whitney Smith points out “*Like other symbols, flags express the unity and identity of one group as against all others; it is a way of asserting the bonds which link people despite differences in their wealth, social standing, power, or age*” (37). The desire to be one in a particular community despite the differences is emphasized by word repetitions. To exemplify, the word “a” or “one” is repeated 8 times in the Albanian anthem. This unity is accompanied by the theme of holy mission of the citizen: “*The Lord Himself has said/ That Nations vanish from the earth/But Albania will live*” (13-15). Thus, the pledge to the flag in the Albanian society includes a sacred vow for protecting the sovereignty of Albania even at the expense of dying. Thus, through this national anthem, Libya both evokes courage and justifies the death for a nation. Actually, the anthem goes beyond justification and views this kind of death as a sign of victory of proud since it calls the citizens who can die while defending their country as “martyr” (8).

This call for unity echoes in “La Marseillaise” of France with the use of a pictorial symbol, French flag. However, Albania unites the individual under one reason and one desire or common ideal “*to protect our homeland in anywhere*” (10), whereas France utilizes military abstract symbols to strengthen the national bonds. This abstract symbol is designed on the bloody images of war and revenge that is depicted as follows: “*Against us the bloody flag of tyranny/ is raised; the bloody flag is raised*” (3-4). Here, there are two repeated words, “bloody” and “flag”. When compared to the depiction of unity under one flag in the national anthems of Libya and France, it is obvious that they put different sentiments to use for inspiring national pride and collective identity. France portrays a fearsome warlike atmosphere through the employment of military terminology such as marching, comrades, arms, battalions, and etc. Regarding this variation in tone, France attempts to convey the theme of national unification in a serious mood through a military voice. Thus, while Albania uses the sense of holy mission to protect its own homeland, in French, the anthem with the sense of death, war, fear, and vengeance are used as instruments to lay the stress on allegiance and solidarity.

This military voice of France is also accentuated in Libya’s “God is the Greatest” in the first stanza: “*With faith and with weapons I shall defend my country/ And the light of truth will shine in my hand/ Sing with me!*” (3-5). The speaker in the poem addresses the reader by making his community witness his sacred duty “to defend” the country in unity and solidarity. To act together, the speaker invites the reader to sing the anthem together with him. As seen in the anthems of Albania and France, the main idea is the same that is to sustain the sovereignty and solidarity in a particular culture. Even though the common ideals to unite and protect the country show parallelism with the national anthems of Albania and France, it can be argued that Libya uses more religious tones because the anthem repeats the

word God eleven times, and it stresses the religious terms such as faith and light of God. To put it in a nutshell, to call for unity and duty, Libya makes use of religious symbols and tries to unite people under one faith.

### **3. Creation of Enemy and Verbal Violence: Structural Interpretation**

In order to generate the theme of unity and call for a holy mission to protect the homeland, almost all the national anthems need to construct “the other” as an enemy. The sense of having a common enemy is thought to intensify the feelings of solidarity and prepare the citizens to die easily in an instable or dangerous political atmosphere. Being well aware of this fact, political leaders make use of this psychological function of the national anthems. As a result, in the designation of a national anthem, almost all nations’ propagandas lurk enemy in their anthems. Taking this specific function into account, it is possible to argue that the three national anthems verbally use the propaganda of an enemy at the door to heighten the sense of patriotism and national pride. To feature the idea of enemy and impeding threat against liberty or freedom of the homeland, they rely on lexical devices such as word frequency, word repetition, synonymy or antonymy.

Out of the three national anthems, Albania postulates the mildest sense of enemy. During the whole anthem, the discourse of enemy is created in the last two lines of the third stanza as follows: “Our rights we don’t share them/ Here the enemies don’t have a place” (11-12). This oath to protect the country is viewed in Libya in a more hateful way. It creates a brutal “enemy”, “treacherous tyrant”, “oppressor”, “aggressor” “the Imperialists”. Hence, all these words are intentionally selected for the description of an enemy to reflect its colonial inheritance and glorify the glorious victory over the colonialist. As derived from the word selection and repetition, Libya’s national anthem presents more an inimical treatment in a more repulsive way than Albania does. However, this sense of hatred and repulsion against the enemy is reflected in a most bloody and hateful way in France’s national anthem. When considering the whole anthem, the enemy is described as “bloody”, “tyranny”, “ferocious soldiers”, “Impure blood”. To be able to make the enemy’s presence felt, the poet makes use of sensory imageries as follows:

Do you hear, in the countryside  
The roar of those ferocious soldiers?  
They are coming right into your arms  
To cut the throats of your sons, your comrades!  
...  
Lets march, lets march  
That their impure blood  
Should water our fields (5-12)

Likewise, the speaker appeals to the hearing and sight senses of the reader. Consequently, the binary opposition between the comrade and the enemy is drawn in such discernible way that all the lexical meanings defining the other dehumanize the enemy with negative and barbarous adjectives. Such violent attitude displayed in the national anthems is explained by Oluga along these lines:

This form of linguistic violence employed in some national anthems aimed at preventing the activities of those identified or labelled as enemies of the nations in question. The linguistic violence therefore is intended to mobilize the target audience of the anthems to disallow any anticipated or perceived

moves of those seen as adversaries of nations aimed at oppressing the people or subjecting them to humiliation. (13).

In the argument of Oluga, this linguistic violence and enemy design contribute to the national alliance and comradeship for the target reader in the French society. It also justifies or legitimizes the act of killing or racism as seen in the description of the enemy's impure blood.

Considering the forms of the three national anthems, it could be stated that each one presents the same or similar ideas in different forms. For instance, the Albanian national anthem consists of four stanzas in a free verse style. As induced from the title "pledge to the Flag" In four stanzas, the anthem depicts a serious promise of a country by heightening the feeling of allegiance, national commitment and holy duty to die in the case of danger for the country. This anthem shows an oath of a nation who strive to remain free even at the expense of being martyr. The tone and diction can be regarded as moderate when compared to France and Libya. France's anthem consists of seven stanzas in a black verse. From the very beginning, France uses a serious tone to call the attentions to the significance of the national togetherness and sovereignty. This serious tone is manifested through the use of imperative mood: "Arise, children of the Fatherland" (1). Throughout the poem, the reader feels the speaker's authoritative commands for calls to awake, arise and work for the future. This imperative tone creates a strong image of France's desire to command and dominance. Accordingly, the French anthem is more aggressive with the repetition of "let's march, let's march" and to cut the enemy's throat and water their own land with their "impure" blood.

