

Shakespeare's Treatment of Sexual Jealousy in Developing the Storyline in *Othello*

Ven. Pusselle Wineetha Thero

Department of Languages

Rajarata University of Sri Lanka

Abstract

The stage play *Othello* is a masterpiece by William Shakespeare that revolves around the theme of sexual jealousy which functions as the protagonist Othello's hamartia in the play. This study analyses Shakespeare's treatment of sexual jealousy in the development of the plot while articulating its behaviour as a tragic flaw responsible for the protagonist's downfall. The study involves a literary analysis of the play with reference to a body of related secondary sources from the psychological perspective of metaphor. It is clear that Shakespeare metaphorically demonstrates sexual jealousy as a green-eyed monster that feeds upon itself destroying both its provoker Iago the villain as well as its victims Othello the lover and Desdemona the beautiful in the protagonist roles, and moreover, Roderigo whom Iago manipulates to kill Cassio whom he considers to be a potential threat to his designation in the Venetian army.

Keywords: sexual jealousy, *Othello*, play, plot, characters

Introduction

William Shakespeare introduces sexual jealousy as a recurring emotion that dominates the psyches of different characters in the plays to varying degrees. Bradley, demonstrating the nature of this emotion claims, ‘...there is no subject more exciting than sexual jealousy rising to the pitch of passion; and there can hardly be any spectacle at once so engrossing and so painful as that of a great nature suffering, the torment of this passion and driven by it to a crime which is also hideous blunder’ (2007, p.132). As Bradley states sexual jealousy is a highly destructive impulse which makes an individual blind to love and envelops him/her with hatred and vengeance reaching the climax by murdering even the loved ones mostly without a rational cause as *Othello* murders innocent Desdemona. This destructive nature of sexual jealousy lies behind the catastrophic end of the victims of the drama subsequent to a process of suffering at the hands of the perpetrators.

Research Focus

Sexual jealousy is a common emotion that can attack anybody at any moment in life. And it can damage sexual relationships ranging from mild to life damage as well. Individuals should have an understanding of the origin, causes, existence, behaviour, damage, etc, in order to reduce the damage it causes to individuals and society. Shakespeare provides implications

to each point above in his masterpiece, Othello showing the true nature of sexual jealousy through events, characters and developing sexual jealousy as the main theme in the plot.

Thus, this study, while analyzing the theme of sexual jealousy in *Othello*, explores how the theme behaves in the development of the plot of the play. Thus, this study helps to educate people on sexual jealousy and to reduce the damage it causes to relationships.

Methodology

This study constitutes library research within the qualitative approach. The data for the study were collected through a content analysis of William Shakespeare's *Othello*. Additionally, secondary data including the articles, books and other sources of information were consulted.

Sexual Jealousy in *Othello*

Iago uses the natural tendency for jealousy of humans to achieve his target of destroying the marriage of Othello and Desdemona, by fabricating a very bitter clue to Desdemona's alleged infidelity, introducing her as the one that threatens his pride and manhood. Irrespective of the fact that jealousy is a common feeling that can be naturally triggered in any person in any type of sexual relationship at any moment, Othello's vulnerability to emotion makes it easy for Iago to

convince him of Desdemona's alleged infidelity even without proper evidence. Merely believing everything that Iago preaches, which surprises Iago himself as he warns Othello of the possible danger of sexual jealousy introducing it as a 'Green-eyed monster' (Act III, Scene iii), Othello intends to interpret Desdemona's behaviour on the basis of his imaginary suspicion that is painted by Iago.

In Othello's high tendency to overestimate his own personality, he desperately attempts to maintain his idealized image as a narcissist and as a defense of his unforgivable fault:

...then you must speak

Of one that lov'd not wisely, but too well:

Of one not easily jealous, but being wrought,

Perplex'd in the extreme (Act V, scene ii)

As the above lines imply, one reason for his hamartia is that he is unwilling to accept his jealousy and that in his pride he considers the acceptance of it would cause a blow to his self-esteem. Even though he says here that he foolishly loved Desdemona too much to the extent that he fails to bear her infidelity, in the progress of the play, the audience feels that he has not loved her truly because of the way he behaves in aggression even without any single evidence of her infidelity caught by him. Further, in his speech to the Duke, he says that Desdemona loved him for his dangers in war whereas he loved

her for the sympathy she showed towards him, suggesting that their love is not based on a genuine understanding of each other. Philosophically, Othello's love for Desdemona is quite reasonable as he has never received such a type of tenderness in his life and by making use of Desdemona's little persuasion he expresses his love which is partly based on her social status which he lacks in the Venetian society, in addition to her sympathy towards him.

