

Semantic Deviation in the Elizabethan Drama: The Image the Prophet Mohammad as a Model

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ABSTRACT

This study investigates the image of the Prophet Muhammad in the Elizabethan drama which includes several lexical, semantic, and contextual items. These items represent implicit ideological and cultural conflict as a result of the clash between the Ego and the world. This work is a literary innovation which changes the meaning by lexically manipulating the word to arrive at new connotations. It aims to examine the instances where the Prophet Muhammad is mentioned in order to elaborate on some aspects of the connotations associated with him and to discover the hidden meanings in the components of the sentence. The study problem is to detect these implicit connotations, which rely on biased ideologies that go against human concepts and values. These implicit connotations were introduced by manipulating connotations to serve cultural and ideological purposes in order to enhance the tendencies of the Ego and the Other. The results reveal that the theatrical texts involved tampering with the internal movement of the characters in the theatrical text with the purpose of introducing false historical events and serving goals irrelevant to literature. They also uncover the introversion of the Ego, and apostasy, as a consequence of the psychological state of the Other in that era.

Keywords: Semantic deviation, the Prophet Muhammad, Elizabethan age, medieval playwrights.

INTRODUCTION

The superiority of any human society depends on its intellectual and cultural background. Language represents a set of beliefs, ideas, and cultures, including the requirements of life in all of its forms. Its words are expressive and have extensive meanings and connotations. It is stable overtime, though its meanings change based on its different structures. It might be believed that the semantic distortion, whether deliberate or not, of its structure does not cause a lack of meaning or a change of its connotation. One may assume that it is enough to relate an expression to its context to get the meaning. Although this is enough to know the connotation of some troublesome words, this is not true when it comes to known people and names. And that is why linguists have distinguished between the connotations of names and the connotations of verbs.

This paper explores how the Prophet Muhammad is depicted in the Elizabethan drama. It seems that the image of the Prophet Muhammad did not change from the Middle Ages till the Elizabethan as a result of the conflict between the Ego and the Other. Especially since the modern stereotypical image of Islam in the West is almost the same as that of the past. The reason behind these negative attitudes may be the Islamic conquests in the Ottoman era, the era of cultural, economic and political superiority of the Islamic civilization over others, which created a feeling of inferiority in the other and thus reflected as a negative imagery of Islam in European literature.

Consequently, some works of the Elizabethan literature involve semantic deviations, representing Furthermore different meaning other than the contextual and lexical. Such connotations cannot be ignored since they represent the intended purpose of the author. Many of the structures may convey the intended meaning with no effort, while others may imply different meanings which need investigation to be resolved. This requires knowledge of the time and place in which this drama was introduced and the playwrights who were popular there. Also, it is necessary to identify the literal and the non-literal meanings of the words as used in the different genres of literature without any misrepresentation. These connotations represent a hidden intellectual, cultural and ideological conflict between the unequal Ego and Other. The name of the Prophet Muhammad acquires some connotations from these contexts of conflict. This study was conducted to pursue the implicit connotations in the different contexts where the name of Prophet Muhammad is mentioned in the Elizabethan play, and the intentions they bear which enhance the tendencies toward the Ego through the Other.

The semantic formulation and the meanings associated with its structures are considered a kind of literary innovation that sometimes leads to a new intended meaning by the author. This meaning may change depending on the formulation

and reformulation of the structure. It may also depend on the relationship between the Ego and the Other, the cultural, intellectual and ideological conflict, and the lack of reconciliation between the Ego and the world. Therefore, the author exploits his literary work either to reflect a positive image of the Other or to negatively and indirectly disparage the Other in the text.

One of the secrets of semantic formulation is that the vocabulary acquires its hidden connotations, hence requires a closer look, through the repetition of the intended meaning in an uncommon and unfamiliar way. This technique imposes a special style on the context, in which a word carries a new, unfamiliar meaning.

Accordingly, this study addresses one linguistic aspect related to the relationship between the phenomenon of semantic deviation in the Elizabethan text and the embedded discourse. This can be done through tracing the contexts where the Prophet Muhammad's name and its connotations appeared at both the surface and deep level of the sentences. The nature of this topic forces the discussion to go beyond the surface, semantic meaning and analyze the deep, hidden meanings. We may recognize, through the author's creative exploitation of semantic deviations of Prophet Muhammad's name, hidden meanings which cannot be noticed by the naked eye. Furthermore, the topic requires a distinction between the explicit and the implicit, and the intended message conveyed by these connotations and their implications to control the theatrical thoughts of that era. At that time, some of the theatrical texts were loaded with the author's icons and intentions, which enhanced the concept of semantic deviation adopted by him; even if the literary work was not intended for ideological purposes, since the function of literary works should be limited to introducing topics that serve the theatrical work. Nonetheless, this point did not attract critics attention, and they did not even point out the implicit meanings that resulted from the intentional or unintentional, manipulation of the real meaning. through adding or dropping some of its connotations, replacement, structural movement and some phonemic representations.