Hence, it can be said that there is some similarities between France's aggressive and serious tone and Libya's serious tone. However, when regarding the name of Libya's national anthem, "God is the Greatest" or "Allah-u Akbar" in the original version from the Formalist Approach, this anthem can be conceived as a hymn to Libya's freedom and sovereignty in the form of prayer. Allah-u Akbar is known as "takbir that states God is greater than anything that can be named" (Oxford Islamic Studies). This takbir is used in Muslims' prayers and is significantly used as a slogan in Muslims' societies. By means of this form, the national anthem of Libya serves two political functions. First, the anthem intends to construct and convey the sense of nationalism through the common faith in their society. Second, it aims to disdain the material power of the enemy, oppressor or the imperialist by putting the emphasis on the invincible power of the one and the most powerful God. Thus, by means of this anthem, Libya both prays for and praises its own society and culture.

#### **4. Conclusions**

To recapitulate, this study aimed at presenting a linguistic and textual analysis of the three national anthems which are the representatives of three different regions, including Europe, Africa, and Balkans. Although they are far from each other and they have different cultures, this study has found that in the manner of conveying national identity, they follow almost the same pattern. Thematically, the three national anthems share similar ideas in terms of sustaining the patriotic actions and motivations. All of them promote the significance of national ties by making some sentiments susceptible such as courage, sense of responsibility, national proud, commitment to liberty, and limitless allegiance to the country. Even if there are some slight differences in tone and mood, the three anthems achieve a common enemy through the linguistic violence. These themes and linguistic constructions are displayed through a series of imaginary codes and symbols. In this regard, this study observed that all the anthems differ by the designation or configuration of these codes. While Albania benefits

from the symbolic meaning of the flag, France makes use of bonding and protecting the symbolic function of the army. In contrast to both anthems, Libya underlines the role of the spiritual power, so that it expresses this power of faith inside with the emphasis of God in the prayer form people. This can be interpreted as evidence that social, cultural and historical experience impinge upon the linguistic construction.

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## The Freedom Which Is Not to Carry Is Not to Keep

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### Abstract

*Freedom is a desire for people who live under the ruling of dictatorship or totalitarian regimes which have stirred revolutions throughout history and continue to do so in the 21<sup>st</sup> century. However, the idea of freedom is sometimes not fathomed by the majority of people in those demeaned revolutionary masses. The corruption that ensues after revolts is the result of misinformation and misunderstanding of their basic human rights in a country. Moreover, the blind belief and naïve nature of the masses as well as their weakness of making decisions are what makes the whole country fall into the lies of colonization under the concept of liberation and freedom. In Animal Farm by George Orwell, the animals start craving a change in their life status and begin themselves to revolt after the death of Major. Similar to the aforementioned colonized people, the propaganda that is widely spread by the character Napoleon keep them worrying as well as working for the sake of the greater good of the farm, under the illusion of freedom. As much as they suffer before the death of Major, it seems the animals of the farm never learn from their mistakes and get lost in the same whirlpool of lies and fake promises made by the ruler of the farm which denotes the colonization of the minds of the animals in which the concept of freedom is still vague and alien to them. The spiral of colonization in George Orwell's Animal Farm reflects the animals' failure to maintain their sovereignty, and as a result, the fall into second slavery effortlessly, thus suggesting that the real colonization lies in the mind.*

**Keywords:** *Hegemony, Sovereignty, Domination, Slavery, mind decolonization failure ignorance, Freire's Pedagogy*

### 1. Introduction

A clear understanding of the meaning of Post-colonialism requires an understanding of the word Colonialism first. Colonialism has a close meaning to imperialism. Colonialism is the conquest and the dominance of one country by another one. This conquest involves a total control of people, government, land, and economy of the conquered country. With the exploitation of their land and natural sources, the colonized country will be left floundering in poverty, diseases, dependency and backwardness (Hiddleston, 2014). Imperialism represents the domination on a larger scale that is the ideology, whereas colonialism is the practice which involves a direct presence of the colonizer. Imperialism may continue its political and economic dominance even after the end of colonization without the necessity of direct presence. Imperialism is also associated with capitalism, as Western countries used colonialism to spread their capitalism ideologies (Hiddleston, 2014).

According to this definition of colonialism, post-colonialism means after colonialism, however, the meaning still has ambivalence. On the one hand, post-colonialism may refer to the results of the French colonization of Algeria, for example, or to the historical encounter of the Portuguese colonization of Latin America on the other hand (Hiddleston, 2014). For this reason, researches distinguished between two forms of writing: Post-colonialism with hyphen to refer to the status of a country after independence that has been gained, whereas Post-colonialism without hyphen has a larger meaning as it refers to after the independence and the elements which promoted it as well as the status of a country under colonization and its endeavours to overcome it (Hiddleston, 2014).

In his book *Orientalism*, Edward Said tackled the subject of post-colonialism. He presented the *West* as the superior colonizer, whereas the *Orient* as the inferior colonized. He explained that such classification resulted from the false image of the western poets, journalists, novelists, philosophers, economists and politicians sponsored towards the Orientals. According to Said, orient is always showed as weak, irrational and feminized *other*, in contrast to the west which is strong, rational and masculine. This image presented the orient as primitive and backboned, whereas the west is presented as civilized and advanced. This idea did not only promote the west's claiming of superiority but also was used as a justification for colonialism under the pretext of the duty to enlight (Said, 2003). Rupert Emerson also well defined the colonizer as an arrogant, who sees that his superiority, racially and culturally, gives him the right to colonise what he called the 'uncivilized one'. Under the pretext that the colonized needs to manage his affairs, the colonizer installs himself as the *master* who volunteered to enlight the colonized and rule his life (Emerson, 1969).

However, colonialism does not stop in its physical activity. Colonialism cannot be merely considered in the modern context as a relationship that exists between two nations. Also, it cannot be looked upon only as an economic exploitation or a political domination at the level of the state power. The perpetuation of various forms of power relations all over the world persuades us to consider colonialism also as a matter of psychology or subjectivity. The colonizer does not only conquer the colonized land but also his mind as well. While the first type ends with the departure of the colonizer, the second dwells deep inside the colonized mind, leaving him struggling to find his new entity. The direct end of colonialism does not mean independence or freedom. Rather, the results of colonialism stay within the colonized, affecting his life, history, and psychology (Said, 2003).

