

A Journey to Ethical Life: A Moral Reading of Shakespeare's *Othello* through the Nasirean Ethics of Naşir Al-Din Al-Ŧuşi

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ABSTRACT

This research is an attempt of offering a moral reading of Shakespeare's *Othello* through The Nasirean Ethics (Akhlāq-i Naşiri) by Naşir Al-Din Al-Ŧuşi. It aims to analyse the ethical life of the characters in it, how virtues and vices of a human soul are being reflected, as well as the social and political life in *Othello* as reflected by the interaction of its characters. In conducting the research, excerpts from the play are accordingly collected and investigated, and for the primary discussion, the selective materials from The Nasirean Ethics of Al-Ŧuşi are employed. The result of the research shows that in man's existence within the universe, cultivating virtue and removing vices are things of most importance. *Othello*, *Iago*, and *Roderigo* are perplexed by the vices of the soul, a quality when the golden mean of virtue is not at equilibrium. In social and political life, the ethical components of justice and love are necessary as well as the presence of law, just arbitrator, and money. This research suggests that the cultivation of morality and ethics should be the ground of every civilization.

Keywords: *virtue, vices, human soul, justice, ethics, love, Othello, Akhlāq-i Naşiri.*

INTRODUCTION

William Shakespeare (d. 1616) is one of, if not the single greatest, English writer in the history of literature. His masterpieces in forms of play and poetry are eternally canonical and of his erudition, Ben Johnson says that Shakespeare is not only "of his time but all ages" (Frye, 1998, p. 223). This is undeniably true as Shakespeare's plays are filled with timeless and deep exploration of human condition, for instance of things that we invariably encounter like greed and hatred, or the problem of good and evil. Shakespeare brilliantly draws such

questions in his plays in redeeming the existence of human life. As human beings are faced with trials and tribulation, it is in his plays also that the characters are put into various moral trials. (Gray and Cock, 2014, p. 1) This is subsequently going to captivate us in long time of literary discussion as we all look for a consolation and inspiration through literature.

Nonetheless, the biggest attraction of *Othello* (Shakespeare, 1905) is its brilliance in exploring the problem of our existential and spiritual journey. To quote Diver Wilson, he says, "*Othello*, *Desdemona*, and *Iago* are Man, the Divine, and The Devil"

(Lings, 1966, p. 18). The play is centered on the story of Othello, a Moorish general in the Venetian army and Iago, the jealous vice-general lieutenant, enraged and moved to yearn for a vengeance. Iago's insinuation is so archetypal in our life and the dialectic that Othello and Desdemona are posed to will discover human's existential life problems. For those reasons, Othello was chosen as the main object of the study. In doing that, The Nasirean Ethics of Nasir Al-Din Al-Tusi serves to be the theoretical lens to conduct this study, which is used to view Othello at which the wisdom and the greatness of this play can be grasped. This altogether presents the wisdom that Nasirean Ethics possesses.

LITERATURE REVIEW

A number of studies have been conducted on the work. For instance, Sukardi (2015) analysed the traits of Iago dan his relationships to the Machiavellian principles. Using dynamic structuralism proposed by Mukarovsky, she then focused on the intrinsic elements of the play as well as the elaboration of Machiavellian values. It was concluded that Iago met the characteristics that a true Machiavellian possesses.

An investigation by Bayer (2010) analysed the principal characters of Othello through the lenses of Swanton's formulation of virtue and Michael Slote's Agent Based approach. Another study by Prabowo (2013) employed an objective approach and analysed the racial issues in Othello. The racial prejudice had impacts on the characters of Othello in the play.

An attempt to analyse Othello from the Islamic perspective has been conducted by Abdullah (2018). He cited the actions, phenomenon, and some conducts by characters and analysed them using Islamic framework that predominantly was derived from Qur'anic perspective and Prophetic tradition. He explained that there was a lack of encouragement and enthusiasm from Muslims to study literature deeply. He analysed the characters of Othello and their behaviours in relation to the plot and how Islam sees the case.

THEORETICAL FRAMEWORK

Virtue and Vices of Human Soul

Virtue is a disposition or admirable character. It is the fruit resulted when a faculty of the soul is at equilibrium. Based on the existing three faculties of the soul propounded by Al-Tusi, the rational, irascible, concupiscible faculty, four cardinal virtues are things to be cultivated to purify one's character and enjoin one to the pursuit of a good life before God. They are wisdom, resulted from the equilibrium of rational faculty, courage, from irascible faculty, continence, from concupiscible faculty, and justice is the harmony of all virtue. The virtue is in a golden mean between two sides of extreme quality, when it is not balanced, the vice of the soul is resulted. The vice of the soul takes place because of three things: excess (*ifrat*), deficiency (*tafrit*), and perversion (*rada'at*).

Social and Political Theory of Nasirean Ethics

Tusi believes that politics is the human association, and it is necessary as human being pursues the felicity through a constant ethical life, human is in need of assistance. In doing that, there are things that have to be built within political community. First of all, a society should be built by labour specialization as this division of task is what enables them to flourish. Some might dedicate themselves in farming, some in knitting, and others. In securing those cooperations, justice has to be preserved. Justice is the harmony of all virtue, and within a political community, justice should be predicated on the Divine Law, Just arbitrator, and money. However, as such pursuit of justice is necessary, there is a higher component at which society should be built, it is love. Love should be the basis of every action in a social and political life.

METHODS

Method of Collecting Data

The library research is employed in this study. The primary data is Othello by William

Shakespeare, in his complete works edited by W.J. Craig (1903). Insofar the research questions are posed, an extensive reading to the whole play is done by which the monologue, dialogue, plot, and situation in the play are accordingly comprehended and noted to support the analysis and the findings of the study. The selected data for the research is any dialogue or monologue and character's interactions which are significant to the whole play and most substantial to be analysed from Nasirean Ethics perspective.

For theoretical discussions, The Nasirean Ethics discussion will be selectively extracted from G.M. Wickens' translation (1964) of *Akhlaq-i Nasiri* accordingly, in relation to the aforementioned research questions. To offer a comprehensive analysis on this book, several books, journals and articles on Nasirean and Islamic Ethics will be collected and extensively investigated to support the analysis on this research that will be listed in bibliography.

Method of Analyzing Data

Insofar the data are carefully selected and collected, in what follows, the primary data from Othello will be understood in comprehensive ways by extensive readings, to understand its meaning, implications, reasons, insights, and its relations to the whole story of the play. The way the character demonstrates his worldview from his dialogue or monologue is heavily analysed, and how one interacts with others are things to observe carefully. If such thing has been accordingly identified, the theoretical discussion of *Akhlaq-i Nasiri* is employed as a lens to see those findings in the play and what moral implication that can be implied and learned there.

RESULTS AND DISCUSSION

Othello and the Virtue and Vices of the Rational Faculty

In this part, Othello is analysed as he is the main figure of this play which always invites our sympathy due to his tragic journey within the play.

His life is rich of moral insights as he is dealing with various forms of tribulations in marriage, friendship, and political career and the fact that he faces evil whispers from Iago and other difficult trials. Throughout the play, Othello is consistently insinuated by the evil power of Iago. In dealing with evil insinuation, and other people's manipulation and difficult trial, analysing Othello is filled with moral visions on using our rational in resisting against evils.