An analysis of the causes of his morbid jealousy and irrational behaviour proves that his pride nurtured with his self-esteem and self-confidence that blind him to her great love and her sacrifices made on his behalf, lie at the root of his downfall. As a result, he fails in rational thinking and is over-worried about the violation of family honour and Desdemona's chastity which damages his idealized image as a worshipped soldier. Correctly understanding the real nature of Othello's jealousy, Iago rightly refers to it as 'unbookish jealousy' (Act IV, Scene I). When Othello is duped with hints of Desdemona's infidelity, he worries excessively over the violation of his honour rather than the loss of her love and care, for he says:

...O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapor of a dungeon,
Than keep a corner in the thing I love

For others' uses. Yet, 'tis the plague of great ones;
Prerogativèd are they less than the base;
'Tis destiny unshunnable, like death:
Even then this forkèd plague is fated to us
When we do quicken (Act III, Scene iii).

The above lines manifest the psychological condition of a person when his/her pride is severely threatened; he/she can be driven into desperation and will show irrational and harmful behaviours. In his sense of pride and possessiveness, he considers Desdemona's infidelity and violation of her chastity as great blows on his honour and 'manliness' to the extent that he finds death is better than living in disgrace. Othello's public claim that-"I had rather be a toad / And live upon the vapour of a dungeon / Than keep a corner in the thing I love . . ." (*ibid*) expresses his terrific odds with the self-perceptions he offers when his own greatness collapses to baseness. His "loss of himself" arises, as Stephen Greenblatt has put it, from "his submission to narrative self-fashioning"(1981,p.224). Othello's pride feeds on Desdemona's fidelity and chastity on which he seeks respect that he loved to have and that he hardly receives in Venetian society. At the outset of the play Othello has reached the zenith of his military career receiving a high reputation, importance and trust as an indispensable man to the State as he had aspired and that state is heightened by his marriage to Desdemona which symbolizes his true entry

to the Venetian society. Accordingly, Desdemona's alleged immorality violates his high aspirations of glory in Venetian society as the husband of Desdemona, the daughter of a noble seignior, making him highly aggressive being unable to bear his despair. Discussing the nature and psychological demeanour of his jealousy, Paris (2009, p.77) states that Othello aspires to flourish in society in his ambition for fame and glory, and 'mythologizes himself and his exploits, and he needs to have a grandiose conception of himself confirmed by the fidelity of his subordinates and the recognition of his superiors.' Thus, the man who sees and knows himself as old, black, and a stranger, not really capable of winning the love of the beautiful Venetian virgin, is the man Othello formulates from his conflicting, intra-subversive selves (Cohen, p.211).

He always resorts to his achievements on the battlefield and honour in the high society that glorifies his pride. In his despair of violation of them, he suffers as:

...farewell content!

Farewell the plumed troop, and the big wars,

That make ambition virtue! O, farewell

Farewell the neighing steed, and the shrill trump,

The spirit-stirring drum, the ear-piercing fife,

The royal banner, and all quality,

Pride, pomp and circumstance of glorious war!(Act III,
Scene iii)

Further, his speech in Act I, Scene i shows that he has given his whole self to be rested upon Desdemona's love, implying that she is the only person who he thinks has loved him truly. His great confidence in Desdemona even makes him boldly reject Brabantio's warning saying 'My life upon her faith' and the Duke's comment on Othello's narration that his story would win even his daughter heightens the worthiness of their mutual love. In a way, it is this pride that is shattered by his doubts about Desdemona's fidelity.

This degradation of Othello increases his jealousy and intensifies his sense of vengeance leading him to vicious revenge and creating a psychological strife in him:

Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. (Act III, Scene iii)

Even after the death of Desdemona, when he understands that he has been badly cheated, he is not ready to accept his fault and he tries to justify that it is not a sort of murder, but a sacrifice made for family honour, chastity and love which the audience feels as all personal ambitions of Othello. Othello's upbringing in an 'oriental society' where women's chastity is valued over life backs his pride in winning Desdemona by rejecting many Venetian overlords. His great concern is about the handkerchief which becomes a family 'heirloom'