## 2. The Colonization of the Mind

The mind colonization is the most insidious one because it comes from within. It is a result of believing in what had been told and taught by the colonizer in the period of colonialism. The mind colonization is fear of being different that is a choice of lemming-like rather than expressing what we really want or believe because lemming-like is much safer and common. After decolonization, the newly independent country celebrates the regaining of its territories and freedom believing that the colonizer left for good and that the only way left for them is forward, but sadly, it is not the case. Political, economic, social and cultural roots the colonizer left behind him challenges the decolonized to overcome them. In this regard, Nandy defined the mind colonialization as "*an indigenous process released by external forces. Its sources lie deep in the minds of the rulers and the ruled*" (1983). Nandy here delineated one of the postcolonial serious issues which is the difficulty the colonized faces to find his own identity without relying on the colonizer's way of thinking or style. Nandy believes that mind

colonization is a tying thread between the colonizer and the colonized, that is a continuity of the colonization which occurs in the mind of the indigenous (Nandy, 1983). In his book, *Pedagogy of the Oppressed*, Paulo Freire talked about the psychology of the colonized during and after colonization. Freire explained that though the colonized yearns for freedom, he is still afraid of it. The colonized finds himself overwhelmed with many choices he needs to make like: should he reject the colonizer's ideas and system completely or partially? Between being actors or spectators? And between speaking or staying silent?

### 3. The Colonization of the Mind in Orwell's Animal Farm

Besides its allegorical importance in reflecting the Russian Revolution in 1917 and the dictatorship of Stalin who used communism as a means to dominate the country, *Animal Farm* represents a good example of the post-colonial psychology. *Animal Farm* was written by Orwell who was born in Eric Arthur Blair on 25 June 1903, in eastern India. His father was an official in the Indian civil service. He received his education in England and later on, he joined the Indian Imperial Police in Burma, where he felt how much Burmese hated to be under the British imperial control. Feeling ashamed of his work as a colonial officer, Orwell resigned from his position and decided to become a writer. Orwell is regarded as one of the greatest political writers in English. He is famous for his views against imperialism, a fact which can be easily traced through his writings. He declared that he would not feel himself as a real writer if he did not write about politics. Serving the Indian imperial police in Burma gave his writings intense implications of colonialism and its effects.

*Animal Farm* is one of these writings which reflect his ideas about colonialism and its derivatives. It presents a deep illustration of the totalitarian system, no matter where, using an allegory of animal farm living under the human's tyranny and exploitation, rebels to gain freedom back just to fall again in another round of oppression. Even after more than a half-century past, *Animal Farm* readings are endless because of its universal ideas and values. It was published in England in 1945, as a reflection to the Soviet's revolution of 1917. However, the novel in this research is not taken from its Russian history allegory rather as a reflection of mind decolonization failure.

*Animal Farm* underwent two periods of colonization: one of Mr. Jones and the other of Napoleon. The novel starts with the Old Major's meeting with the animals to tell them about his dream but most importantly to motivate them to rebel against the tyrant colonizer, the *Human*. Thus, he describes the miserable condition to his comrades under the cruelty of the human, including hard work, shortage of ration, and exploitation of their lives. Old Major appeared to be the most aware animal of human hegemony and oppression as he expresses: "No animal in England is free. The life of an animal is misery and slavery: that is the plain truth" (Orwell, 2). The dream of decolonization is impossible to reach without rebellion, a fact which Old Major stressed when he said: "Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done". He did not forget also to warn the animals to neither give up their resolutions nor to trust the colonizer and his lies and he stresses that their strength is in their *Unity* (Orwell, 3). This part of the novel represents the first period of colonization.

Though, unfortunately, Old Major did not live to witness his dream to come true, Snowball, Napoleon, and Squealer elaborated to organize the decolonization and their struggle to win independence proved to be successful. Mr Jones was chased out, *Manor Farm* was changed



to *Animal Farm*, and the animals claimed themselves to be indigenous of the farm. At the beginning, the idea of decolonization was not easily grasped by the animals who saw the rebellion as a threat of their stability and who preferred to keep loyalty to their Master, Mr Jones.

Their remarks, such as "Mr. Jones feeds us. If he were gone, we should starve to death" (Orwell 5) or "Why should we care what happens after we are dead?" (Orwell, 6), reflect how much they were not only physically oppressed, but also mentally. They are dependent so much that they believe living under the human tyranny is safer than jeopardizing their miserable stability by rebellion. Freire in his work *The Pedagogy of the Oppressed* said that the oppressed prefers oppression rather than engaging himself in a struggle of the rebellion, whereby he does not know its consequences. Likewise, the oppressed animals adopted the situation of domination as more comfortable than what the freedom struggling risk requests. Fear and lack of action manifested twice in *Animal Farm*; one is at the beginning of the novel against Mr. Jones and the other is against Napoleon. The difference between the events was having a leader in the first and the absence of one in the second. The revolution leaders are to guide and enthuse revolters who are already aware of the oppressed situation. It is important for the oppressed to realize that being a part of the revolution is a personal struggle also because besides fighting for their sovereignty, they are fighting for their own salvation and freedom as well (Freire, 2017). Due to the inability to decide by themselves and in the absence of a leader, the animals found themselves enslaved again by Napoleon's regime. They failed to realize themselves as a unity or as individuals who deserve freedom and as a result, they lost the objective they set by themselves.

Because they are consumed by their fantasy of being free and equal, the animals believed whatever Napoleon did or said, and no matter what "Napoleon is always right" (Orwell, 17), even if they were not sure about it or their eyes were watching the opposite. The need and fear of Napoleon reflect a concept of disobedient or treachery. Napoleon embodied the revolution, thereby disobeying him would be like disobeying the beliefs they fought for. It was better to convince themselves that the pigs are the guardians of the independence and whatever Napoleon does must be right. Freire explained that the oppressed sees the oppressor as Godlike, who shoulder the responsibility for their life and destiny. As a result, any act of rebellion would be like disobeying God's will. The decolonization activist, Albert Memmi, said "In order for the colonizer to be the complete master, it is not enough for him to be so in actual fact, he must also believe in its legitimacy. In order for that legitimacy to be complete, it is not enough for the colonized to be a slave, he must also accept his role" (The Colonizer and the Colonized, 1957). Memmi asserts that the first step towards decolonization is to question the legitimacy of colonization. The colonized should question whether what he lives is justice or not, and it is only with the realization of his injustice situation that he starts to think to revolt. In *Animal Farm*, the oppressed animals failed even to recognize their oppressive status under Napoleon's regime. Animals had to confront reality that they were not free, and that they were exploited, tortured and used. The solution for Freire is to realize the reality first. Without this realization, there would be no way out of the struggle. Animals needed to realize that Napoleon was not representing what they had fought for. Fear of taking their own responsibility and fear of freedom drove animals to surrender their lives to Napoleon.