The sample of this study is selected purposefully, i.e., some of the theatrical works by (William Shakespeare, Christopher Marlow and Robert Greene). The sample is analyzed to account for the connotations of the name of the Prophet Muhammad as introduced by different authors of the same era. Thus, the researcher can identify the extent to which those authors present similar semantic deviations. The population of the study consists of the literary and theatrical works in English society, and the sample is selected from the Elizabethan theatrical text. Time limits represent the time period in which these works were introduced i.e., the Elizabethan era (the 15th and 16th centuries).

SIGNIFICANCE OF THE STUDY

The primary significance of this study is to identify the semantic aspects of the surface and deep structures in which the name of the Prophet Muhammad is introduced. The researcher attempts to identify them through a measuring tool with a fixed reference from the same environment. The aim is to reveal the implicit connotations that are hidden behind some displacing components of the sentence. These hidden meanings were claimed to be common and familiar, but they are simply aspects of semantic distortion monitored by intentional reading. The implicit meanings are the intended purpose of the authors and the ones that organize the textual fluidity elements in the internal parts of the theatrical text. Hence, it is necessary to unveil the reality of that text and the unseen goals behind the connotations of the name of the Prophet Muhammad. The secondary dimensions of the importance of the current study can be summarized as follows:

- 1- Introducing a theoretical framework about semantic deviation in the Elizabethan theatrical text which may help researchers in this field.
- 2- Uncovering the implicit and hidden meanings in the theatrical texts which mention the name of the Prophet Muhammad.
- 3- This study may help critics, linguists, and researchers in this field devise new ways to read texts analytically and contextually, based on the semantic comparison between surface and deep structures.
- 4- Meaning is one of the phenomena that is intensively studied by philosophers, logicians and linguists and it is associated with intended meaning, inference, and implicit meaning, which are the essence of meaning.
- 5- This study falls within a series of attempts aimed at defending the Prophet Muhammad against the campaigns that have been launched to distort facts about the Prophet through language.
- 6- This study contributes to re-correcting semantic usages, and directing the English reader's attention towards having a positive perspective about the Prophet Muhammad.

RATIONALE

By virtue of my job as a faculty member, and teaching various literary genres, it has become obvious to me that lots of these texts involve many implicit meanings, that might be intentional or not. And they can be traced by the instructor inside the classroom, especially that some of these texts have lost their ultimate goal, and their creative literary tools. If these tools had been utilized to accurately interpret the texts, rather than solely serving as surface structures, they would have been put to good use. As a result, in this study, the theatrical work is chosen as a model that can be relied on to reveal these hidden aspects through analysis and interpretation of

meanings hidden behind superficial and common reading. The selection of the name Prophet Muhammad was a motivation to conduct this study as it has been used in distorted contexts.

AIMS OF THE STUDY

- 1- This paper aims to study the hidden connotations of the name of the Prophet Muhammad in the Elizabethan play.
- 2- Identifying the semantic paths in the name of the Prophet Muhammad in the Elizabethan play and accurately describing them.
- 3- Investigating the purposes behind the phenomenon of semantic deviation in the Elizabethan play and the explicit violations of human and doctrinal values resulting from this deviation of the name of the Prophet.
- 4- Combining theoretical and empirical sides, showing the strategies of semantic deviation, and deducing the distorted meaning through the means of inference.

THE STUDY PROBLEM

The study problem can be summarized in the following research question:
Are there implicit connotations presented by the Elizabethan theatrical context when using the name of the Prophet Muhammad whereby we can recognize meanings that go against human values?

The following sub-questions emerge from the main question:

- 1- Does the name of the Prophet accept the semantic deviation that appeared in the Elizabethan play?
- 2- Was this semantic deviation a special feature of this era?
- 3- Is the semantic deviation of the Prophet's name a purpose in itself?
- 4- Does the semantic deviation of the Prophet's name imply intentions that enhance the attitudes towards the Ego through the Other?

HYPOTHESES

The problem of manipulating the connotations of the words in the Elizabethan drama, has emerged because of several parties and different cultural, ideological, and intellectual phenomena which enhances the intentions of the Ego over the Other, reveals implicit connotations carrying distorted values. Therefore, the researcher presents some hypotheses followed by solutions that might find someone to adopt:

The first hypothesis: The reason for the problem could be the nature of those times when using the Prophet's name with these connotations was a common contextual

approach. Thus, using the name of the Prophet in this way was not a novelty of that age.

The second hypothesis: The problem may be the author himself if he assumed that the basic formulation of the meaning is the indirect one, i.e., the implicit rather than the explicit, even though the other way around is more common. Therefore, the author may have wished to expand the usage of connotative meanings and implications without any other deceptive purposes.

The third hypothesis: The reason for the problem might be the recipient, whether he goes beyond the limits of the text to recreate it and make it more innovative, or he is just an ordinary reader who perceives the text without any passion to explore the embedded meanings that result from semantic deviation.