(Chiu 201,p.52), a symbol of chastity and marital vow proves this fact. Thus, his major concern was the humiliation to be cuckolded and what was unbearable was to ‘... keep a corner in the thing I love/for other's uses’ (Act III, Scene iii). This is a direct reference to his sexual jealousy. He wants Desdemona to reserve all her physical and psychological potential for him alone and not to share it with anybody else. This shows that Othello suffers psychologically for his ‘manliness’ that is affected by the notion of his wife's infidelity, especially by having a relationship with his own subordinate. Psychoanalysis has talked much of this handkerchief as a marker of male supremacy. The handkerchief had been kept by mother and Desdemona's reception of it shows that Othello's wish for mother's role from her and her loss of it “duplicates, therefore, the primal betrayal of the child by the mother, the primal narcissism, the realization of Oedipal betrayal.”(Tambling, 1990, p.197) And it was given to the mother by the father and to Desdemona by Othello showing patriarchal dominance over the family. The transfer of handkerchief from Desdemona to Bianca means betrayal of male supremacy and identifying his mother with a whore –the things that Othello is unable to endure. The personal problem between Othello and Desdemona becomes a social issue as Othello strikes her in front of Lodovico who is shocked by Othello's behaviour as it is totally contrary to his image of Othello, for he says:

My lord, this would not be believed in Venice
Though I should swear I saw't.'Tis very much,
Make her amends, she weeps (Act IV, Scene i).

This speech reveals that in a way Othello's behaviour is totally contradictory to his accepted manners in the Venetian society where Othello is respected as a nobleman and on the other hand harassing a woman is never accepted in that society. Further, Othello's strikes and reproaches to Desdemona can be interpreted as shields of superiority that he uses to cover the inferiority complex generated in him out of the stigma attached to him on the basis of his race, age, social status, and low acceptance in the Venetian society compared to Desdemona. He reasons out their disparity as:

Haply for I am black,
And have not those soft parts of conversation
That chamberers have; or for I am declined
Into the vale of years—yet that's not much—
She's gone (Act IV, Scene i)

The age gap between Othello and Desdemona must have affected his psychological condition, along with a feeling of inferiority and suspicion that Desdemona is not satisfied with him due to his old age. When he is in trouble, he identifies that age is a disparity in their understanding as a married couple.

Accordingly, the natural jealousy of Othello develops into a psychiatric condition. On realising his inability to achieve his ambition, he resorts to homicide and suicide. Both Othello and Desdemona could have averted this destruction if Othello had shared his emotions more openly with Desdemona and without the help of a third party like Iago. Both Desdemona and Othello use poor judgments and allow themselves to be brainwashed by Iago and fail to think for themselves or use reason in assessing each other's actions. Both act in extremes and fail to take a more moderate course. Desdemona is also a victim of bad timing and poor planning. She allows Cassio to persuade her to speak on his behalf, and she is pressured by him several times to speak to Othello immediately to plead his case. In Act III, scene iii, she mentions Cassio's name to her husband at the worst possible moment, and also refers to Cassio as a 'suitor.' This clearly works against her. Thus, psychological and philosophical analyses of Othello's sexual jealousy bear evidence that not only Iago, but also is largely responsible for his downfall and the tragic events in the drama.

An analysis of the sexual jealousy of Iago, the next most prominent victim of sexual jealousy who machinates all stratagems out of his envy over Cassio for his promotion and jealousy over Othello on his marriage and achievements, serves in understanding the psychological and philosophical treatment of sexual jealousy in *Othello*. In addition to the

above jealousies, he is consumed with sexual jealousy over his wife suspected to have sexual relationships with both Othello and Cassio. Analyzing the psychological basis of Iago's jealousy Paris states, 'Cassio's promotion is a bitter defeat that threatens Iago's self-esteem, his value system and indeed his strategy for dealing with life'. (2009, p.70) In his pride, he believes that he deserves the promotion because Cassio is only a 'bookish theoretic' (Act I, scene i) without practical war experience. Further, he tries to justify his revengefulness on the above causes that are based on jealousy. His skills at using words in a convincing manner, pretending to be virtuous, and cunning understanding of the weaknesses of others, make his murderous process of revenge easier. His jealousy and motive for revenge are barbaric to the extent that he never stops just ruining the relationships and receiving his desired lieutenantancy but continues to the very end even by killing his own wife. Bradley (2007, pp.168-169) confirming Coleridge's reference to Iago as a 'motive-hunting of a motiveless malignity' mentions that Iago pondering on his designs of the destruction of others consciously tries to justify himself. The claim explains that Iago has no motive but hunts and looks for motives to execute his scheme and Iago just like Othello becomes a victim of Sexual jealousy based on no proper evidence as he thinks Othello '...hath leaped into my seat' and Cassio with his 'night-cap' (Act II, Scene ii). With these two instances of sexual jealousy of Othello and Iago

Shakespeare illustrates the complexity of the human psyche. Yet he is strong enough to survive the death of everybody else and even at the last moment when all his plots are revealed, he uses his cunningness to conceal his plots by killing his wife. Thus, it is clear that when jealousy overpowers one's psyche, he/she does not display even a single trace of humanity, but that emotion gains full control of the person in a murderous manner.