Napoleon's plan to dominate the farm is manifested since the very beginning of the novel started by taking the nine poppies to raise and use them to expel his rival Snowball and terrify

the rest. He tasked Squealer with manipulating and hypnotizing and Minimus with composing speeches, songs, and poems to glorify him. In addition, he and Squealer did not miss to use Snowball as a scapegoat. All their misdeeds were associated with Snowball since he is not there to prove the opposite. Napoleon understood the power of the physical violence as well as the mind, whereby he represented a perfect colonizer and the animals were very responsive to such stimulation. After the miserable situation which the farm reached, the animals kept believing or “tried to believe” that they are still free and equal. According to Freire, the oppressor (the colonizer) sees the opportunity in every person, object, place or occasion to be used as a means of domination. Napoleon and Squealer did not cease to make use of any incident around them. Snowball and Mr. Jones were used as ghosts, who may threaten the animal's stability and the animals thought that they have freedom and that it should be guarded. Their ignorance was also used against them, as far as they are unable to read, Squealer changed the Seven Commandments according to Napoleon's will, and his justification would be like: “*I could show you this... if you were able to read it*” (Orwell, 24).

Education is power and lack of it limits one's freedom. Throughout the novel, pigs showed a tendency to learn better and faster, whereas others were unable to learn more than three or four letters. This privilege presented the pigs as superiors, educated and power-worthy, whereas the other majority was presented as inferiors and followers. The oppressed animals believed their incapability of guidance and ruling. It was easier for them to follow rather than think and create. This degradation gave power to pigs over them. The idea is that they know nothing and they are incapable of convinced them of their unfitness to question Napoleon's decisions and fake freedom. Consequently, the fall in the second round of colonialism was inevitable.

Nothing can better justify the colonizer's privileged status than his inferiority, knowledge and power. On the other hand, laziness, ignorance and weakness do not qualify the colonized to handle any responsibility (Freire, 2017). Because of their feeling of their inability to read or manage the farm, the animals surrendered their faith to the pigs, because pigs have knowledge. Consequently, knowledge gives power. Because they believed themselves to be ignorant, the rest of the animals listened and believed anything Napoleon and Squealer did or said. Critical thinking contrasts with naive thinking, whereby Freire asserts with the absence of any critical thinking, the animals stayed imprisoned under Napoleon's mercy. Their naïve thinking kept them in the same circulation of colonization which made them easily dominated. As long as the colonized is unconscious, the domination is easier as stated by Freire. When the colonized is unaware of his condition, he is ready to accept anything. In *Animal Farm*, the animals failed in both: keeping their freedom and believing that they were still free afterwards. Animals were passive and dependent, thus lacking any act of rebellion after Old Major and Snowball have gone.

Fear, violence, and persecution are the most traditional weapons which the colonizer uses over his submissive. As Aimé Césaire stated, this situation in his essay *Discourse on colonialism* as:

*“Between colonizer and colonized there is room only for forced labour, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness, brainless elites, degraded masses.”*

Mass murder, terrifying dogs, hard labour, and propaganda pressed the animals to fear Napoleon and demised any idea of protest. Silence and acceptance were safer in facing such

threats. The oppressed animals failed to recognize their power as one *unit*. Even some animals which were known to be powerful like Boxer were very far from realizing this fact.

#### 4. Conclusions

Decolonization should start in the mind, and it is important as much as having the decolonizing thinking, which should shape the path afterwards. It is only with decolonizing the mind and embracing decolonization thinking the positive change will come. To get rid of colonialism poisonous effects, the colonized should be aware of his domination and consciously consider how much he is affected physically and mentally. Ngugiwa Thiong'o, in his book *Decolonizing the Mind*, describes that the greatest weapon used by the colonizer is the identity of the colonized using what N'gugu called the 'cultural bomb':

*"The effect of the cultural bomb is to annihilate a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one wasteland of non-achievement and it makes them want to distance themselves from that wasteland."*

N'gugi uncovered the most dangerous weapon used by the colonizer, which is manipulating the colonized mind, thereby manipulating his identity. Steve Biko was a South African anti-apartheid activist shared the same idea of N'gugi's when he said: *"The most potent weapon in the hands of the oppressor is the mind of the oppressed."* From *Manor Farm* to *Animal Farm*, to *Manor* again, there is a lesson which was not grasped by the animals. Between Mr. Jones' oppression and the one of Napoleon's, there are animals that failed to assimilate the two tyrants. We learn from history that we don't learn from history!" as Desmond Tutu stated. With the absence of critical thinking, knowledge and rebellion, the animals repeated the same history twice. However, unlike the first time, they had leaders to motivate them and made them face reality, and in their second oppression, they lacked any intention to revolt. The spinning in colonization the animals suffered suggests that their minds were programmed to slavery, whereby the brain with all what it holds of fear, ignorance, cowardice and veneration of tyrants made the animals lack trust in their aptitude for freedom, good living, and inferiority.

Decolonization needs critical consciousness of colonization, since freedom cannot be simply gifted. Only revolt will bring freedom back and this revolt should not be only an idea but also an action with consistency. The oppressed should be his own example and motive even in the lack of any leader. *"Revolt is the only way out of the colonial situation, and the colonized realizes it sooner or later. His condition is absolute and cries for an absolute solution; a break and not a compromise"* (Memmi, 1992). In the revolution, the colonized finds his dignity and self-recovery. Instead of denial and accepting the dominated stability, the oppressed should fight for the complete liquidation of the colonizer to gain back his freedom.