In this part, the virtue of wisdom that Othello shows, in this case at the Act 1 Scene 1, is elaborated. At the beginning of the play, Iago and Roderigo are calling Brabantio as to insinuate and enrage him of his daughter Desdemona who is married by the Othello. Brabantio is enraged and he accuses Othello of doing witchcraft and enchantment upon his daughter, "O thou foul thief, where hast thou stow'd my daughter? Damn'd as thou art, thou hast enchanted her" (1.1.62-63). Soon, Brabantio and some of his ancients are in a search of Othello to demand words from him, they meet in the middle of the night and a bloody fight is going to take place between them. Though the pressure is on and Othello can possibly do the fight, Othello demonstrates his leadership and manages to control himself in such situation as he says, "Hold your hands, both you of my inclining and the rest: Were it my cue to fight, I should have known it Without a prompter." (1.1.83-84) He also affirms Brabantio's charge wisely to go to before the law as to prove and clarify Brabantio's accusation of him doing a "robbery" on his daughter. When Brabantio has intensely planned to avenge him in such private and physical revenge as hinted by Iago, "he comes to bad intent", that situation is wisely turned down by Othello. Such act, of controlling raging emotions of his and the rest of his inclinings, though he is at some ways under pressure, it is not a wisdom which neither exceeds, in a sense a person is using his intelligence to ridicule other and beyond obligatory extent, nor lack use of it, which denotes the neglect of rational and clever decision. He ascends from such situation, from quarrel to that of reconciliation. Othello manages to control his rage and disavow any temptation to foolishly fight Brabantio and his people. He handles his way from that of confusion and agitation within this case, and such can only take place as he does not get enraged

of Brabantio's enagement but choose to go to the court of proving his case. His irascible faculty (*quwwati ghadabi*) is receptive to moral and intellectual reflection and at obedience to it, which in this sense, discipline takes over his savage nature within himself. In following this, Othello answers Brabantio's charge of taking the case before the law, he says "What if I do obey? How may the Duke be therewith satisfied, Whose messengers are here about my side, Upon some present business of the state to bring me to him?" (1.2.87-90) Othello manages to realize that he needs to go directly before the law as he will have more authoritative reasoning and defence if such case is weighed up properly in the court. Such decision is the use of Othello's rationality and his clarity of mind, as it is the realization of the soul away from the confusion in grasping the reality (Tuşi, 1964, p. 82). Othello manages to clear his mind that to reconcile those problems, bloody duel should be avoided therefore he needs to bring it before the court to comfort the involved parties and clear his case. Say, Othello is problematic for his marriage, but at the same time he also has the chance of destroying himself before the law if he loses against the charge. But, he manages to realize that only proper procedure of the trial can clearly process his case. It is on this matter that I mention the wisdom Othello has. It is Othello's awareness that bloody duel and fight are simply going to ruin every figure involved and no case is going to be solved properly and fairly.

In what follows, the vices of the soul that Othello has will be explained. It might be true that Iago's manipulation is devilry though it is not at the expense of his sole brilliance, but to the ignorance and confusion that Othello demonstrates. Ignorance is the opposite of knowledge, and knowledge signifies the understanding of reality rightly. When Iago plants his suspicions and insinuations, Othello is affirming himself without hesitation. In fact, it is his voluntary enjoinder to attract him to speak, as "let me know thy thought" that begins those disaster. Instead of verifying, he lets loose these insinuation preoccupying his mind, and never gives smallest of chance for Desdemona or Cassio to prove their innocence. Othello is also very superficial in grasping the reality and assessing people around him. This is realized by Iago by stating that "The Moor is of a free and open nature, That thinks men

honest that but seem to be so; And will as tenderly be led by the nose As asses are" (1.3.405-408). The speeches of Iago are not merely his inner thoughts, but it is the way Shakespeare tells his audiences of the situations around his play. Though his testimony needs further evidence and proof, but his statements hold true to the end of the play as Othello is somebody that is easily taunted merely by weak arguments that make him easily lose his trust to Desdemona. He is somebody with heedless contemplation and decision making, for instance, how Othello becomes somebody that praises and loves Desdemona as "My life upon her faith!" (1.3.296) then manages to become somebody devoid of compassion at all as he calls Desdemona "Impudent strumpet! (4.2.79)", as hence it is thrown without further rational evidence and dialogue as Desdemona, never in the slightest justice, is given room to defend and prove herself. Even he is just enraged after Iago's false speech of Cassio's sexual talk on "Sweet Desdemona, let us be wary, let us hide our loves." (3.3.420-421) Such false imagination is enough to enrage Othello, of "monstrous! Monstrous!", with no proofs whatsoever, and says "I'll tear her into pieces". (3.3.432) Othello lets gossips and false speech ruin his life, and turn him to believe in the unprovable words from others rather than their own wife, but most importantly without proper judgments. If the sign of wisdom is clarity of mind, at which the soul realizes an aptitude for extracting the desired result without being befallen by any agitation or confusion, in this case that Othello is perplexed by his confusion, caused by his own superficiality. Othello fails to recognize that in denouncing that falsehood, he needs to verify the truth to Desdemona or Cassio and any figures related to his case, not by blatant and careless judgment. He starts his rashness and malignity before even Cassio or Desdemona are deliberately invited to prove the case. However, the worst part lies in his assumption of the situation, which leads him to carelessly decide on things that he does not really know, on Desdemona and Cassio. He is merely making a position by a presumption that only by private vengeance such problem will be consequently solved. Othello loses his clear sense that any possibilities of their case are still existing and only by careful verification that the problem can be overcome. He is too quick to appraise himself on the

position of giving retribution and justice. He says "O balmy breath, that dost almost persuade/ Justice to break her sword!" (5.2.16-17). He also says "She's, like a liar, gone to burning hell: 'Twas I that kill'd her" (5.2.127). He assumes that he can punish and decide the just punishment for Desdemona. He lacks critical assessment of his situation in order not to be confused and swayed by his situations. Othello assumes that he is the figure of justice, and private crime of a vengeance is what ought to be done in that case. Othello's agitation in facing these tribulations has made him act in a careless, ignorant, and impulsive ways. This is the disease of perplexity, from *Ṭuṣi's* theory, as he describes that Perplexity arises from the contradiction of arguments in difficult questions, and the inability of the soul to distinguish the truth and refute error. (*Ṭuṣi*, 1964, p. 126) At the beginning of the play, Othello still maintains his wisdom and capability to act carefully in situation he has, for instance, in managing the problem with Brabantio. But, he cannot handle his own confusion and agitation due to his lack of deep understanding of managing grievances in his marriage and friendship. He examines people superficially, takes careless observation of the problems within his marriage, and quickly believes the insinuation of Iago without deeper observance. His jealousy and superficial nature might jeopardize his situation, but the rational calculation is in his own hand, and it is he who should reflect and decide for his own fate. Therefore he regrets it after the bloody scene in the chamber taking place, "I have made my way through more impediments. Whip me, ye devils, From the possession of this heavenly sight! Blow me about in winds!" (5.2.277-278).

Iago and the Virtue and Vices of the Irascible Faculty

In this part, Iago is analysed as he is a "genius" evil character due to his malice, contempt, and "cleverness" in manipulating others. Iago seems to be motiveless as Wilson (as cited in Lings, 1966, p. 18) states that he is the embodiment of evil. But, long list of critics to Iago might show us that Shakespeare might not create him without palpable reasons. McCloskey believes that Iago's basic motivation is hate (McCloskey, p.1) which leads him to his revenge to Othello and others. From the

beginning of the play, Iago tells all his anger as he is led by his political dissatisfaction on Othello (1.1) which becomes the main reason why he hates and sets his vengeance on Othello. In the following, we analyse the causes of Iago's anger, of which we have mentioned in theoretical discussion of *Ṭuṣi*, which actually lead Iago to the pursuit of vengeance.