The fourth hypothesis: This problem may be attributed to the text itself, as it may tend to be intentional in phonemic manipulation to achieve the desired implication. Also, it might be due to the absence of the Ego and the presence of the Other in order to denigrate the latter, based on cultural and ideological backgrounds, in such texts.

METHODOLOGY

The researcher adopted the descriptive analytical approach due to its relevance to the nature of the problem and the topic i.e., revealing and conveying the hidden connotations, of the Prophet Muhammad's name in the components of the sentence. Through these meanings, we can understand things that cannot be noticed with the naked eye. Moreover, the analytical approach is associated with investigating problems in humanities and social studies. The data was collected from the Elizabethan theatrical text and analyzed based on some references using the tools of the science of meaning and semantics.

THE ELIZABETHAN ERA: THE MODEL OF THE THEATRICAL WORK AND ITS PARADOXES

The Elizabethan era witnessed a wide spread of theatrical work for several reasons, the most important of which was the economic well-being. During the reign of Elizabeth I, a group of dramatic written plays appeared and some of their writers became popular such as William Shakespeare, Christopher Marlowe and Robert Greene. Furthermore, there were various aspects that distinguished drama at that time; for example, some of these works were able to merge a number of the paradoxes of that era such as modernism and realism, tragedy and comedy, theater and cinema, and the nobles and the public.

THE ELIZABETHAN ERA: THE MODEL OF THE THEATRICAL WORK

THE ELIZABETHAN ERA

The Elizabethan era is the epoch in English history marked by the reign of Queen Elizabeth I (1558–1603). Historians often depict it as the golden age in English history. The symbol of Britannia was first used in 1572, and often thereafter, to mark the Elizabethan age as a renaissance that inspired national pride through classical ideals, international expansion, and naval triumph over the Spanish — at the time, a rival kingdom much hated by the people of the land. In terms of the entire century. The historian John Guy (1988) argues that "England was economically healthier, more expansive, and more optimistic under the Tudors than at any time in a thousand years". (John, 1988, p. 32)

Furthermore, literature in general flourished during this era and many theatrical works were produced by remarkable playwrights such as Shakespeare among others. The spread of literature was one of the consequences of being freed from restrictions on theatrical work as a result of international expansion, scientific discoveries, the bridging of the gap between Catholics and Protestants in England, and the resolution of political conflicts.

England during that period had a well-organized and effective central government which was due to the reforms of Henry VII and Henry VIII, as well as Elizabeth's harsh punishments for any opponents. Economically, the country began to benefit greatly from the new era of the transatlantic trade, (John, 1988, p. 32) the constant theft of Spanish treasures, the African slave trade. Furthermore, England entering the modern age at the time of the scientific-technological revolution and geographical discoveries, economic well-being which emerged from the trans-Atlantic trade expansion, and the expansion of cultural exchanges which introduced the classical Greek and Latin manuscripts, as well as the expansion of art, architecture, and modern technology. (Sirwaller, 1916, p. 31)

THE ELIZABETHAN THEATRE

The Elizabethan theatre or the theatre of the Renaissance age (1558-1625) is a group of dramatic plays written during the reign of Elizabeth I of England (1558-1603), especially the works of William Shakespeare (1564-1616). (<https://cutt.us/7C8Pp>) It was public but notorious, so the authorities banned it in London which led to the establishment of other public ones that contributed to the success of drama during the English Renaissance age. The turning point in building the theater was by James Burbage, in Shore ditch in 1576. This theatre inspired

many works of art since it was not only established for fun. In this period, the theatres maintained their simplicity which was inspired by the circus and the humble places. Furthermore, they were built with timber and stones. The shows were also sometimes presented outdoors, (Yates, 1969, p. 67) and the stage was in the center surrounded by the audience.

THE MOST FAMOUS AUTHORS OF ELIZABETHAN THEATRICAL WORK

Most of the playwrights in the Elizabethan era were self-taught men from humble backgrounds. Some of them studied at Oxford or Cambridge, but many did not go to universities. Their lives were in constant danger. For example, Christopher Marlowe was killed in a pub brawl, while Ben Johnson was killed in a combat scene, and many of them were soldiers. Most of the motives behind their playwriting were financial to meet their living needs since the authors had ownership and publication rights as well as the right to control the performance. (Halliday, 1964, pp. 374–375) Some of them found themselves unable to handle the workload, including Richard Broome, who only wrote three plays a year, while Shakespeare wrote fewer than 40 singles in a career that lasted more than two decades. He was financially successful because he was an actor and, most importantly, because he was a shareholder in the company in which he was acting and in the theaters they used.

The playwrights dealt with the limitations of their productions by joining teams of two to five people to write scripts. The majority of the plays written in this era were collaborative. Henslowe notes in his diary that a team of four or five writers could write a play in less than two weeks. However, there were some writers who avoided collaborative works such as Shakespeare and Johnson, (Gurr, 2009, p.72) Thomas Heywood states that he had the main and major role in writing about 220 plays.