Discussing generally the causes of sexual jealousy the Handbook of Jealousy (n.d.p.44) mentions, '...high jealousy may arise even in the absence of love and caring, but also when a possible blow to one's self image is in sight.' The analysis of Iago's jealousy shows that he and his wife do not enjoy marriage and they lack the relationship that Othello and Desdemona enjoy at the beginning. At the moment of the climax of Othello making love with Desdemona in the best of harmony in Act II, Scene i, Iago, burning out of jealousy, vows:

O, you are well tuned now: but I'll set down
The pegs that make this music, as honest
As I am.

It suggests that his jealousy is partly because of the happiness of Othello and Desdemona that he does not derive from his marriage. Further, he who despises his wife may become jealous when someone else looks covetously at her in fear of

losing her to a rival. Apart from Iago's imaginary suspicion of Emilia having relationships with both Othello and Cassio, when the latter kisses Emilia welcoming her, Iago says something vulgar to conceal his flaming jealousy as:

Sir, would she give you so much of her lips

As of her tongue she oft bestows on me

You 'd have enough (Act II, Scene i).

In this case, Iago's jealousy comes to the surface in another form, a form of vulgar kidding as he tries to make up his mind through such an outburst. But in other instances, his jealousy comes to the surface in a more dangerous form of revenge-revenge from Othello and Cassio.

A discussion of the sexual jealousy of other characters like Roderigo and Bianca shows that their jealousy has not developed to the level of killing each other. Not only that, the philosophy behind Brabantio's comment of 'Look to her, Moor, if you have eyes to see; She has deceived her father, and may thee.' (Act I, Scene iii) shows the influence of Oedipus complex in him creating jealousy for losing his daughter who has been brought up by him being both the mother and father at the death of the mother. Further, Emilia, knowing well the intimate bond that the handkerchief provides to Desdemona and the cruel nature of Iago, in the expectation of a moment of carnal pleasure from him, steals it just '... to please his

fantasy'(Act III, Scene iii). Thus, Shakespeare generalizes the breed of this particular syndrome irrespective of status, class, etc by showing how spontaneously it breeds within the characters and creates the environment for brutal plotting. So, compared to the jealousies of Iago and Othello which display signs of narcissism, going to the extent of psychiatrically theorizing it, the jealousy of the other characters exists at a level still without any dire motive of afflicting violence or harm.

Accordingly, Othello expresses jealousy in part through abuse and name-calling basically reducing them to sex objects as in the above terms. Othello is more serious about abusing and he goes to the extent of attacking her publicly. Thus using such abusive terms to condemn the women they discharge their aggression to a certain extent again as a mode of self-relief while attempting to show their dominance. Othello ejects aggression born from sexual jealousy on others as well. Further, Othello is drawn by self-torturing voyeurism to the details of his wife's infidelity.(Cohen, p,221)

In this manner, it is clear that Shakespeare demonstrates sexual jealousy in Othello as a monster that feeds upon itself destroying the perpetrators as well as the victims; the savages like Iago and the inexperienced like Othello and Roderigo, the innocent like Desdemona are all being equally victimized by the monster of sexual jealousy in the play.

Behaviour of Sexual Jealousy in the Development of the Plot

The tragic plot of *Othello* has been constructed by Shakespeare to illustrate the hamartia; the sexual jealousy of the protagonists and thus through scenes of the plays he illustrates the development of sexual jealousy to its climax. Likewise, the plot of the play has been developed in order to convey the main theme- the behaviour of sexual jealousy showing its destructive nature, psychological aspects and its growth from a syndrome to a disaster.