Firstly, we discuss of conceit (*ujb*). At the beginning of the play, we know Iago's anger as Othello chooses Cassio over him as his lieutenant, "Despise me if I do not (hate him)" (1.1.8), which is considerably triggered by his disappointment of Cassio's selection as Othello's lieutenant, "One Michael Cassio, a Florentine, A fellow almost damn'd in a fair wife; That never set a squadron in the field, Nor the division of a battle knows. More than a spinster; unless the bookish theoretic" (1.1.20-24). This disappointment and anger lead him to plan his revenge against Othello as he proclaims "I follow him to serve my turn upon him". (1.1.42) Iago yields a vengeance on Othello that leads to the bloody disaster of the play and at the beginning of the play, the audiences are informed of this. In his intimate opening of conversation with Roderigo, Iago tells Roderigo on his complain of Othello. He suggests that such decision is corrupted and merely false choice as he says "I know my price, I am worth no worse a place. But he, as loving his own pride and purposes. Evades them, with a bumbast circumstance. Horribly stuff'd with epithets of war". (1.1.11-14) Iago shows his discontentment by referring to his argument that he is better of Cassio, by valuing himself so high, which in *Ṭuṣi's* argument is called as conceit. He regards himself so high that such ennoblement is not proper though Cassio is a gentleman of beauty and knowledge as Iago has said. But, let's assume Cassio, at some ways, does not deserve to acquire such position, does Iago deserve to regard himself in such conceit? *Ṭuṣi* argues:

When, however, it becomes aware of its own faults and deficiencies, and recognizes that virtue is common to all men, it becomes secure from conceit; for whoever finds his own perfection in others will not be conceited (*Ṭuṣi*, 1964, p. 130)

Iago might be a skilful warrior and he shows his quality of strategizing. He also manages to

become Cassio's competitor in filling the lieutenant position. But, he does not recognize that Cassio possesses such quality and virtue and he never rationalizes that Othello's decision is not simply careless one. This has led him to think high about himself and at its expense, he puts the other down to him, which justifies his demeaning acts, malice, and discontentment upon the other characters. This leads to his success of displacing Cassio, such case that is predicated by his self-grandiose and conceit.

Secondly, arrogance, one of the causes of anger, is highly related to that of conceit, as to differ, Tuși propounds his view that arrogance is when such conceit takes place, and the arrogant man is devoid of such opinion. It is a thin line between two, and the closest arrogance that can be found is Iago's boasting of his honesty, as people, ignorantly, call him "honest Iago". Iago says to Cassio who expresses his loss of reputation by stating "'As I am an honest man, I thought you had received some bodily wound" (2.3.266-267)." This is considerably an arrogance, as Iago puts himself highly in a quality of honesty, a virtue that Iago actually lacks and he is so much devoid of it. Truly, in doing this, Iago is motivated by his boasting of the virtue of his reputation, as he says, "Good name in man and woman, dear my lord, Is the immediate jewel of their souls: Who steals my purse steals trash; 'tis something, nothing" (3.3.155-157) Iago is consistently trying to set himself in a manner by which can lead Othello to have good opinion of him as "honest Iago". He realizes such reputation is of impermanence, and through defending it that he can be a man of position and respect. Iago demonstrates this in his dialogue when Othello confronts him for the accusation of Desdemona. Iago's arrogance on his reputation succeeds as Othello continuously puts his trust in him, to the extent that it is bigger than his trust for Cassio, Emilia, or even Desdemona, to the point that Othello says "this fellow's of exceeding honesty". (3.3.258) In fact, Iago capitalizes his boasting to manipulate the other characters to set his own plans.

Next cause of anger is contention and quarrelsomeness, two qualities that is too difficult not to ascribe it to Iago. He produces or initiates, both directly or indirectly, and oftentimes through manipulation and tricks, many of fight and brawl to

the extent of the bloody. He does this, deliberately, to that of great characters in the play like Roderigo, Cassio, Othello, Desdemona, and Emilia. The first great conflict that he creates is between Othello and Brabantio. Let's say it is a matter of fact, at which Brabantio will be enraged at whatever situation as her daughter is married by a Moor, but Iago masterfully provokes him in the night by a sexual talk and mockery (1.1). Iago initiates or at least, insinuates Othello and Brabantio into a fight. We also witness how Iago sets Cassio up onto a party which is expected to disrupt his relationship with Othello. He says, "for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by the displanting of Cassio", (2.1.283-286) and it leads to the displacement of Cassio as he sets up to provoke Cassio's anger at the right place and at the right time. But, the greatest fight he initiates is one to the marriage of Othello and Desdemona. He consistently plants suspicion, insinuation, and false speech to their marriage, hence Othello loses his trust and compassion to his own wife, perfectly matched to Tuși's elaboration of contention and quarrelsomeness, as it produces separation and mutual dislike and hostility.

In what follows, treachery, one of the most prominent themes in *Othello* is discussed. Of treachery, Tuși argues that the vice of Treachery is predicated on betrayal, and it is too great to need further explanation. We find the best reflection of treachery on Iago and Othello. Iago is Othello's ancient that has been admitted as the honest figure in his life, is releasing a treacherous plan against him, a man of position and of trust to him, as later on has chosen him over Michael Cassio. The hate is with some reasons though some argue that it is motiveless, by ways of discontentment, anger, and jealousy. It is best reflected at the beginning of the play in that of intimate dialogue with Roderigo. Iago says of "I follow him to serve my turn upon him". (1.1.42) Iago's betrayal of trust is much predicated on his rage and jealousy over Cassio's position as his lieutenant and further assumes that he has qualities that are measurably better than Cassio. Though it is also perplexed by his villainy traits of his devilry thoughts, the jealousy leads him to betray Othello, and the best way of such is ruining the marriage of Othello and Desdemona as

he serves his "vengeance on him", and only through his marriage that he would gain his downfall. This plan is executed successfully by way of deception, lying, and false speeches secretly, and such demonstrates his successful plan to betray his own leader.

Next cause of anger is of unfairness, which denotes the imposition of burden of injustice on another, which is deliberately done by way of vengeance. Othello is clearly the biggest figure to be his object of revenge, but as has been explained on a matter of treachery, on this part we discuss how Iago puts an injustice to Michael Cassio, the noble and dignified gentleman of Venice. Iago's rage and jealousy leads him to set up a disaster of Cassio. He says, "provoke him, that he may; for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by the displanting of Cassio" (2.1.282-286). This has served to be the great injustice to Cassio, and the innocent Cassio should bear its harms though it is purely Othello's authority to choose his lieutenant. Iago might regard himself higher than him but such is not a justification disrespect Othello's decision on it and to that of Cassio's merit. The innocent Cassio has to be victimized for a thing that in no way justifies such revenge.