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## The Scale of Jealousy in Shakespeare's Othello: The Moor of Venice

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### Abstract

*Readings of Shakespeare's works have reached a number beyond imagination. As he purely processed primal emotions of human beings in his plays, he is still favoured. Hence, this study highlights one of these emotions, mainly is jealousy. In other words, the current study aims at providing the readers with a scale on which meanings and reasons of jealousy are sprayed. On this scale, readers are invited to decide whether the source of meaning is fixed or dynamic. Based on the Social Constructivist Theory, the current study debates on the possibilities of varied meanings in diverse societies on the Earth.*

**Keywords:** Jealousy, Shakespeare's Othello, Social Constructivism, Culture

*Othello* has been predominantly a subject of racist and colonial studies as the tragic hero in the play is of Moorish origins. Much has been debated about his race in countless research papers. Martin Orkin (1986), for instance, remarks “*the English audiences that sat down to watch the first performances of Othello belonged to a nation that was itself soon to undertake colonization in the New World*” (p.1). In another study, Imtiaz Habib (1998) puts the historical facts of the play under spotlight by asserting “*Shakespeare's Othello should be considered not just in the light of traditional sources for the play (such as Cinthio) but also in the contexts of black military service in Tudor armies and generally, of the unacknowledged blacks of sixteenth century England*” (p.15). Arthur L. Little (1993) also clarifies racism in *Othello* as “*To the extent that blackness in Othello is allegorical, it functions as Shakespeare's pre-text, what the audience knows before it comes to experience the play*” (p.305).

Just as a bulk of research has been made on racism and colonialism, there have been also, though less, critics who are eager to dedicate themselves to *Othello's* secondary, perhaps, for most, the most intriguing theme that is jealousy. For Millecent Bell (1997), *Othello's* “*chief subject is sexual jealousy*” (p.120). Marcus Nordlund (2002) shares his invaluable views about early modern jealousy in Shakespeare's *Othello*. In another study, Melanie H. Ross (2005) compares *Othello's* jealousy to “*mental conceiving*” (p. 1). Its relation to the mental processes has been recognized by the psychiatrists and neurologists as well. Besides, an illness named after Othello himself is known to have symptoms of delusions of infidelity of

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the spouse (McNamara & Durso, 1991, p. 157). This illness also goes by the name ‘Othello syndrome’ caused by supposed infidelity of spouse, whereby the subject concerned consumes himself with fervour and rage, which eventually leads to an inevitable homicide. However, it is not the main concern of this study to relocate and revisit what has already been debated and criticized. Rather, this study aims at providing an intercultural and social constructivist perspective on jealousy. Its primary aim is to reveal the cultural elements which bear jealousy in minds. By doing so, it also intends to display the diversity of these elements and their dynamic meanings.

Othello, the Moor of Venice in the play, represents the embodiment of high qualities such as nobility, equality, love, and courage. However, his most striking quality is his jealousy. It is jealousy that brings about his downfall, but it is still definitely intriguing why Shakespeare chose a man of Moorish origin as the hero of a play which is so infused with jealous acts all over. The vagueness behind this assumption fades when one thinks that Othello is like a black spot on a blinding white sheet which needs to be washed away sooner or later. The language that Shakespeare uses teaches us the western-white supremacy in regular intervals in the play by throwing foul denunciations against the other. Even the name Moor carries hidden messages inside it. It was commonly used as a nation’s name, who lived in the north of Africa in those days. However, Moor is a color-coded, invented name for these people of African or Berber backgrounds. Etymologically, moor comes from a Greek word, mauro(μαυρο), meaning black, blackened or charred. In this context, it becomes more than problematic to decide who is jealous of whom.

Around Othello, characters from both sides, either loving or hating him, can be observed in the play. Every single one of them has their own parts in the play. On the lovers’ side, Desdemona is love in its purest form. Cassio is obviously a loving comrade. However, Brabantio, Desdemona’s father, and Roderigo, a platonic lover of hers, quietly and intrusively hate Othello. They wait for the best time to get Desdemona back from him even if they are jealous to their bones. The final and the most important character in the play is Iago. He is a venomous snake with a silver tongue whispering into the ears of his victims. He is an instrument, which can easily be found in every society around the globe, and is used to manipulate and put people in a harmful way. He does what he does because he is what he is. His existential meaning is to corrupt and watch his mastery in deceitful arts with joyous feelings.

Poor Desdemona naively wishes, after an argument with Othello, that the cause of his anger is a state matter as in the following quotation:

**EMILIA** Pray heaven it be state matters, as you think,  
And no conception nor no jealous toy  
Concerning you.

**DESDEMONA** Alas the day, I never gave him cause.

**EMILIA** But jealous souls will not be answered so.  
They are not ever jealous for the cause,  
But jealous for they're jealous. 'Tis a monster  
Begot upon itself, born on itself.

**DESDEMONA** Heaven keep that monster from Othello's mind.

(3.4.149-157, *Othello*)

The quotation implies that jealousy is a product of the mind. Desdemona thinks that jealousy comes from the physical acts, whereas Emilia, on the other hand, warns her that it is a

fatherless and figureless monster, on its own, consuming minds of its victims. The question, either in the physical world or in a whirlpool of abstract terms in mind, implies whether this monstrous emotion has a will of its own or is open to construction. In order to provide possible answers to these questions, definitions from different perspectives can be evaluated. For instance, Jealousy can be defined as an experience which is multidimensional and in these dimensions, mind deals with cognitive, emotional and coping behaviours (Fleischmann, Spitzberg, Andersen, & Roesch, 2005; Pfeiffer & Wong, 1989). So, it is an intricate meaning-making process and its subject is the host of the mind. Also, as it has layers of meanings from within and without, whereby the attempts to isolate jealousy as a self-begotten emotion cannot succeed. In this case, characters like Iago steps in:

**IAGO** O beware, my lord, of jealousy:  
 It is the green-eyed monster which doth mock  
 The meat it feeds on. That cuckold lives in bliss  
 Who certain of his fate loves not his wronger;  
 But O, what damned minutes tells he o'er  
 Who dotes, yet doubts, suspects, yet fondly loves?  
 (3.3.168-173, *Othello*)

He pours his poison through Othello's ears and watches how it seizes him slowly. Is this easy? Someone says something, and suddenly, you become jealous. To find a possible answer, Dinesh Bhugra (1993), a psychiatrist, delivers an article on a thorough definition of jealousy. As an attempt to comprehend the motives of Othello's jealousy, the following figure could probably present a useful illustration.