- Christopher Marlowe: He is an English dramatist, poet and translator in the Elizabethan era, one of the leading tragic playwrights. He used blank verse to write the theatrical text. He was influenced by Shakespeare. Most of his works were revolutionary against morals, the crown and the church, therefore, he was reputed to be an atheist. (Greene, 2007, p.4. Charles, 2006, p.153)
- William Shakespeare: He is an English poet, playwright and actor. He is called England's national poet. plays and works have been translated into nearly every living language and have been performed far more frequently than any other playwright [10]. He was born and raised in Stratford-upon-Avon. Shakespeare began his successful career in London as an actor and writer. He was a part-owner of a playing company called Lord Chamberlain's Men, later known as the King's Men. He retired at the age of forty-nine around 1613 in Stratford,

where he died three years later. (Shapiro, 2005, p.27, Schoenbaum,1991, p. 41) Most of his works were written between 1589 and 1613. (Chambers, 1930, pp. 270–271, Taylor, pp. 1987, pp.109- 134) His early plays were mainly comedies and histories which have been considered the best written in these genres. Later, he wrote tragedies such as Hamlet, Othello, Macbeth and King Lear. And he wrote jointly with other writers. (Bertolini, 1993, p. 119)

- Robert Greene: He is an English playwright and a poet, and William Shakespeare was one of his predecessors. He studied at Cambridge and Oxford, traveled abroad in 1579, obtained a master's degree in literature, and died poor and forgotten by all. One of his first novels was “Shepherds and Love”; afterwards, he started writing plays. His playwritings were one of the most successful works that mixed tragedies and comedies before Shakespeare, but his most popular works are romances which were based on the depiction of public life and inspired by Myths and fantasies. (Britannica, 1910, p.541)

THE PARADOXES OF ELIZABETHAN DRAMA

MODERNISM AND REALISM

The Elizabethan plays were among the unique texts that merged classics with ancient stories. These plays involved great historical or legendary characters as well as social topics introduced in a modern style including philosophical and psychological complexities, and violations of social restrictions. This appeared, for example, in the forbidden love of Romeo and Juliet, and the destruction of family relationships in King Lear, such topics were extremely modern at that time. (Willard, 1965, pp.64- 65)

TRAGEDY AND COMEDY

Elizabethan plays showed both tragic and comic scenes such as the presence of the clown in the tragedy of King Lear and the madness of the king because of the betrayal of his daughters.

THE THEATER AND THE CINEMA

The Elizabethan drama was successful when they performed in the cinema despite the changes and alterations that occurred in the dramas at the cinema. As if those dramas were written to be performed cinematically, and this appears in the success of the movie Romeo and Juliet. Thus, it was possible to adapt it to a cinematic movie although it is a theatrical work from the Middle Ages that had been

performed in churches then outdoors in large yards but now it had turned into a cinematic and TV production.

THE NOBLES AND THE PUBLIC

The Elizabethan theater helped in the disappearance of the phenomenon of class that was noticed in Italian theatrical works. The theatre was attended by people of different classes, so the audience included, for example, princes, peasants, men, women and children. Also, going to theatre was so common at that time. Therefore, the plays aimed to satisfy all people's tastes, for instance, the soldier who enjoyed watching wars and fencing, women seeking love and feeling, and those interested in moral philosophy and law. In addition, the language was flexible, so it was highly compatible with the taste of the public. (Willard, 1965, p. 64-65)

SEMANTIC DEVIATION IN USING THE NAME OF PROPHET MUHAMMAD

The image of the Prophet Muhammad in the Elizabethan play was subjected to distortion as a result of the ideological and cultural conflict between the Ego and the Other. Accordingly, the study examines some of these theatrical works that involve such deviations and it pursues the name of the Prophet Muhammad in the Elizabethan drama, namely some works by (William Shakespeare, Christopher Marlowe, Robert Greene).

SEMANTIC DEVIATION IN CHRISTOPHER MARLOWE

Marlowe mentioned the name of the Prophet Muhammad in several positions in his plays, the most famous of which is Tamburlaine the Great. For example:

- "If Mahomet should come from heaven and swear my royal lord is slain or conquered, yet should he not persuade me otherwise, but that he lives and will be conqueror". (Marlowe, 2007, p. 69)

The surface structure of this sentence shows the speaker's impatience and intolerance of hearing the news of his master's murder, and his certainty that he will return victoriously. This speaker wants to confirm the denial of the occurrence of the action, reflecting the psychological state that he experienced, and he uses a number of contextual clues to get out of the internal conflict. One of the clues used in this part is the name of the Prophet Muhammad (Mahomet) which is apparently used to maintain the psychological balance of the speaker and to avoid the phobia of the news about the death of his master. Yet, it indicates hidden implications

intended of its ego since this expression may create a misleading idea in the mind of the recipient. The misleading idea implies the denial of Mohammad (Mahomet), the Prophet, since it is associated with the denial of something i.e., the death of the master.