We find above that those are the reflections on the causes of anger that serves Iago's manipulation upon Othello. Assuming such causes are true, it is therefore a question for us to evaluate his devilry and bloody manipulation, as most of the time, people are preoccupied by the same jealousy, pride, or vanity in everyday life concerns but do not carve the path to a monstrous one. In this sense, we hear of Tuşi's argument, when one cause (of anger) is continuously appearing, and one lacks rational control to cool down the rage, which is deliberately attained by reflection and amendment of virtue, such things will ignite a tiny fire to that of continuous friction and bigger, like a huge flame consumes the forests and the trees. (Tuşi, 1964, p. 129) It is what consumes Iago to consistently and intentionally do harms to other characters without a moment of guilt, it his constantly loss of reflection, which consequently produces more and more causes of anger which at the end finds no other chances to cool him down, he is completely enraged and as result, yielding for more vengeance to everyone

around him. Tuşi, in another discussion, also says, "This is the soul: neglected, it frequents the ignoble; 'But excited towards virtues, it devotes itself thereto.'" (Tuşi, 1964, p. 32) As a person contemplates on their virtue and subsequently engages himself in such acquisition, a person, in the opposite, might also devote himself to that of continuous acquisition of vices within himself. Iago fails to recognize the vices within his soul, at whatever cost it be, though he, at some degree, admits that vice is inherently destructive to a person's life. He says to Othello, "O, beware, my lord, of jealousy; It is the green-ey'd monster which doth mock The meat it feeds on." (3.3.166-167) Though he knows, and articulates it well to Othello, Iago does not yearn to act upon that knowledge as he chooses to act to the pursuit of the contrary (of felicity), and it is reflected on his dialogue with Roderigo:

Virtue! a fig! 'Tis in ourselves that we are thus or thus. Our bodies are gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many (1.3.323-328).

Iago disavows the activity of cleansing the soul from the monstrous vices to acquiring virtue. Instead, Iago believes that virtue is inherently insignificant and condemnable and one should be liberated from such pursuit; almost like Nietzsche's condemnation on slave morality. (Scruton, 2007, p.479) He lets himself to the baseness of rank as propounded again in another statement "Ere I would say I would drown myself for the love of a Guinea-hen, I would change my humanity with a baboon." (1.3.317-319) To Cassio he says, "Come, you are too severe a moraler" (3.2.303) when Cassio regrets his fights in guilt. This is what makes him to consistently plan a manipulation and devilry tricks to other characters, without for once, realizing such monstrosity or leaving himself in a guilty position like Hamlet or Macbeth, as he strongly believes that such virtue of gentleness, kindness, sympathy, and regret are things of condemnation. Assuming Iago still has slightness of fair and wrong actions, we might haply think on his possible contemplation of reality and awareness of virtuous act. Unfortunately he does not as he turns from the burden of such virtue. Iago realizes that "the power and corrigible

authority of this lies in our wills". Furthermore he does his manipulation for the sake of his pleasure as he says, "Thus do I ever make my fool my purse; For I mine own gain'd knowledge should profane If I would time expend with such a snipe But for my sport and profit" (1.3.390-392). In Nasirean ethics perspective, when such worldview has been deeply rooted, in a sense not to withstand the awareness of virtue and make it habit but the opposite, idleness and futility take of them, and one is consequently blind of fair or foul action (Tuşı, 1964, p. 57).

It is then necessary to observe Iago's rational faculty as it has been explained how the acquisition of felicity requires its master (the rational faculty), and such neglect will lead to disaster. Moreover, it is seemingly that Iago's two other faculties are as well located outside the equilibrium, respectively the appetitive and rational faculty, which will be explained in what follows.

Iago is, by our clear reasonable argument, not a man of stupidity. He knows exactly every part of his plans, and how to succeed in it, Iago recognizes every path to capitalize his situation by his own competence. Iago recognizes that a man is gifted with free will and such is the vehicle in which a man comes to his goal. In such things, he does not see being virtuous or let alone being obedient to the Divine is a matter of life ethics, he sees that self-interest should predicate an act. He advises Roderigo on his pursuit of love to Desdemona by saying, "It is merely a lust of the blood and a permission of the will. Come, be a man." (1.3.339) He also condemns Roderigo's fear out of his moral self-sense and his dialectic of virtue. But here it is observed that Iago's rational faculty (*quwwati nutqi*) is out of the equilibrium, at which it is not observed carefully and activated to the pursuit of good life. It is a disease of excess, on the name of ingenuity, at which the faculty of rationality is used beyond the obligatory and deserved extent. Iago uses his rational and intellectual judgment to serve vengeance upon Othello, set attacks upon him, and manipulate others. He is not devoid of rationality, but excessive of it as he uses his rationality to manipulate others around him.

On the matter of concupiscible faculty (*quwwati shahwi*), we are confronted with problems if we are objected to define Iago's motive

as solely a pursuit of wealth, food, drink, or women, as oftentimes we see his other motives are visibly grounded outside of it. Nevertheless, getting closer to that of his speeches, we also witness how Iago is, in fact, troubled by his appetites. He consistently uses some appetitive words throughout the story, such words are *jewel, gold, profit, purse, riches, and gold*. (Heilman, 1953, p. 555) Iago's use of poetic terms in such a way signifies things that are dear to him, and such symbolic words are as to serve certain imagery of his appetites and pursuit of pleasure.

At the beginning of the play for example, we know what business is laid between Roderigo in the first place and it shows one of the primal beginning of Iago's motivation. Roderigo states, "Tush, never tell me; I take it much unkindly That thou, Iago, who hast had my purse As if the strings were thine, shouldst know of this" (1.1.1-3) We know what Iago deals with him; it is his foolery on Roderigo on the pursuit of money. This money, as we move forward to the play, is a matter of false hope that Iago offers, and the more it seems to get closer, as hence it is, Iago capitalizes Roderigo for more money. The words he utters, "put money in thy purse", is consistently and frequently used throughout the play. This is the prolongation of Iago's appetite, manipulating his own friend at the expense of gaining material profit, which we know are successfully executed by him. At the other scenes, we also witness how he confessed his tomfoolery on Roderigo as a mean of his material pursuit, Iago says, "live Roderigo, He calls me to a restitution large, Of gold and jewels that I bobb'd from him, As gifts to Desdemona." (5.1.14-16) These are one of the signs of his greed, one of the diseases of the faculty of appetite, when it is not balanced. Greed is located at the extreme excess of concupiscibility, when appetites are excessive, and not at obedience to the rational faculty, such vice is resulted thereof.

From the aforementioned discussion, we know the complexity that Iago ranges, as to grasp an understanding of his motives, reasons, and ways of thinking to know how his faculties within his soul operates, at which the moral compass of human being resides. Clearly, each faculty of the soul that he possesses, respectively rational, concupiscible, and irascible, is in essence, out of balance, and going to certain extreme. Iago is a man who, by his own

will and competence, opposes the acquisition of virtue, and all his faculties are diseased. The closer the soul from the pursuit of appetites and vengeance, the more it shuns the sound opinions and reasonable and virtuous knowledge and reality. Tuşi mentions that such person is hard to cure and he will lead himself down the path to that of baseness and disaster:

There is an exception in the case of those whom baseness of nature has befallen to an extreme where humanity has completely departed from them, while shamelessness, which is one of the concomitants of surrender to deficiency, has become a habit with them. There is no hope of reforming such a person's soul, and treatment can have no conceivable effect on his chronic disease, his established sickness (Tuşi, 1964, p. 55).

Roderigo and His Virtue and Vices of the Concupiscible Faculty

In this instance, Roderigo, the gentleman of Venice and a friend of Iago, is analysed because he consistently demonstrates his quality of love and lust to Desdemona throughout the play. Roderigo lets his appetites and sexual imaginations to prey him; a thing that is capitalized by Iago. His actions are predicated by his lust and unrequited love to Desdemona. In what follows, the arguments will explore Roderigo's appetite and how his vices lead him to tragedy.

In Nasirean Ethics, in the pursuit of food and drink, a man must not seek to enjoy pleasure in excessive or deficient way but to fulfil the basic necessity to their endurance and physical health, and in sexual impulses, man must submit it into divinity, as such thing is only permitted for the sake of preservation of the species and beget offspring. For Tuşi, sexuality is a matter of devotion, instead of lust and appetite. He further criticizes the hedonistic, ignorant, and materialistic pursuit of pleasure, as it does not possess an intellect of conceiving man's purpose and divinity, and it shuns them from what a human being is assigned to his purpose and meaning in his life, comparing it to the dog and the pig, two imageries of the bestiality.