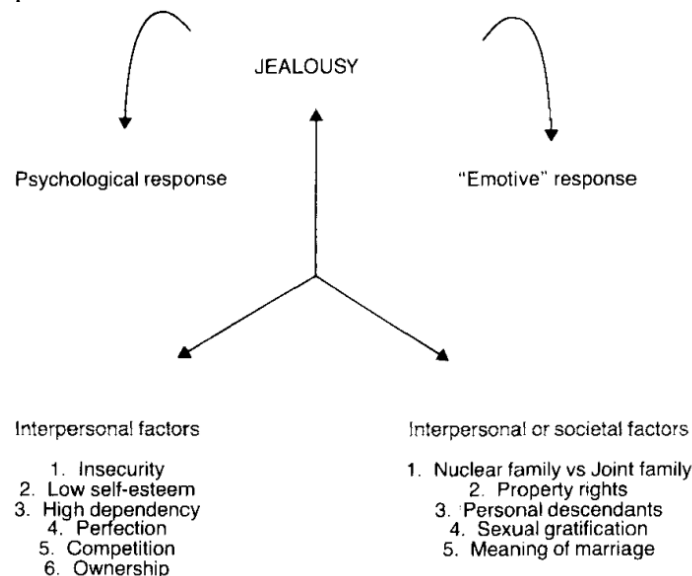


Figure 1. Jealousy (adopted from Bhugra, 1993)

As Figure 1. illustrates, a number of associations can be made with Othello's character in the play. It would be an undeniable presupposition or in those times is an absolute fact, that Othello's origin is the perfect habitat which is open to suggestion. As a Moor integrated to a new culture, Othello might feel insecure because of his colour. His self-esteem can be also low because of his insecurity. He is dependent on Desdemona as she acts as a door opener to this brave new world. He would not have been accepted in the family if Desdemona had not insisted on her love of his inner beauty. In order to achieve this, Othello needed to perform every act in a perfect manner which also caused obvious and hidden rivalries among his

competitors. Consequently, Othello's ownership towards Desdemona grew to such degree that he fell a victim to the suggestions of Iago quite easily.

When exactly does jealousy occur? Is it in the nature or nurture? According to DeSteno and Salovey (1996), jealousy emerges as a result of a risk of losing, which is caused by a real or imaginary rival that is a valuable relationship (p. 920). Actually, jealousy is in the nature of all beings waiting to be summoned at a point, whereby the partners face dire circumstances testing their love and fate. Hence, jealousy is a rather 'neutral' impulse which is labelled and given directions by our feelings, beliefs, values, and expectations (the latter being modified by our association with other people, institutions, and culture) (Walster & Walster 1977, as quoted in Bhugra 1993). As can be understood from the quotation, the intensity of jealousy is not as most imagined it to be. It is more likely to be amplified by the power structures around us; the most powerful of which is culture. Culture weaves its web of meanings. There is no escape. As a part of culture, human subjects have to abide by the rules of that system. Here also, Othello acts according to the rules of Venetian culture in those times. As a social being, meanings are derived from the counterparts of each member of the society.

Can acts of jealousy be seen in the same way all over the world? The answer to this question is obviously big 'No!'. In today's world, it is not a secret that the reasons behind jealousy are not fixed and can vary from one culture to another. Each culture has its own elements of social integrity. Politics, family structures, lineage, economic and legal apparatuses direct the behaviours of its members. This is mandatory in the sense that it forms an identity which secures the integrity of the social structure. It also creates a code by means, whereby a healthy communication among the members of the society can be established. These codes directly affect the behaviours and shape the members. According to the system, it creates a healthy environment, though the opposite can be claimed for the society to live in a harmony.

Lev S. Vygotsky (1978) discusses the Social Constructivism in his seminal book *Mind in Society* claiming that the concepts are formed within a society through the social learning. The following quotation sheds light on Othello's case:

Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological), and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relations between human individuals (p.57).

Othello's two-staged cultural development occurs in the play. Iago, a powerful tool in the social construct, whispers and teaches him at times straightforwardly, and at other times indirectly, deluding Othello at his own gain. This becomes even clearer when Othello defines himself as "*Of one not easily jealous but, being wrought*", (5.2.341, *Othello*). Being wrought here means that Othello himself was ill-informed and reshaped by someone else rather than by his own will. Besides, Desdemona, too, does not believe that he is jealous. "*EMILIA Is he not jealous? / DESDEMONA Who, he? I think the sun where he was born / Drew all such humours from him*" (3.4.25-27, *Othello*). Desdemona, here, gives clues about Othello's original culture by saying "*the sun where he was born*", which simply takes us to the Moorish culture of Othello. Seeds of jealousy were thrown by Iago, but they were grown by Othello himself. Iago carries the message of the culture.



Cultures provide contexts in which symbols carry messages. In the play, the most prominent symbol is the handkerchief of Othello's mother. Othello gives this invaluable gift, which can be also counted as a symbol of Othello's cultural heritage to Desdemona. The handkerchief is a token of mutual love and a seal between Desdemona and Othello. When Othello sees the handkerchief in the hands of unexpected people, he erupts like a volcano out of his imagined jealousy. These heirlooms have a vital and defining meaning in the Turkish culture, too. According to the Turkish traditions, if you hand your handkerchief to someone of the opposite sex, it serves as a seal of love between both of you. Of course, when the vastness of the world thought, it seems quite improbable to reach all the cultural elements throughout the world. Dozens of different kinds of behaviours can be defined as jealousy provoking depending on the location and the culture of the interaction. While dancing with someone else's spouse could be deemed normal for some cultures, in the Turkish culture, the case is quite the opposite or kissing even on the cheek or hands could not be accepted. Even handshaking, in some parts of Turkey, seems quite not right. As an extreme example, Bhugra gives Toda community in South India:

When a man wanted a married woman as a lover, he had to ask the permission of all her husbands and if permission was granted, he would pay them a mutually negotiable annual fee, after which she would live with him as if she were his real wife (p. 277).

This, in most of the cultures around the world, is against traditions, laws, ethics, and, so on. However, for the members of a small community, they still have their own rules shaping their identity. What is dangerous is messing with this identity. Both in nature and nurture, human subjects are prone to being jealous of their partners. Yet, each and every example of these acts, mostly unconscious, resides in a hypnotic structure called culture. The potency, variety, or the intensity of a neutral emotion like jealousy is controlled by the power structures that govern our civilizations. So, culture is in charge of creating and shaping this scale and this scale is liquid and is always vulnerable to globalization's powerful winds of change. Briefly, one reasonably feels the obligation, as advised, to compare and comprehend the differences among cultures without the intrusion as it would be counted as a subjugation attempt which causes nothing but malady and chaos.

