Romeo and Juliet: A Case Study of Ideologization through Love

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Abstract: Literary criticism theories have widely discussed literature's meaning, function, and aim. The question of ideology was always present in almost all views, including film theories. However, Marxism prevailed most whenever the discussion was about the means and ends of literature. Whether literature is considered a reinforcing, a subverting of a dominant ideology, or an aesthetic cultural factor, it still atrophies connotations of mass ideologizing. This paper tries to discuss how different literary theories would refer - directly or indirectly - to the role of literature in shaping and reshaping the common sense of the individual and society. For this purpose, some prominent theories are interwoven in the first part of this paper.Slaughter's interpretation of Marxism is scrutinized to depict how common sense is generated through the 'Marxianbase'.

Furthermore, Nichol's propounded interpretation of the power of knowledge to formulate ideologies is persuaded in literature. In the second part, previously discussed theories are treated through an empirical analysis through encountering the concept of love in Shakespeare's *Romeo and Juliet*. This work of literature is intensely scrutinized to highlight the role of literature in the ideologization of society. Therefore, to address this paper's hypothesis about how the concept of love in the play is aesthetically used to ideologize readers.

Keywords: Ideology, Ideologization, Common Sense, Aesthetics, Dominating Knowledge

Ideologization through Love
Elizabethan Literature

Literary written during Queen Elizabeth's ascension to the British crown between (1558–1603) is Elizabethan literature. The English Language was refined during this age, reflected in literature in general, especially with the openness to the new ideologies of the Renaissance coming with the Italian breeze (Stephen, Abrams, & Robson, 2006).

Politically, England enjoyed an atmosphere of settlement after military conflicts with France, Spain, and Italy. The economic welfare due to the British colonies abroad pushes the cultural movement forward. In terms of religion, the road to a Protestant reformation was paved and accepted socially due to the influence of Queen Elizabeth, a protestant herself. In addition, the Bishop's Bibleconsidered the basis of the authorized King James Version, came out in 1568 with personal care by Queen Elizabeth (Planinc, 2019).

Thematically, Elizabethan literature was richly influenced by Italian, Spanish and French ideologies to varying extents. However, because of the English patriotism exhalation during the Elizabethan age, foreign ideologies invaded the English air silently. Presentation of new ideas was mocked and allegorized to keep on social 'peace.' Overall, the Elizabethan age was clearly announced as the golden age of drama starring intellects like Sir Philip Sidney, Edmund Spenser, Roger Ascham, Richard Hooker, Christopher Marlowe, and William Shakespeare. Building of the Theater, as the first permanent structure in England, used stages to be the prominent trumpet of the Renaissance/Elizabethan ideology to overrun the old traditions of the dark middle ages in England. Four elements structure the culture or the ideology of this era; translation from other languages, Italianism, patriotism exaltation, and romanticism. With the last aspects, love stories were commonly staged (Daiches, 1956).

Ideologization through Literature

According to *Webster's Third New International Dictionary of the English Language*, ideology is defined as "a systematic scheme or coordinated body of ideas or concepts, especially about human life and culture, a manner or the content of thinking characteristic of an individual, group or culture" (Grove, 1993). However, ideology is inevitably connected with domination. In other words, ideology is only active when it is dominant (Giddens, 1983). Hence, power is required to activate ideology to make it productive and effective over the individual and the plural conscious. This power can be of different shapes; the power of knowledge is a distinctive form of power that works as an ideological agent for ideologizing a community and, therefore, to create the power of the Marxian' base', through which common sense is generated. It is worth noting thatthe power of knowledge is a basic shape of power being smooth, timeless, placeless, latent, indirect, and very soft to be resisted (Nichols, 1993).

Ideology arises in association with processes of communication and exchange. Ideology involves the reproduction of the existing relations of production (those activities by which a society guarantees its own survival). Ideology operates as a constraint, limiting us to certain places or positions within these processes of communication and exchange. Ideology is how the existing ensemble of social relations represents itself to individuals; it is the image a society gives of itself in order to perpetuate itself. These representations serve to constrain us (necessarily); they establish fixed places for us to occupy that work to guarantee coherent social actions over time. Ideology uses the fabrication of images and the processes of representation to persuade us that how things are is how they ought to be and that the place provided for us is the place we ought to have. (Nichols, 1993, p. 1).

Based on Nichol's propounded interpretation, ideology requires a powerful element to make up its dominating power in society. Interestingly, literature is found adequate to accomplish the targeted aim of ideology. Literature creates the ties that the individual needs to be interlinked with the world to fuse ideologization "by making existing social relations seem universal, timeless, and natural (taken-for-granted) (Boswell, Kiser, & Baker, 1999, p. 395). Literaturecreatesasmooth hegemony over the individual's ideology,simultaneously dominates the plural and creates common sense targetedsince theindividual and universe are a mutual component(Boswell, Kiser, & Baker, 1999).

Every universal only approximately embraces all the individual objects. Every individual enters incompletely into the universal, etc., etc. Every individual is connected by thousands of transitions with other kinds of individuals (things, phenomena, processes) etc.
Once the particular is seen in its connection and transition to the general, then it is already seen as in process of transformation into other(Slaughter, 1980, p. 198)

The nature of literature and ideology formation is in common factor between the two. They are interwoven with, to name a few, social, economic, religious, psychological, and political fields. Hence, literature can efficiently work for the ideologization process because it exists in various aspects of culture. In addition, literature has a distinct feature that enables it to achieve the aim of peace. Although ideology is only active when dominant, it should appear as a free choice for the free individual in the free alleged world.