Roderigo is known for his desire of Desdemona; we know this from his first business with Iago in the first place. Of her, he calls "the fair

Desdemona" to show his desire and love. Roderigo is truly disappointed as she is married to Othello, yet at no ways it can stop him to desire her. His love is not constantly gone, even then growing into bigger portion, and he knows that it is costly as he has to pay Iago for some times as it is his hope to belong to her. As he does not shun his desire in the first place, he plans to provoke Brabantio as his daughter is married to the Moor, though perplexed Iago's tricky initiation and plan. (1.1.) That plan is successful, but as Othello brings the case before the law, Brabantio makes reconciliation with his own daughter's marriage to Othello. In reaction to it, Roderigo expresses his disappointment and rage as his desire to own Desdemona seems to fade, he says to Iago, "It is silliness to live when to live is torment; and then have we a prescription to die when death is our physician". (1.3.310-312) Roderigo means the torment as his distance and impossibility to own Desdemona. It is his unrequited lust that longing for ownership that he describes it as torment. In this case, his love turns to be a disease of the excess of appetite (*mahabbat-i bitalat*), it is the disease at which human is in avidity and eagerness of pursuing bodily appetites. This can be seen clearly as he follows every Iago's insinuation as he truly hopes to own Desdemona and Roderigo makes himself to the slave of his own passion, both are the characteristics of this disease. Roderigo follows every Iago's plan, disrupts Cassio's position and attacks him. His lust has led him to do every malicious act in an attempt to get Desdemona into his ownership. This disease of excess of appetite is dangerous as it turns Roderigo to be mad of his own lust and it deludes him that his action to pursue Desdemona is not noble at all. It traps Roderigo into a sexual fantasy, and it ruins his rational capacity. Such fantasy of sexuality, according to Tuşi, is ruining the soul and consuming one's aspiration and it leads to his disrespect to others. In this case, Roderigo loses his respect to Othello and his own fantasy makes him degrade Othello's dignity before him as he says, "if she had been blessed she would never have loved The Moor; blessed pudding! Didst thou not see her paddle with the palm of his hand." (2.1.259-262) and degrade Cassio as well as he attacks him in several occasions. This excess of lust serves to be the beginning reason of his downfall and unfortunately Iago succeeds to prey on his disease.

However, Roderigo once realizes that such action is not to be done, and he contemplates on his situation by saying, “What should I do? I confess it is my shame to be so fond, but it is not in my virtue to amend it.” (1.3.320-321). Nevertheless, Roderigo shuns his own dialectic of truth by saying that he is not capable of resisting his own passions. He intentionally gives up against his impulses. His unrequited appetite to Desdemona drives him mad, and he is presented by no choice but pursuing her, which can, and probably at best, be executed by ruining their marriage first. Iago suggests this, but his advice is predicated on Roderigo’s mad passion. He capitalizes Roderigo’s yearning of bodily gratification. Iago reflects this in his dialogue:

It is merely a lust of the blood and a permission of the will. Come, be a man: drown thyself! drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness; I could never better stead thee than now. Put money in thy purse (1.3.339-345).

Consequently, he accepts Iago’s plan on Othello’s mockery, and in talking about this, he says, “I will do this, if I can bring it to any opportunity” (2.1.292) Roderigo is now, more and more, trapped into his appetitive mind, as he willingly chooses to follow on his desire. Not at this point, he turns to the opposites of passions, which, in consequence, he begins to lose his conscience and possess no power to resist his desire. According to Tuşi, we know that appetite should not be led into a quest and pursuit of gratification, as hence it is, the soul will grow weaker to its resistance. Roderigo lets his passion consume him which later on grows to become Envy (*hasad*), a disease that Tuşi explains that is predicated by excess of avidity. Such disease leads a person to remove the desired object and force it into himself, in this case Desdemona to be removed of Othello. It is well-reflected by Iago since the beginning of the play and the rest of it serves to be the actions at which he attempts make his ambition come true. Of Othello he says, “By heaven, I rather would have been his hangman”. (1.1.34) He actually demeans Othello of his position as the husband of Desdemona as he degrades Othello by saying, “What a full fortune does the thick-lips owe, If he can carry’t thus” (1.1.67) and

he believes that he needs to follow every Iago’s offers as he wants to disrupt Othello’s marriage with Desdemona “Will thou be fast to my hopes, if I depend on the issue?” (1.3.370). However, it is interesting that Tuşi says on the disease of envy as it is a disease at which the object desired by the envious man is impossible of realization, the only thing to result is grief and suffering. (Tuşi, 1964, pp. 147-148) It is in this case that Roderigo has led himself to his own ruination. At the end, Roderigo is solely used by Iago as his puppet, of serving his revenge at ruining Othello and Cassio’s life. Of this, Iago’s manipulation is not a thing to be disavowed, but he directs his plan on the available weakness that Roderigo possesses. It might be argued that Roderigo is a man of fool, as he does not demonstrate his use of intellect in detecting or analysing his situation especially to his false cooperation with Iago, but such deficiency of rationality occurs as his appetite for Desdemona has grown at grandiose within him.

In essence, appetites are the officers who must be guarded by its chief, rational faculty, and despised, a human being lost his wisdom and devoted himself to the pursuit of appetite. Roderigo is in this state of heedlessness; he does not recognize and evaluate his situation clearly, as he is blinded by his mad passion to Desdemona. Perhaps, he is at the wrong time and situation as he has to deal with the evil Iago. However, it is his own appetite, desire, and ambition to its pursuit leads him to his own destruction.

The Social and Political Life in *Othello*

In this part, the analysis on social and political insights in *Othello*, from The Nasirean Ethics perspective, is presented. Venice is an example of a combination in a political life, not solely for the descriptive quality of it but at how the society is built at the cooperation of civilized life. The Duke, as well as Venetian people, knows that only such combination could secure their country. In fact, it can be argued that *Othello*, as a play, is preoccupied with political themes, as the conflict occurs in a political nuance and problem. If we look at Iago, who consistently demonstrates his trickery, insinuation, and manipulation, his acts are, in fact, predominantly predicated by his political

dissatisfaction of losing against Michael Cassio in fulfilling the lieutenant place in Venice. It may be true that Iago's devilish nature might drive him to the place where he plans the most horrendous revenge that a person may do, but his political ambition and political situation greatly affected him to serve his revenge on Othello. Consequently, Othello, as an army leader, should be victimized by the acts of his political colleague, Iago.