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## A Close Focus into the Inner World and Mind of William Shakespeare's Hamlet

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### Abstract

*William Shakespeare's longest play Hamlet, Prince of Denmark, has been a point of focus of critics for centuries. What makes Hamlet so popular and perennial is its intricate structure and oblivion message in terms of what the real doctrine behind the work is. Hamlet's inner world has still remained unsolved though a number of interpretation studies have been conducted. The murder of the former king triggers Hamlet to change his character. It is seen that this change is actually what makes the work a deep pit. His plans and actions are formed by the sentiments that he gets as a result of discovering his father's murder and his mother's affair with his uncle, the murderer at the same time. The more he discovers, the deeper he gets into both emotionally and mentally. In order to shed more light on Hamlet and the work, his emotional progression and state of mind were analyzed and interpreted in depth in this study.*

**Keywords:** William Shakespeare, Hamlet, Reasoning, Madness

### Öz

*William Shakespeare'in en uzun oyunu olan Danimarka Prensi Hamlet, yüzyıllardır eleştirmenlerin odak noktası olmuştur. Hamlet'i bu kadar popüler ve mütemadi kılan şey, yapısının arkasındaki gerçek öğretinin ne olduğu, girift yapısı ve iletmek istediği mesajdır. Hamlet'in iç dünyası üzerinde çok sayıda yorum ve çalışma gerçekleştirilmesine rağmen, bu konu hala tam anlamıyla çözümlenemiştir. Eski kralın öldürülmesi, Hamlet'i karakterini değiştirmesini tetikler. aslında bu değişim, Hamlet eserini dipsiz bir kuyu yapan şeydir. Hamlet'in planları ve eylemleri, babasının katli ve annesinin, amcasıyla olan ilişkisinin bir sonucu olarak ortaya çıkan duygular tarafından şekillenir. Hamlet, olayları keşfettikçe, duygusal ve zihinsel olarak o kadar derinleşir. Karakterine ve esere daha fazla ışık tutabilmek için, bu çalışmada, Hamlet'in duygusal gelişimi ve zihinsel durumu analiz edilmiş ve derinlemesine yorumlanmıştır.*

**Anahtar kelimeler:** William Shakespeare, Hamlet, Muhakeme, Delilik

## 1. Introduction

As one of the most prominent works of Shakespeare, the tragedy of *Hamlet* might owe its popularity to its uniqueness in the flow of the events, the interwoven relationships and the lessons inside the work. *Hamlet* might have been attributed to a historical background as a literary piece. It is known that Shakespeare used to frequently utilize from history and the imminent people and tales about these people. He is thought to be inspired by a Norse folk tale called Amleth, which was recorded in the 1200s by a Danish historian Saxo Grammaticus. In fact, the word “Amleth” means “stupid”. This gives a message about the character of Hamlet.

What takes our attention mostly while reading the masterpiece is the fact that Hamlet’s inner world, his experience and feelings can be felt by readers closely along with other characters. It can be said that the actions of the characters are quite open to discussion as there can be a wide range of perspectives and aspects changing from one interpretation to another. The relationship of Hamlet with other characters and with himself allows us to understand him better. For instance, if we analyze and relate what Gertrude experiences, it helps us go deep into Hamlet’s inner world. Gertrude can be said to have undergone grave hang-ups. Some can find Gertrude right and innocent for her desire to love Claudius, whereas others might find her desire and her following actions wicked and immoral. However, considering the Elizabethan era ideology, it is inevitable that Gertrude faces male castigation because what we know about Gertrude is mostly told to us by The Ghost and Hamlet. Also, she has a few lines of speeches in the play. Hamlet’s relationship with his mother gets worse and worse as he talks to the Ghost. The more he discovers, the more suspicious and exasperated he becomes against Gertrude. At the same time, Hamlet begins to foster a feeling of hatred against Claudius. In a way, he loses his sanity and strays off reasonable thinking due to his anger and obsession. His ideas are strongly under the emotional pressure. He trusts the Ghost whose identity is even vague. On the contrary, there is also likelihood that the Ghost plays nuntius and Hamlet seems to be unaware of this. Hence, the lack of this probability might bring about various interpretations of Gertrude. Hamlet’s inner turmoil and distress get stronger as he wavers between whether he should take his father's revenge or not. His concerns with right and wrong morality get blurred as he makes new decisions. We can understand most of his feelings and ideas from his soliloquies when he is alone. In different ways, his inner conflict is intertwined with the theme of appearance versus reality.

## 2. Hamlet’s Sanity and Madness

Hamlet’s sanity or insanity has remained one of the points that has confused the critics’ minds for centuries. His oblivion and unpredicted attitudes in the play also make other characters suspicious about his sanity.

That he is lacking in the element of will, that he is melancholy in his feelings, that his reasoning is often unsound, and in fact so intended by Hamlet himself, is all very true, but does not make out a case of insanity. He assumes madness for a special purpose, and says so when he speaks of his antic disposition; nothing can be plainer than that purpose throughout the play (Snider, 1873, p.73).

The reason why Hamlet prefers madness is due to the fact that he wants to remain out of the boundaries of his own character, so as to get a better connection with others. Hence, playing the mad cannot be truly and directly associated with insanity at this point. On the contrary, playing mad can be an indication of smartness as it serves a purpose. Rather than evaluating his preference or his decision, questioning his character in terms of bad or wise would be better. However, it is obvious that Hamlet has a moral judgment of his ideas before he fulfills any action. Even though he does not take the consequences into consideration, it is seen that he tries to filter the aptness of his actions at least. We can understand this from his soliloquies when he is alone. He confronts his old self and new self. He says:

“Ay, so, God be wi’ ye! Now I am alone.  
O! what a rogue and peasant slave am I:  
Is it not monstrous that this player here,  
But in a fiction, in a dream of passion” (Act II, II)

While evaluating the aptness of Hamlet’s actions, his unclear state of mind forces the work to remain a little vague at this point because there are some points that potentially can undermine the reliability of his actions. For example, we can easily understand Hamlet’s willingness to take his father’s revenge from Claudius or we can have a solid reasoning when evaluating his hatred against Gertrude and Claudius. However, what if the Ghost is not a reliable source for him? Is there any clue or evidence whether the Ghost is right or not? There are points that make the work a little complex. The Ghost’s provocative remarks on Gertrude make Hamlet’s mind perplexed and he seems to be dramatically affected by his words. The Ghost is sort of a herald for the future. Thus, Hamlet might trust the Ghost much.