- "Bajazeth and Zabina: both call on sleepy Mahomet and cursed Mahomet" (Marlowe, Part 1: Act 3, Scene 3)
- "Bajazeth: Ah, villains, dare you touch my sacred arms? O Mahomet! O sleepy Mahomet!" (Marlowe, Part 1, Act 3, Scene 3)

The speaker expresses his anger towards the addressee using the expression "Ah, villains" which also represents his felling of defeat. On the other side, he tries to rectify and hide the weakness of the Ego by assigning the feature of holiness "sacred" to his arm, as if he enjoys God's protection and care. Including this feature on his arm is a threat and intimidation strategy. At the end of the sentence, the speaker eliminates the Other by describing him with negligence and being insensitive through the word "sleepy". Exploring the semantics and the connotations of these descriptions, we can infer that they imply hidden meanings associated with the name "Mahomet" and that the dominance of the word is intended for the purpose of distortion. The word "sleepy" reflects more indications of the defeated Ego but in this context, it is usually associated with the Other. Similarly, he takes the feature of holiness away from the Other (represented by his master) and adds it to the Ego (represented by his arm). These descriptions are transferred to represent the psychological state, which reflects the ideology and fanaticism against the Other.

- ZABINA: O cursed Mahomet, that mak'st us thus the slaves to Scythians rude and barbarous! (Marlowe, Part 1, Act 3, Scene 3)

The author takes off the cover of apostasy against Zabina, Bayezid's wife, after she was held captive and tortured. Since the events of the play occurred during the Ottomans' era, the phrase "O cursed Mahomet" deludes the recipient that what happened to Zabina was caused by Mahomet. The implications of this phrase show more connotations and symbolic dimensions as Mahomet is the cursed and at the same time the sacred. This suggests a deviation from using people's names and misusing their connotative meanings. For example, the author turned from stating the causes of defeat to using the word "Mahomet" which is full of symbolic hidden meanings. The implicit semantic deviation used by the author aims to detract and denigrate the Other, and rather to distort the historical events on the tongue of Zabina through tampering with the internal conflicts of the characters. This is also presented by the author through the biased leading of the components of the

theatrical text which emphasizes the author's ability to achieve goals beyond the literary work.

In addition, the semantic deviation can be noted in the phrase "mak'st us thus the slaves". This expression completely contradicts the reality, as the Prophet Muhammad made his people leaders and never brought slavery or defeat to any. On the contrary, the leader of the speaker which represents the Ego is the one who brought slavery and defeat. Therefore, the placement of the name Mahomet in a context associated with ugliness and cursing is not appropriate at all and it represents a weakness and inconsistency in the theatrical text as a result of all of these contradictions. It also reveals the author's intentions and goals that are irrelevant to the essence literary work.

- BAJAZETH: Ye holy priests of heavenly Mahomet (Marlowe, Part 1, act 4, Scene 4)

The author uses a group of religious terms that are restricted to the religion of the Ego but he associates them with the name of the Prophet Mahomet. The terms are used in the tongue of Bajazeth i.e., (holy, priests, heavenly Mahomet) which are unfamiliar in the religion of the Prophet Muhammad. The idea of "heavenly Mahomet" came from (heavenly Jesus), and the priest – which refers to religious person who serves the God and perform religious duties in the church, and he has a social and spiritual role – is not found in the Other religions and so the term is not used in it. In addition, the term "saint" – the patron saint of the cathedral and the intermediary between earth and sky – is unfamiliar in other religions. Using the name of the Prophet with these terms indicates a lack of consistency between the lexical items and the context, which is inappropriate in a theatrical work. This also shows the dominance of the author's ideology on the characters and a violation of the construction of the elements of the theatrical work. In addition, connecting these terms with the Prophet Mohammad introduces biased historical implications in order to achieve goals beyond the literary work. Also, the linguistic terms do not represent the language of the Other and are not compatible with the language of the Other nor with the existing events which in itself a shortcoming of the literary work.

The reliance on a number of terms limited to the Ego unveils the writing intentions that are meant of itself. The hidden implications of the call of the priests and saints represent a call of the defeated and a feeling of weakness and humiliation of the Ego. Therefore, no one can help but the priests and saints.

On the other hand, the expression "heavenly Mahomet" is restricted to the Ego and based on (heavenly Jesus). In Bajazeth, the author prefers to refer to the priests as. Imposing the name of the Prophet in this position reflects the contempt of the Other.

- ZABINA. Then is there left no Mahomet, no God, No fiend, no fortune, nor no hope of end To our infamous, monstrous slaveries. (Marlowe, Part 1, act 4, Act 4)

Zabina expresses her feelings of despair blaming "Mahomet" and describing him with incapability for ignoring her torture by Tamerlane. She also declares apostasy and disbelief in "Mahomet". Blaming the Prophet Mahomet in this position is also another sign of hatred hidden by the Ego.