In the other side, it is also necessary to observe Othello's social and political situation in the society as he is the main figure in this play who comes to the city as an outsider. He is The Moor who is a foreigner to the Elizabethan society. Venetian people realize that they are inherently diverse in crafts and capability, as propounded by Tuṣi that God created man in different states of beings, as one similarity in divine gifts will make them perish. Othello is recognized for his quality and skills in battleship, it is what makes him serve the Venetian society in such quite long time. Othello expresses his position in Venetian structure and of heroism that predicates the reasons why Venetian people deem his figure in a high estimation:

Let him do his spite:
My services which I have done the signiory
Shall out-tongue his complaints. (1.1.17-18)

Her father lov'd me; oft invited me;
Still question'd me the story of my life,
From year to year,--the battles, sieges,
fortunes,
That I have pass'd. (1.3.128-129)

Othello has earned his position as the chief and army general due to his skills and leadership in war, and the Venetians need someone of battlefield quality to secure their country. The Ottomans are at the edge of the door, and if Othello gets punishment, for instance, such situation will harm Venetian government and its people security, thus he recognizes that Othello has to be sent to Cyprus quickly. It is recorded in the Duke's council as he says:

The Turk with a most mighty preparation
makes for Cyprus.-- Othello, the fortitude of
the place is best known to you; and though
we have there a substitute of most allowed

sufficiency, yet opinion, a sovereign mistress
of effects, throws a more safer voice on you
(1.3.221-226)

In that occasion, we know that Othello is given the responsibility of leading Cyprus, the single most important strategic place for Venice. Such acquisition of leadership proves his worth. Though his racial identity might show that he is not a man of Venetian born, The Duke and the society gives him a high erudition in exchange to what Othello has demonstrated in the battlefield. Subsequently, it is what makes the commercial and administrative activities, and the social life concerns can take place in that city. It is found here that Venice is built on cooperation of crafts and skill diversity.

On the other hand, this kind of combination is also found within the military structure, for instance, at which other gentlemen of Venice are gifted in the liberal arts, and such description we find in Michael Cassio. He is a gentleman of rhetoric, one discipline to that of trivium of knowledge, respectively logic, grammar, and rhetoric, and he is also recognized as a great arithmetician. We know of this from the dialogue of Iago and Roderigo at the beginning of the play, of him Iago says:

Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish
theoric, (1.1.19-24)

Othello realizes that he does not excel in liberal arts and the use of rhetoric that he has acknowledged as not having "soft phrase" to speak, yet excelling at his military skills. He regards himself as in need of somebody like Cassio, a man of gentleness and some quality of liberal arts to help him in the military government.

It can be said that those different capabilities and crafts in *Othello* are what predicate the Venetian life, and it can be implied that Venice is built from such cooperation. Venice serves as a democratic and open Republic where "foreigners" and "strangers" enjoyed the freedom to work, trade, or join its army with its cooperation. (Elaskary, 2008,

p. 140) However, such combination is not inherently perfect and adequate as men are inherently diverse, and it takes place also in their perfection and deficiency of their virtue. There, it necessitates the pursuit of justice in the society which is explained in following.

Justice is the result of balance of all virtue, when courage, continence, and wisdom are at equilibrium; hence justice is the derivative virtue of it. It is characterized by the subsumed species under it: sincerity, amity, fidelity, concern, care of kin, requital, good fellowship, fair judgment, affection, acceptance, reliance, and devotion. Nevertheless, the pursuit of justice cannot take place without the sound existence of three components; the Divine Law, the arbitrator, and money as pursuit of justice.

If justice is the culmination of three virtues, it is therefore necessary to analyse how it is reflected by Venetian society. However, this discussion is not an attempt to conclude the whole establishment of justice in Venice. Subsequently, the observation of justice will be to see how Othello, the main character of the play, and the noble man of Venice is treated as he is a black man. Othello is physically a foreigner citizen in Venice who lives under certain extent of racial prejudice, though not necessarily systematic and structural ones. He is The Moor or the black that is believed to be a Moroccan or an Arab. However, his struggle, skills, and service to Venice are something to count by The Duke and Senator, and it necessarily gives him such honour and reputation amongst the government members. This reputation is recognised therefore Lodovico is much shocked when Othello shows his rashness and ignorance to Desdemona. This account is given testimony by Lodovico when he meets Othello and Desdemona in Cyprus. In that occasion, Othello, who has his irrational suspicion to Desdemona, has little quarrel and he impulsively strikes Desdemona in front of Lodovico, which arouses his surprise and shock since Othello has been deemed as a man of high erudition. He says, "Is this the noble Moor whom our full senate Call all-in-all sufficient? Is this the nature. Whom passion could not shake? whose solid virtue. The shot of accident nor dart of chance, Could neither graze nor pierce?" (4.1.275-278). It shows that Othello is a man of respect and nobility, though there are, to some extent, racial prejudices as reflected by Iago or Roderigo calling

him as "Black Othello" or "thick lips". However, such racial opinion merely takes place from Iago's hate or as a shocking phenomenon since Othello marries Desdemona, a woman of nobility, beauty, and pride though most Venetians have deliberately shown their deserving respect to Othello as he shows his sacrifice to protect the country. In relation to such racial opinions to Othello, it is here that observation of justice will be analysed. In Nasirean Ethics, friendship, care for kin, and human fellowship are species of justice, and in this sense that The Venetians fairly affirms that Othello is a person of importance and equal deserving position. For instance when Othello is charged before the law by Brabantio as he expresses his dissatisfaction before the court, however in that occasion the law members are receptive of Othello's worth and respect and The Duke says of him "valiant Othello", to show his high erudition before him. There is fair judgment here, one of the signs of justice, defined as the claims of others without favour grudged or regret (Tuşı, 1964, p. 100). Othello is not valued as base citizen or alike, and The Duke's judgment is free of uncontested prejudice in the first place. It can be shown that merit is put up higher than racial judgment, and Othello is a noble army leader that is "more fair than" just a black. This is a virtue of justice at which the political structure recognizes his worth and erudition, and necessarily regards his presence as one to be praised of. This is a justice of second category, which concerns on the respect performed on his fellow-men (Tuşı, 1964, p. 100). There is such affection and recognition, at whatever expense or reason, to that of Othello's position in Venetian society. That case, as we refer again to the subsumed species of justice, is also respectively showing a sign of requital, which is a quality to meet a kindness done to one with a like thereof, and it is an offence if less of it. In that sense we grasp an understanding of how Othello's service, struggle, and sacrifice are very much paid off by Venetian government. They give him noble position, and he earns such estimation from the Venetian society. In the case of treating Othello as a black man, the virtue of justice is somehow shown by the Venetian government.

In what follows, Tuşı regards three important elements of a life of social and political justice, therefore they must be present. They are The

Divine Law (*namus-i Ilahi*), arbitrator (*hakim*), and money. The Divine Law originally must submit itself to the will of God that is deliberately recognized by revelation, in Islamic tradition it is *Qur'an* and *Sunnah* as both serve to be the religious authority of God's commandment to human being. However, Tuṣi corroborates it again in much more detailed and encompassing explanation, to quote him:

The Divine Law bids only to the praiseworthy, for from Almighty God proceeds only the fair; so the command of the Divine Law is to good and to things leading to felicity, while it issues prohibition against civil mischiefs. Thus, it bids to courage, to the keeping of order in lines of battle, and to a combative spirit; likewise to continence and the preservation of self from improprieties, restraining from iniquity and slander, abuse and evil speech. In short, it urges one to virtue and withholds one from vice. (Tuṣi, 1964, p. 98)

It can also be argued that The Divine Law is, in essence, commanding and protecting people to the pursuit of virtue and felicity. It attempts to protect the basic humanity and decency of people in pursuing a virtuous life.

The case of Law and arbitrator are most easily known in the Act I Scene 1 when witness how a case is weighed up in the court. Brabantio, who is enraged by a manipulative provocation of Iago and Roderigo, charges Othello for his marriage with his daughter, Desdemona. This phenomenon is well-reflected in the beginning of the play. In the beginning of his conflict, we know how Brabantio calls Othello in quite demeaning way, constantly referring to Othello's racial identity. Of that, he says, "O thou foul thief, where hast thou stow'd my daughter? Damn'd as thou art, thou hast enchanted her." (1.2.62-63) A bloody fight is at the edge, it is on this brawl that Othello decides to bring the case before the court. (Act 1 Scene 2) They decide that such case should be solved before the law, and it is a fortunate situation for both as The Duke is in council with his officers as to summon them in their plans on Cyprus.