The Ghost is a being for Hamlet. He sees it because he is prepared to see it. It is part of the future he must have in order to resolve his past by his actions in his present. The future, in this case, the coming of the ghost, originates in the desires and fears of the past, and thus the ghost finds a place in Hamlet’s “mind’s eye (Natoli, 1986, p. 94).

It is also probable that Hamlet has a dilemma between what he wants to become and what he experiences. He has a tendency to be easily convinced by the remarks of the Ghost. The Ghost does not render solid evidence about the murder to Hamlet. Yet, he unconditionally believes the Ghost without even questioning the validity and reliability of what the Ghost says. This situation can be caused by the emotional gap that Hamlet has in his inner mind or it can be an indirect result of his overthinking. At this point, he seems to be a little mad. At least, it gives this impression to the readers. The way he expresses his feelings and ideas about his dilemmas force us to assume that he is not behaving with sanity since we witness that he exaggerates what he thinks. In a way, his manner of narration creates an illusion on the readers’ minds.

For the purpose of facilitating his revenge, he feigns madness. But this madness is of a peculiar nature. It is not mental collapse, like that of Ophelia, but a sort of super sanity. It reveals itself in his conduct of fools and those whom he distrusts. Its chief characteristics are fantastic imagination and

phraseology, a calculated irrelevancy of comment, and sardonic wit (Walley, 1933, 778).

Although we do not witness any kind of clue about Claudius's murder of the former king until Hamlet arranges the fake play of the murder, the Ghost gives very harsh and decisive utterances about Claudius. These utterances turn into emotional foundations of Hamlet, which subsequently make him definitely sure about the murder of his father and the betrayal of Gertrude of her former Husband.

“Ay, that incestuous, that adulterate beast,  
With witchcraft of his wit, with traitorous gifts-  
O wicked wit and gifts, that have the power  
So to seduce! - won to his shameful lust  
The will of my most seeming-virtuous queen.” (Act I- Scene V)

From his remarks, the Ghost can be said to have hatred against Claudius and Gertrude, who was once an innocent and beloved wife and Hamlet is deeply affected by these remarks. Although Hamlet's emotions and ideas are undermined by the Ghost, his progression for taking action costs some time. What we see at this point is that Hamlet seems to spend a lot of efforts in contemplating on shaping his actions in accordance with the ideas he gets. In a way, he seems to ignore the consequences. When he takes an action, he prefers to do it without any purpose or intention. He just acts recklessly or he believes that this is the right way. He follows his sensations rather than his reason. In fact, every decision he makes and arranges his actions accordingly due to his sensational inductions relieves himself. These decisions make him believe what he suspected once. He is all alone in the sense of sharing the problems with others. The ghost can be his only companion. He trusts him. Even at the beginning of their conversations, we can see this. Hamlet says:

“I'll wipe away all trivial fond records,  
All saws of books, all forms, all pressures past  
That youth and observation copied there;  
And thy commandment all alone shall live  
Within the book and volume of my brain,  
Unmix'd with baser matter: yes, by heaven!  
O most pernicious woman! O villain,  
villain, smiling, damned villain!” (Act I, IV)

The level of his vengeance gets so fast and severes that he begins to foster an intention of revenge by stating harsh words against his mother. His deep feelings are undermined by what he hears from the Ghost. He does not want to embrace the fact that his mother can have a connection with the murder of the King. This is the point where his suspicions turn into solid ideas and basements of excuse on which he can relate his vengeance. At first, Hamlet is not sure about killing his uncle is the right thing to do or not. He is not decisive and determined to do this because he is not adequately convinced that Claudius deserves death. However, as the conversation goes on, his ideas to kill his uncles get more serious. He is aware that the murder of his father was not his destiny as it was not a natural way of dying. Hamlet tries to associate Claudius with both the burden he has left on his shoulders and the fact that he has a negative influence over Gertrude, which can lead to a gap between himself and his mother. All these unclear assumptions and questions make

Hamlet ponder and distress. This is where we begin to witness the bizarre attitudes of Hamlet. He gets into the self-inducing so much that he even begins to lose his control over his mind.

This madness of Hamlet then, assumed for a specific purpose in the movement of the story, serves also as a relief: the hysterical incoherence of the supposed madman is used to mock king and courtier, and to mock even Ophelia herself, whom in the general hollowness of all appearances Hamlet has come to doubt. With this is combined, as in *Lear*, another form of relief, the real madness of Ophelia, so piteous in its incoherencies (Claude, 1922, p.94)

Rather than observing the reasons for Hamlet's hatred, the process through which he questions himself and others had better be focused. This process results in some drastic changes in his ideas. He condemns Gertrude's desire. Hamlet relates his mother's desire to the corrupt of the idealization of her world. This is mostly where we see assumptions about what is natural or where the proper order comes to form or the idea of a chain of being the hierarchical structure in Renaissance thinking. Hence, Hamlet actually questions more than what is seen. If we look from a broader sense, Gertrude sexual desire and lust are reflected as an agent for mortality instead of procreativity. Because every time her desire becomes the case, an idea of murder or revenge rises in the play.

### **3. Conclusions**

As a conclusion, Hamlet's inner world is undermined by the murder of his father's death as he hears from the Ghost. The vengeance he fosters for his father gets bigger, which subsequently makes serious decisions by even playing the mad. His self-questioning and reasoning often determine the path that he follows. He follows his sensations most of the time. Even though his actions create an image of insanity, his decisions and actions cannot be directly accepted as insane. Rather, they serve a purpose for him. His mother's relationship with Claudius also contributes to the severity of vengeance in his mind. He sometimes finds himself in a quandary about what he should do. His inner clashes are dissolved as he fulfills his actions as a result of his decisions. However, Hamlet's inner world is still open to discussions no matter how different ways of interpretations are made, thereby making Shakespeare's Hamlet a deep pit to be explored.

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