Among the most important issues raised by the author, on the tongue of Zabina, is the issue of introversion and apostasy, as a result of the psychological state and the bitter reality of the Ego. Also, state of humility of the ego can be noted as she does not find any respondent to her call so she resorts to Mahomet. Thus, the author used the name of the Prophet ironically to stand for weakness. He Furthermore invokes the humiliation and weakness of the Other at that time. So, Mahomet is used there to represent the Prophet, holy, evil, humiliation. At the end she concludes that "no hope of end to our infamous" which represents the deep despair of Zabina, of her and her husband's fate, which can also be seen in the repetition of the "no". This series of expressions of despair to enhance the idea of losing hope of intercession and assistance of Muhammad, whom she loved all her life with his God and Satan. These at the end lead to call off the Other's religious beliefs.

As for the phrase "No fiend", the author motivates the first notion of the Arabs, before they believe in religion, that the Prophet had been taught by Satan. Hence, this expression is deviated to give a hidden negative implication. Regarding "No Mahomet", the author attempts to eliminate the Muhammadian idea adopted by the Other as if no believer of Muhammad remains. This, in turn, is intended to instill in the other a sense of defeat and horror.

Moreover, the order of the expressions in the textual structure is intended for a purpose too. He started with "No Mahomet" which eliminates the Other through eliminating the belief in Muhammad, then the idea of transferring the features to the Other through "No God". After that, the phrase "No tends" to confirm that what Muhammad preached are satanic ideas, a kind of magic, and myths, and thus tends to demonize the Other after stripping him of his faith and his Prophet, to achieve the result of "no hope" in Muhammad, his God and his Stan, nor in fortune.

- ZENOCRATE: Ah, mighty Jove and holy Mahomet, Pardon my love! (Marlowe, Part, 1, act 5, Act 5)
- LAPINE (Moslem; oath): By Mahomet. (Marlowe, Part 2: act 3. Act 5.p17)
- Tamburlaine (Moslem; oath): has sworn by sacred Mahomet to make Larissa Plains "parcel of my empery" (Marlowe, Part 2: act 1. Act 4.pp.109-110)

When tracing the lines of the theatrical text, we find examples of Muhammad's swearing oath on the tongue of Tamerlane several times and on the tongue of Lapine once. Using these terms reflects the background of the Ego and the common oath terms at that time where Muhammad was seen as a holy God. Accordingly, the explicit text of the oath reveals the Ego's belief in Muhammad's divinity. Nevertheless, these terms of oath are not common for the Other since the belief of Muhammad's divinity is not held by the Other. The author, hence, uses a style of the oath, represented by the Ego, different from that used by the Other in order to implicitly provide a biased belief about the Other's religion. Others consider Muhammad to be a human and a Prophet, but not divine.

The author in these lines seeks to find the objective equivalent by assigning the attribute of "holiness" to the Prophet "Muhammad", and swearing by it to restore the religious balance between the Ego and the Other. This is because of the feeling of inferiority of the Ego; therefore, he attempts to hide it through the use of acquired terms. He also tried to correct the existing situation, and the negative reactions they received towards assigning Muhammad the trait of holiness. This situation can be formulated as the following:

Ego = faith = holy Prophet = swear by him = explicit oath = weak Ego.

The Other = faith = the holy Prophet = swear by him = an explicit oath = the power of the Other.

Accordingly, it can be argued that creating equivalence between the Ego and the Other results from the dominance of weakness. It also aims to eliminate the idea of the transferring of faith beliefs and bridge the gap, between the Ego and the Other, through assigning the traits of holiness.

- By sacred Mahomet, the friend of God. (Marlowe, Tamburlaine, Part 2: act 1. Act 2. pp 60-65)

The author insists on describing the Prophet Muhammad with holiness in the expression "By sacred Mahomet". He emphasizes the idea of friendship between Muhammad and God, but this idea is different from its connotations in Arabic. The friend of God means its equivalent, which again assigns the feature of holiness to the Prophet, which violates the beliefs of the Other. The author's deviation in this usage is intended to transfer the beliefs of the Ego to the Other. So as for the Ego, the belief in the friendship between the God and the Prophet is common, and through transferring it to the Other, the author attempts to create a balance between the Ego and the Other. This linguistic creativity reflects the author's ingenuity in transferring the surface meanings into implicit connotations.

- Zabina: doubts there is a Mahomet or God to end their misery. (Marlowe, Part 1: act 5. Act 2. pp 176-178)

On the tongue of Zabina, the author denies the existence of Mahomet and God. The character of Zabina is used in this play to deliver the author's implicit connotations and distortion of the beliefs. As a result, this character is filled with hatred for the Other.

It can also be noted that the author associates the ideas of getting rid of torture and captivity with faith in Mahomet. Based on this link, losing faith in Muhammad and his God is the bridge to salvation from the torture and the bitter reality. Hence, having faith in Muhammad is the reason for their misery.

Arguably, all the statements delivered on the tongue of Zabina are subconscious but stated under torture and in a precarious psychological state. The repetition of the idea of denial on her tongue is a continuation of the state of pain, the point that the author neglected.