Brabantio accuses Othello of witchcraft and poison that are used to attract and marry

Desdemona. He believes that such marriage is impossible to occur and it is therefore nothing but a use of black magic upon her. Brabantio makes his complain before The Duke, and it is heard of very well. The Duke takes the problem into his observance, and The Duke responds to his accusation by saying, "Whoe'er he be that, in this foul proceeding, Hath thus beguiled your daughter of herself" (1.3.65). The Duke believes that such action needs a lawful concern and the serious crime of witchcraft and punishment are against the life of person therefore it requires a punishment or any positions before the law. Such action, of witchcraft, is inherently a civil mischief as it is impropriety and abuse to a certain person; it is against a pursuit of virtue that anybody has since a person that is enchanted by witchcraft is abused of his free will. The law that Tuṣi propounds is Divine Law that educates and cultivates moral virtues to its people, and in that pursuit of mission there are commandments of what is legal and what is not. The prohibition of witchcraft in Venice is clearly to prevent and protect human beings from injustice and abuse, and direct them to the pursuit of virtue. It is therefore the reason why The Duke, at the beginning, is going to take actions on the use of such magic. The law that is applied is not necessarily the Divine Law that Tuṣi means, as it clearly is not. But, The Duke, at some ways, still believe and try to protect the pursuit of virtue, and the law that he uses in Venice still recognizes the importance of virtue and protect people from injustice, unfairness, and abuse.

When the mentioned accusation is presented, however, the Duke responds by saying, "To vouch this is no proof // Without more wider and more overt test" (3.3.106-107). He realizes that such accusation needs further judgment and analysis; it therefore requires legal sequences of processes. It does not only weigh up the evidence that Brabantio presents, but summons the necessary parties before the law as only by such predicament that the result of the decision is sound. He lets Othello provide his answers, and opens chances for Desdemona to present her case. In this sense The Duke uses his careful exploration of the case and sequences of legal procedures, and he considerably invites Othello and Desdemona to speak in measurable defence. After hearing both parties' argument, he

decides, at whatever result it might be, with rational and consideration, later on he says “that tale would win my daughter too”, referring to Othello’s defence. In this case The Duke succeeds to become a reasonable arbitrator for both parties. Furthermore, he also uses his wisdom in overcoming the racist charge of Brabantio to Othello, therefore he states, referring that he should erase his racist view on Othello, “And, noble signior, If virtue no delighted beauty lack, Your son-in-law is far more fair than black.” (1.3.290-291) In this case The Duke demonstrates his capability as a just arbitrator, in his fairness of decision. He successively addresses the problem in his people with his rational judgment and calculation.

Ṭuṣi also deems money for the price of a just transaction. The money is called as “the lesser law” as it serves to be the mediator for men and become an important instrument for the preservation of justice. Ṭuṣi gives examples of a dyer and carpenter, for better understanding, as the difference of value or of price between their transactions can be an inequity and inequivalence for both parties, it is therefore necessary for the existence of a just mediator for such transaction, money. This might sound problematic, as in the modern sense money seems to fail on the case of preserving justice, but without money no adjustment of diversities in society are going to be addressed by different prices, association, and negotiation, therefore more justice will occur. That is to say, he ponders and takes it into further argument that the prosperity of the world lies in the civic justice, and it is failed when a tyranny takes place. In other words, money can be an instrument of preserving justice, but when it is not addressed with civic justice, for instance on the problem of labor, social justice, or army officer, it will lose its ground for justice. The use of money has been part of the structure of Venetian society at the first place. At the beginning of the play, we know Roderigo who frequently pays Iago in exchange of his help to make Desdemona’s marriage ruined. Roderigo says, “take it much unkindly That thou, Iago, who hast had my purse” (1.1.1-2). Roderigo’s use of money is not at all the use of preserving justice by mutual and proper transaction for it denotes no meaning to their exchange, as it is an act of condemnable malice and there is a unfairness here, and most importantly such skill or service that

Iago offers is a matter of vice to the contrary of money as the element of justice. Even then he lies to Roderigo in the first place, therefore in this case money loses its position as an element of a just transaction. But, of Othello, we know that he is highly valued by Venice, and it is, in fact, by the presence of money that he is also esteemed and ennobled when he does his service in Venetian army, he says, “My services which I have done the signiory/ Shall out-tongue his complaints” (1.1.17-18) The Venetian government pays him for his sacrifice and service to protect their country, this is at which the pursuit of justice accrues. Not all Venetian people are physically gifted, especially in that matter of war. Othello is divinely gifted with that quality and experience. At this point, a balance is attained as Othello spends his energy, time, and service to Venetian government, yet he is enjoined with goods, payment, and most importantly reputation. The difference of capacity, as other Venetian people take parts in other fields of contribution have to be addressed justly with Othello’s military contribution which, as well, keep Venetian security in check. In this sense the justice is preserved by money, as it gives equivalence to the difference of skill, or transaction which nevertheless needs its mediator.

However, while such preservation of justice is acquired by society, Ṭuṣi argues that it is not the best mean by which the acquisition of virtue takes place, including justice, as we know that it is sometimes complex and changing. It is in this sense he argues the primal importance of political element is of love (*mahabbah*), as the preservation of justice is essentially a state at which love is lost, it is therefore necessary to stand for justice in a political life. Venetian government is not a lawless country, and the army structure that Othello leads is not blind of such preservation of justice. It recognizes nobility, and it invites the members of promotion and degradation within their structure. Such things are as to show how a just proportion and system is applied within the structure. But, in much more political nuance, the bloody tragedy of *Othello* leaves questions as the social situation still gives the rooms for the figure to deviate from such acquisition (of justice) as the virtue of love is oftentimes lost from the characters. This case is worst as the bloody conflicts take place in Cyprus in

which preservation of justice is not as strict as in Venice. This problem is recognized by Lodovico, one of the top government men in *Othello*, when he visits Cyprus. He holds a meeting with Othello as he is planned, by The Duke, to be withdrawn from Cyprus and subsequently Cassio will take over his position. In this instance, Othello is in severe condition of his relationship with Desdemona. In front of Lodovico's face, he strikes Desdemona without justified reason. Seeing this, Lodovico says, "My lord, this would not be believ'd in Venice, Though I should swear I saw't: 'tis very much: Make her amends; she weeps." (4.1.253-255) Lodovico implies that such act of cruelty and vice will not easily be done in Venice, as he recognizes that Venetian political and social structure will not make possible for such act to appear. The presence of The Duke as the arbitrator and Venetian Law will make any perpetrators of cruelty fear to conduct such impropriety. In what follows, the interaction of the government to its people and the characters to other characters will be examined for their virtue of love quality.

The first love to discuss is government to its people, Tuşi says that such love should be alike to paternal love, of a father to his son. This principle of love is important as such will necessarily jeopardize any chance that government exercises their tyranny, and their relationship with its people is predicated by pursuit of good, as it is the ideal basis of love even in friendship and such, instead of pleasure or profit. In pursuit of this love, the ruler must model himself like the position of a father in respect to sympathy and compassion. In Brabantio's charge, The Duke, at some extent, shows this principle when he takes Brabantio's charge into the court. He knows that Brabantio is a man of high nobility and Othello is a soldier of skills and leadership. He places himself as a reasonable arbitrator but most importantly he shows his fatherly attitude which can be reflected from his statement, "I think this tale would win my daughter too." (1.3.171) When logical exploration of the case has been done, and it is proven that Othello's marriage with Desdemona is predicated on their mutual love, The Duke advises Brabantio on his racist thought onto Othello, of this he says "And, noble signior, If virtue no delighted beauty lack, Your son-in-law is far more fair than black."