Shakespeare shows how jealousy of Iago behaves in a highly subtle manner persuading him to take revenge on his rivals, Othello and Cassio at the beginning of the play. With that introduction of the causes of his jealousy, the plot is developed displaying the processes of his strategies in taking revenge and his success at causing jealousy in Othello through the manipulation of the other characters as well. Initiating the process of destruction of his sexual rivals in Act I itself, Iago creates a crisis rousing Brabantio against Desdemona's marriage to Othello and fuelling Rodrigo's jealousy. This carries the plot into a critical phase, and helps to continue Iago's stratagem in a diplomatic manner. The play develops as a domestic tragedy about relationships exposing different relationships and their bases.

Iago achieves his aim in an extremely subtle manner in the ignorance of all the other characters making the plot of the play very complex. Gradually, Iago inculcates jealousy in Othello, planting the seeds of suspicion in him, and misinterpreting Cassio's entreaties for Desdemona to reinstate him in his position as Othello's lieutenant. Parallel to this, Iago contrives his machinations of corrupting Othello's mind by telling more stories about Desdemona's infidelity and relationship with Cassio by which he gains total control of Othello into his hands. Since then, the plot develops in a complex manner showing different stages of the growth of Othello's jealousy. In the beginning, it exists only as a casual feeling of jealousy but after Othello listens to Iago's fabrication of a dream Cassio had and eavesdropping Cassio's conversation with Iago about Bianca whom Iago introduces to Othello as Desdemona, it turns into psychotic state of revenge. Sexual jealousy completely destroys his personality and rational thinking that he unreservedly accepts everything Iago preaches. Iago hides his jealousy from others with a shield of honesty that everybody else believes him to be honest whereas Othello fails to hide his passion and complains of headache and even strikes Desdemona in public in his desperation of sexual jealousy. Act III has a crucial episode which clearly depicts the real nature of sexual jealousy and the gradual rise of Othello's jealousy to a murderous intention. The plot of the play reaches to its climax in line with the climax of Othello's

sexual jealousy when he vows the murder of Desdemona and Cassio seeing Desdemona's handkerchief in Bianca's hand. The handkerchief which is introduced as the most important symbol of fidelity functions as an "ocular proof" of Desdemona's alleged infidelity transforming him to a total devil immediately deciding to murder her- "I'll chop her into messes! Cuckold me!"(Act IV, Scene i). Even at that moment, jealousy paralyses him leaving him at the mercy of brutal Iago. 'How shall I murder him?'(Act IV, Scene i).

Act IV prepares the plot for the tragic crisis of the play in which also Iago continues to poison Othello demonstrating the outburst of Othello's psychological conflict to murder Desdemona. Thus, the jealousies of Othello and Iago are murderous to the extent of killing their sexual rivals cold-bloodedly reaching the plot to its tragic end.

The way Othello vows revenge and his behaviour in a psychological chaos, his transformation from noble and serene qualities to a devilish outburst of anger along with Iago's murderous attempts of destroying all the innocent lives around just to satisfy his irrational fantasies show the real destructive nature of the passion of sexual jealousy. Iago who sows the seeds of sexual jealousy in Othello also becomes a worse victim of sexual jealousy overshadowing the tragic plot of the play with the elements of sexual jealousy of the two worst victims.

Othello's easy vulnerability to sexual jealousy is rooted in his origin where women's chastity is highly valued over marital infidelity and which is regarded as a very serious crime that is even prone to capital punishment among the moors. *The Thousand and One Nights* series of stories show how Muslim men in the middle ages controlled the sexuality of their women in order to protect their honour which was a highly serious concern among the community of moors. Discussing the cultural values of the Muslims in the middle ages, Hodgson (1974, p.141) states, '[a] woman's honour, her shame, formed an important point in determining the honour of the man; perhaps the gravest insult to a man, which most insistently abridged his right to precedence and calls for vengeance, was any impugning of the honour of his woman folk.' Further honour killing is a type of ritual prevailing among Muslims in which husbands and lovers commit 'honour killings' too, although in this instance their action tends to be understood as driven by a different cultural idea, namely, 'passion', or rage of sexual jealousy.'(Odeh, 2010). In this instance, killing is not regarded as a sin but as an honour to the family. Further, discussing the nature and the behaviour of sexual jealousy of *Othello*, Bradley states:

I do not mean the ridiculous notion that Othello was jealous by temperament, but the idea, which has some plausibility, that the play is a study of a barbarian, who

has become a Christian and has imbibed some of the civilization of his employers, but who retains beneath the surface of the savage passion of his Moorish blood and also the suspiciousness regarding the female chastity common among the Oriental people, and that the last three acts depict the outburst of these original feelings through the thin crust of Venetian culture... (2007,p.186).