- "God and Mahomet made thy hand" (Marlowe, Part 1: act 5. Act 2.p418)

The author uses the word "made" to assign the action of creation to Mahomet. Along these lines, he stresses the idea of the Prophet's divinity. It is obvious that the author intervenes and presents ideas in the literary work to achieve purposes irrelevant to art. He deliberately generalizes the idea of the God Prophet and the creator Prophet. And he highlights the creation of the "hand" which for the Ego does some functions. For example: the hand is the one that heals, revives the dead, and it is a symbol of salvation and purity, and a symbol of sin and disobedience. Furthermore, the white hand is the miracle of prophecy, the hand that throws the stick and becomes a snake, and the hand that blesses, in its movement, the embodiment of the unity of the Trinity: The Father, the Son, and the Holy Spirit, and this idea is not adopted by the Other.

- "where's the Turkish Alcoran, and all the heaps of superstitious books Found in the temples of that Mahomet Whom I have thought a god? They shall be burnt (Marlowe, Part 2: act 5. Act 1. pp 171–174)

These lines uncover another form of semantic deviation as in "all the heaps of superstitious books Found in the temples of that Mahomet". The holy Quran is described in this line as "superstitious" which reflects a denial of its holiness. Also, the word "heaps" implies the contempt of the holy book and of the Prophet Muhammad.

Even though the author assigned the attribute of holiness to Muhammad in several sites in the play, he denies it now in "Whom I have thought a god". The implied meaning here is that Muhammad, the sacred, the divine, the God of his book is just a myth. Taking the feature of holiness away is a correction of the religious belief, and a kind of delusion and deception practiced by the author to

change the facts through manipulating words connotations. For example, he says "I have thought he was a god" as if he got a fact that Muhammad is a myth and a legend. Another example can be seen in "temples", which include "superstitious books" that are linked to Muhammad. Thus, he transfers the idea of the temple from the Ego to the Other since the temple is associated with and dominates the Ego rather than the Other.

- By sacred Mahomet, the friend of God, Whose holy Alcaron remains with us, Whose glorious body when he left the world, Closed in a coffin mounted up the air, And hung on stately Mecca's Temple roof, I swear... (Marlowe, Part 2: act 1. Act 2. pp 60-65)

The problem of contradictions appears once again in the events that the author recounts, such as: the oath to Muhammad the God, Muhammad the magician, the Holy Qur'an, and the myth of the Qur'an. In addition, he states erroneous facts such as Muhammad's body suspended in Mecca.

As for the oath stated on the tongue of Zabina "By sacred Mahomet", it was not used in an appropriate term. This is due to the fact that the terms of the Other's oath do not include the name of the Prophet. Whereas for the Ego, this is possible because the Prophet is involved in the Trinity, the father, the son and the holy spirit. This introduces an erroneous oath term which is a kind of intentional distortion.

Similarly, he uses the expression "holy Alcaron" which is not used in the Other's language but the Other only uses the "Quran". This also reflects a common usage in the language of the Ego i.e. (the holy book). Thusly, the author attempts to eliminate the Other and rebel against the historical events and terms by deviating from their real meaning.

In light of these examples, it can be concluded that the semantic deviations in the previous expressions, which appear in the theatrical text of the play under the discussion, are proved in several ways. For example, in many expressions we can notice deviation in the concepts and misleading beliefs, biased historical events, deviations in oath terms, and manipulation of the meanings of the expressions to have a different implied meaning from the surface. All of these have been achieved through semantic deviation.

SEMANTIC DEVIATION IN ROBERT GREENE

A number of expressions can be noticed in Robert Greene's work where the name of the Prophet is mentioned. One of the most famous of these works is "King of Aragon" in which the name of the Prophet Muhammad appears (as "Mahomet") on the tongues of the characters in several positions. For instance,

- God Mahomet. (Greene, 2002, p. 20)

This expression is associated with the belief in the divinity of the Prophet. Associating divinity with the Prophet is a semantic deviation intended by Greene because the Ego holds the believes in the merging human, Prophet and God into one entity. However, this idea is completely rejected by the Other. This repetitive idea in most Elizabethan works is indeed the essence of the religious belief of the Ego but transferring it to the culture of the Other is attributed to several reasons. For example, the employment of the literary language to serve religious purposes through the generalization of these ideas. This generalization is an indication of rejecting the Other, or a feeling of dissatisfaction toward the Ego. As a consequence, they try to generalize this idea to give it a kind of credibility and they attempt to confirm it through the strategy of generalization and inclusion.

- Where Mahomet this many a hundred year, Hath prophesied unto our ancestors. Tell to his Priests that Amurack your King electing all his men-at-arms. (Greene, Part 3: act 2. Act 50)

When examining this line, we recognize that the question "Where Mahomet" implies denial and contempt, which is also reassured in "Hath prophesied unto our ancestors". This statement can be rephrased as: (the ancestors had predicted the prophecy of Muhammad hundreds of years ago, but where this Muhammad is, their savior and the one who would bring victory). Thusly, he creates suspension about the idea of Muhammad and portrays him as a mythological or imaginary person. He also confirms the nonexistence of Muhammad, who is followed by the Other.