(1.3.290-291) At some extent, being that arbitrator, The Duke shows the love that government has to show to its people, and it is predicated on his care, just proportion, and rationality in solving such case.

However, Brabantio's charge is essentially caused by love. In this that we know love is also paradoxical. His charge to Othello is necessarily based on his excessive love to Desdemona. He pities her for she has to be married to a Moor that he considers as physically unattractive. His rage is based on his excessive love. He says that such marriage is a robbery. It is propounded by Tuşi that fatherly love makes a father to have a great claim upon his child. In this case we know from Brabantio. He regards his daughter so high, to the extent of his second self, and it is the reason why he wishes perfection upon herself. However, when The Duke and the council step in, and legal cases as well as Othello and Desdemona's explanation take place, Brabantio makes a reconciliation with himself, to accept his daughter marriage to Othello, of this he says, "Come hither, Moor: I here do give thee that with all my heart Which, but thou hast already, with all my heart, I would keep from thee." (1.3.192-195) He realizes that Desdemona is inherently sincere of that marriage. At this case, predicated by his love to Desdemona too, it is which makes him let the marriage continue as Desdemona has pleaded him that it is her duty of loving her husband as she loves her father.

In *Othello*, Desdemona is often called as divine imminence. Hers is the representation of pure love, as it is a love of giving, not taking, and it is love of enjoining good to others, not a mad egocentricism. She is consistently at obedience of her husband, though it is the extreme excess of it, but most importantly of her purity. She never attempts to make infidelity, and it is failed to be recognized by Othello, and she believes it so as she has to take business of her virtue. She says to Othello when she is accused of her infidelity:

No, as I am a Christian:
If to preserve this vessel for my lord"
From any other foul unlawful touch
Be not to be a strumpet, I am none.
(4.2.82-84)

She predicates her reason of being faithful of Othello into her Christianity, a statement that

summarizes her worldview. She knows that such action is not in and of itself virtuous, it is therefore important for her to keep her private parts from betrayal. Her love is categorized of love based on good. As Tuşi argues the love of good men (including women) arises not from the pursuit of profit or pleasure inasmuch as their primary purpose is pure good and the quest of virtue. It is of this reason that Desdemona consistently defends her piety, and she struggles till the end of her life to the pursuit of virtue. Desdemona might face her disastrous tragedy, and her excessive innocence is also a thing to blame, but her consistent pursuit of virtue emboldens her meaning of existence. Her virtuous nature, which is failed to be recognized and unfortunately capitalized by others, proves to be insignificant if linked to her death. However, it is her pure love that shows us that the quest of virtue is ennobling, and one who defends herself in the acquisition of virtue is one who liberates herself, and enjoins good, respect, and dignity onto herself.

It is on the contrary, as we will come to an easy understanding for instance, if we analyse Iago's relationship with Othello, such is never predicated by love. Iago is inherently incapable of love; he only recognizes profit and pleasure, be it physical, psychological, or financial. Iago is devoid of the love of humanity, as he acts on the contrary of desiring good for his fellows. In fact, the tragedy that he initiates, by insinuating any friends and fellows around him are the result of his political ambition. He says, "Why, there's no remedy: 'tis the curse of service/ Preferment goes by letter and affection (1.1.35-36) Disappointed by Othello's placement of Cassio as his lieutenant, he is enraged by this situation and he starts to execute his personal and private revenge to Othello and people around him. Tuşi argues that the love of profit or pleasure may be shared by evil men to evil men, but Iago goes beyond such predicament. His is the pursuit of evil pleasure to an innocent man, and it is predicated by his madness of pleasure that leads him down the way. What Iago does is the extreme point of justice, injustice, which is the direction in which somebody uses reprehensible ways of achieving their end or desired objects. (Tuşi, 1964, p. 87) Iago consistently uses his sheer manipulation, as explained in the part of Iago's soul diseases, and it holds true as injustice is the result when three faculties of the soul are not

at harmony, and Iago, who is sick in his faculties of the soul has consistently shown his injustice and tyranny as he intentionally harms Othello, Cassio, Desdemona, Emilia, Roderigo and anyone around him. He achieves his goal by way of injustice and tyranny, as he consistently seeks excess for himself (Tuşi, 1964, p. 104), for instance of harming others to get his position as lieutenant officer, and seeks deficiency for others (p. 104), by jeopardizing Cassio's position as lieutenant or Othello's relationship with Desdemona for his own self-interest. Iago is a stranger to the sense of justice and blind of love especially love of friendship or ruler and follower love. His is artificial love that masks his intentions of doing harm to other people. Such emptiness of love is costly, and when it is taken into a political life, huge disruption and corruption take place. In this sense it can be said that Tuşi believes such action of going into a political life should be based on removing evils from oneself, and most importantly planting the seeds of love and learning of it in proper manner, as when one fails to preoccupy himself with love, politics can be deadly. An individual private vice might not harm others, but a person that is devoid of love, and taking himself to the political realm, it will destruct the people around, system, and the social political life itself.

CONCLUSION

As a person is conscious that life has a meaning, and in its fulfilment, one must adhere to a committed ethical life and the pursuit of a good life, one must be aware that if such principle is left out from one's existence, things begin to be desecrated. The human soul and his moral reflection is the most essential attribute, it is what distinguishes human from animal. In a pursuit of consolation and purpose in our life, they have to be realized as it is what redeems and sets purpose to our life.

In relation to the first research question, it can be understood that one must cultivate the cardinal virtues and altogether remove the vices of the soul from him. Othello loses his wisdom in facing the tribulation to his marriage and he is too ignorant in decision making. Iago is perplexed by the vice of anger, which fatally leads him to pursue his

revenge. However, Iago goes into more extreme as he turns vices into virtue, and he mocks admirable virtues and turns them into pleasure and profit. He relativizes morality, and condemns the binding authority of morality onto himself. He is never for once conscious of his evil actions. Iago reminds us that when one condemns morality and never takes his conscience to the pursuit of a virtuous life, a man can be the cruellest figure on the face of the earth. Roderigo is troubled by his own lust. His excessive passion on lust is what serves him to get his own tragedy. As the story ends, it can be said that once the cultivation of virtue and cleansing the soul of its vices are disavowed and abandoned, it is highly costly, and growing to be tragedy not only for personal impacts, but his surroundings too.

In relation to the second research question, it is known that the cost which has to be endured to neglect virtue is a cost that also demands the social and political life as well. As Tuṣi argues, social and political life has to be grounded on ethical ideas, when it is gone, the order of a social life will not be at equilibrium as politics is the discipline and protective system to help man achieve their perfection. Man must cooperate with others with an ethical basis, and through Othello it is known that the ethical components highly affect socio-political life such as justice, love, and things like Divine Law, a just arbitrator, and a just flow of money are all necessarily to create a civilized life (*tamaddun*). Hence it is not enough, love should be the basis of how one acts in a political community. In *Othello*, such love is gone in some characters. Hence a corruption appears within the political community.

Shakespeare might remind us of this importance, and in his ethical treatise, Naṣir Al-Din Tuṣi is offering high ideals in an ethical life, but human beings are always in need of those ideals. It is what binds us in community, what convinces us to the pursuit of the good life. It is the idea that will enlighten us in fulfilling our existence. The modern life desecration that we all know experience today is nothing but it serves to be a real depiction of what the world looks like when it rejects ethics and the ideals.

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