The elements of behaviour and nature of sexual jealousy in Moors in common as mentioned in the above extracts can be traced in the behaviour of Othello throughout the plot of the play. He suffers a lot from the violation of his pride of 'masculinity' when his wife is suspected to have cuckolded him especially by having a relationship with his own subordinate. After murdering Desdemona, he tries to justify that as a sacrifice of family honour in the same manner of 'honour killing' that has been accepted in certain Muslim cultures. The description of the handkerchief as a symbol of family honour and chastity also shows that elements of sexual jealousy prevail in his origin, making him easily vulnerable to sexual jealousy. In this manner Othello's jealousy grows from a casual to a very critical stage, causing him to murder his beloved wife and finally commit suicide. Killing of his wife by Othello is merged with his sexual jealousy, humiliation to his status and his pre-occupied emotive sense and culture

influenced by the Abrahamic religions that both the adulterer and the adulteress shall be punished with death .This idea is Highlighted by scholars as well (Fonseka 2018).

Thus sexual jealousy of Iago behaves murderously from the beginning to the end of the plot till he achieves his target of destroying his rivals and the sexual jealousy in Othello grows gradually to an act of murderous revenge blinding him to reality and impairing his rational thinking.

After all sexual jealousy is at the centre of the catastrophic end of the play where almost all the characters suffer severely both physical and psychological damages. In this manner, the play vividly shows the behaviour of sexual jealousy in the human mind showing its gradual growth from the beginning to the end of the plot.

Conclusion

In conclusion, the discussion makes it clear that sexual jealousy has been realistically portrayed in the drama showing its origin, causes, development and suffering it causes. All the characters, not only the perpetrators but also the victims are made to suffer equally. The analysis of Othello's sexual jealousy, hamartia in the play proves that he is more prone to sexual jealousy and Iago takes use of that to achieve his target. Further, the analysis of sexual jealousy illustrates that it is a

highly complex impulse that undergoes a long psychological and philosophical process from its beginning to the end, till the perpetrator achieves his/her target. This complexity is clearly portrayed throughout the plot of the play.

References

- Bradley, A. C. (2007). *Shakespearean tragedy*. New Delhi: Atlantic.
- Chiu, C. J. (2012). *Freud on Shakespeare: An Approach to Psychopathic Character*, Journal of Humanities and Social Sciences, 5:1 (April 2012), pp.33-56, viewed 5th January 2014.
<http://memo.cgu.edu.tw/cgjhsc/5-1%2002.pdf>
- Ohen, D. Patriarchy and Jealousy in Othello and The Winter's Tale. Fonseka, E. A. G "Banish Her, But Kill Her Not." A Lesson to Shakespeare's General Othello from the Bodhisattva King Chulla Paduma" American Research Journal of English and Literature, vol 4, no. 1, 2018, pp. 1-8.
- Greenblatt, S. (1981). *Renaissance Self-fashioning*, Chicago: University of Chicago Press.
- Hodgson, M. G. S. (1974). *The venture of Islam*, Conscience and history in a world civilization, The Expansion of Islam in the middle periods, USA: The University of Chicago.
- Jane, C. (2014) (eds). *Othello*, London: Cambridge University Press.

Paris, B. J. (2009). *Bargains with fear; psychological Crises and Conflicts in Shakespeare and his plays*, New Brunswick: Transaction publishers.

Odeh, L. A. (2010). *Honor Killings and the Construction of Gender in Arab Societies*. The American Journal of Comparative Law, 58(4), pp 911–952. <http://www.jstor.org/stable/25766172>.

Biographical Note

Ven. Pusselle Wineetha currently works as a lecturer in English at the Department of Languages, Rajarata University of Sri Lanka, and previously held a lecturership at Nagananda International Institute for Buddhist Studies, Kelaniya. After completing his primary education at Vidyodaya Pirivena, Maligakanda in Colombo, he pursued a Bachelor of Arts in English with first-class honors at the Buddhist and Pali University of Sri Lanka. Subsequently, Ven. Pusselle Wineetha earned his Master's degree in TESL from HELP at the University in Malaysia. He also obtained a second Master's Degree in Linguistics from the University of Kelaniya. He has garnered various academic achievements in both English studies and Buddhist studies. As a member of the Poetry Soup Association of English Poets, he indulges in writing poems and is interested in teaching applied linguistics and translation studies.