- PRIEST: My fellow Priest of Mahound's holy house, What can you judge of these strange miracles (Greene', Part 6: act 1. Act 10)

The author refers to the idea of "priests" who represent the mediator between earth and heaven, which is a common belief for the Ego but not for the Other. The author then switches to using the name "Mahound", which has a negative semantic meaning, rather than "Mahomet", which has a positive meaning i.e., the praised. Moreover, such an alternation in the sounds represent a kind of phonemic deviation which results in an intended semantic deviation with a negative connotation since it refers to an animal name. Once again, the idea of contempt and scorning the Other is repeated through using the name "Mahound".

- MAHOMET (speaking from the brazen head) (Greene, p.2)

The semantic deviation is hidden in the use of "the brazen head" which symbolizes the concept of magic, sorcery, and paganism in the English heritage. This is confirmed by his saying: "a 'brazen head that blows out 'flakes of fire". Invoking this story at this point is intended to portray the Prophet as a magician or an idol similar to that in the story of The Samaritan who made a body of a calf that breathes flames, piercing hearts and dazzling minds.

SEMANTIC DEVIATION IN SHAKESPEARE

The name of the Prophet appears in a various of statements within the lines of the Shakespearean plays. The most famous of these are "Romeo and Juliet" and "History of Henrie the fovrth". For example,

- Was Mahomet inspired with a dove? Thou with an eagle art inspired then. (Shakespeare , Part 1 act 1 scene 2)

In this context, the author compares between "Helen" and "Mahomet", as Helen receives revelation from an eagle, and Mahomet receives revelation from a dove. The semantic deviation in this context is revealed in the idea of the dove. The dove is a symbol of love and peace. However, it is employed here for another implicit meaning since the dove, unlike the eagle, does not fly high in the sky. Hence, it is a contrast between the high and the low that is associated with heaven's revelation i.e., the eagle is closer to the sky and better able to bring the news of the sky than the dove. Also, it represents the angels who bring true news. In contrast, the dove represents the devil who eavesdrops and does not bring the true news. Hence, the author selects the dove with the Prophet's name in order to reinforce the idea of demonization and magic, while the eagle with Helen to reinforce the idea of revelation and the angle.

- "A wretched puling fool, A whining mammet". (Shakespeare, 2002, Act 3 Scene 5. pp184-185)

This line involves a phonemic deviation in the word "mammet" which refers to (mummy). The phonemic deviation in the word is that it sounds like (Mahomet) thus it is phonetically associated with his name. The mummy is usually used as a Pharaonic symbol of pessimism. The author employs this symbol to be associated with the Prophet phonetically (they have similar pronunciation) and connotatively (they have similar implications i.e., pessimism). And the intended purpose of all of that is to associate the Prophet with superstition and myth.

THE RESULTS

- The Renaissance age witnessed forms of getting rid of restrictions on theatrical work as a result of the international expansion. The motivation for the theatrical works was monetary, in order to meet living expenses.
- The Elizabethan theatre involved various paradoxes, such as modernism and realism, tragedy and comedy, theatre and cinema, and nobility and public.
- The authors pass on a number of messages that apparently indicate sadness and pain but secretly imply the denial of the prophecy in the other's doctrine.

- The surface structure of some plays reflected the weakness of the Other and attempted to handle it through assigning the Ego the feature of divinity and also to fill the fanaticism gap.
- The authors controlled the internal states of the characters to falsify the historical events and serve purposes irrelevant to art.
- The idea of Mohammad was employed to present hidden meanings that led to the violation of the unity of the play.
- The employment of some terms that are common in the religion of the Ego and transferring it to the Other which displays inconsistency between word and meaning.
- Raising the issue of introversion and apostasy, which resulted from the psychological state of the Ego at that time.
- The authors attempted to consolidate the idea of intercession discontinuation, demonize the Other, and invalidate the doctrine adopted by the Other.
- Including oath terms of the Other, but in uncommon forms represents a biased usage. Also, the authors tried to create parallelism between the Ego and the Other through assigning the Prophet the attribute of holiness.
- The idea of friendship between the Prophet and God in order to consolidate the idea of holiness in the Other. This displays a linguistic manipulation to transfer meanings.
- The idea of apostasy to some characters was associated with the subconscious and a result of the psychological state under torture.
- Employing ideas to serve purposes irrelevant to art indicates the unacceptability of the Other.
- Semantic deviation appeared in concepts, perceptions, historical facts, and oath terms.
- The authors attempted to transfer the idea of "priests", who represent the mediators between the earth and the sky, and to portray the Prophet as a magician. They also presented the implications of the dove and the eagle and their relationship with the revelation, implicitly associating the dove with the devil and the eagle with the angle. In addition, they invoked the belief of pessimism, myth and superstition for the Other.

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