Similarly, and through the aesthetic characteristic, literature isa free enrichment for the individual's endless exploration journey for truth and sublimity. Literature, hence, is a secret agent of ideologization. On the one hand, it is encountered as a sheer means used by the Marxian' superstructure' to commoditize the individual. Simultaneously, it is an aesthetic container of thoughts. Unlike science, literature uses its aesthetic element of Language, allegory, pictures, characters, and many others to lead the community peacefully. Literature has aesthetic legislation that makes it more effective than the law of courts and the weapons of war. Through the 'aesthetic feeling,' literature tackles the feelings of the individual's love towards progress. It leads the individual through emotions and ideas towards the new position designed; voluntary obedience. This literary technique is safe because it is not measurable, nor can it be traced. It is a witty process of transferring the subjective will of the dominating into a fake objective free will of the individual; and, therefore, the community's knowledge (Slaughter, 1980).

Literature succeeded in its role of convincing the individual. In the past, Marx made a commodity thatis now propounded as a human in Louis Althusser's treatise. Hence, the respect received by the individual when turned into a human is ready to pay the bill back by voluntary conviction to the new ideologies presented. Moreover, being human has also provided us with the right to be equal. Images depicted only as superstructure property is allowed for every human to attain. In other words, ideas and social forms planted in the elite's soil can flourish in every human life. Hence, sceneries of education, love, and luxurious life are not restricted by the hands of the high social class. They are now an open stage for every human to play on. Ironically, humans were only turned into humans by the superstructure's decision, which summons Marx's 'false consciousness' to modern life again. According to Slaughter,

The relation between material means of production, social relations and consciousness in the mode of production of a given type of society (say, capitalism in its various nation-state developments and as a whole, a world system) is a relation which works through literature as through the several ideological forms. There is no separately existing 'base and superstructure' of literary production as such which somehow has the ability to interpenetrate another general sphere of production and ideology (Slaughter, 1980, p. 204).

With this distinct aesthetic sense, literature is found to be more ideological. The literary images manifested aesthetically can emphasize specific issues in the entire society. Hence, ideologization through literature can change the current ideology by drawing a fascinating new incarnation of the targeted future into

which the individual is 'voluntarily' pushed through the power of the image. Literature indeed creates its images inside the literary text. However, specificpictures in the text are not attracted to staying within the text but rather to jump over the individual's consciousness where they are happily welcome, which is the criteria of the desired utopia. Therefore, a sublime work of literature is more powerful to ideologize because "literary works whose imagery transcends the ideological justification of the contemporary world, in such a way as to clear the path for necessary changes in consciousness and action (through its affective or emotional as well as its intellectual components) (p. 205).

From another perspective, it could be argued that literature defends the dominating hegemony of a particular ideology. Dialectically, this is true. Moreover, it is additional proof of the ability of literature to de-ideologize. De-ideologization is no more than creating a new ideology; it is an ideologization itself. To name but a few, in his *Murder The Cathedral*, T.S. Eliot de-ideologized the church's hegemony for the sake of the political domination of the king, a necessity of that time's circumstances. In *The Importance of Being Earnest*, Oscar Wilde worked against the ideology of materialism and social hierarchy to introduce ideologies of Non-marriage relationships.

Similarly, John Galsworthy attacked the laws of the society for the direction of the official governmental institutes in his *Loyalties*. In The Corn is Green by Emlyn Williams, education was used as an irresistible element of ideologization for English patriotism at that age. Likewise, in *Cavalcade*, by Noel Coward, love and literature were exploited to distract society from the catastrophic consequences of the English wars abroad. Examples are too many to prove literature's influential role in the ideologization process. Hence, a deep analysis of a narrowed list of literary works can be more fruitful in enriching academia in the ideologization and literature domain. Therefore, this paper adopts a cross-examination of Shakespeare's *Romeo and Juliet* to answer its hypothetical question.

Ideologization in Romeo and Juliet

Shakespeare's *Romeo and Juliet* was published in 1597 and is regarded as one of English literature's prolific love stories. Although impressive how Shakespeare has encountered the theme of love as an honest Platonic kind of love, Shakespeare's geniality fuses from the method he follows to use love as a mask that hides the feud between the Capulets and the Montagues. In other words, Shakespeare succeeds in convincing the reader that his play is about love at the time, mainly about feuds thatprevailed all over the town of Verona. He puts out the chaos from the rivalry between the two families, which caused or represented a peaceless atmosphere in the country, in the frame of love between two teenagers who belong to the two wrestling families (Weinberger, 2003). Since the first scene, Shakespeare paves his readers' way to Verona's hatred by creating the play's troubled political framework. He introduces the audience to the rambunctious people through the frowned princes of the two families and the hard-hitting Language of the knights competing."In fair Verona, where we lay our scene/From ancient grudge break to new mutiny/Where civil blood makes civil hands unclean"(Shakespeare, 2000, p. 3). Although the play staged only a few scenes of the feud, these scenes are meant to be public. Tybalt tantalizes Mercutio and drags his leg into a fight which ends with Mercutio's death in front of massive angry fans of both parties. Following this technique, Shakespeare wants to show that feud leads to chaos and death so thatpeaceless society can have ridiculous reasons. He wants to stress that conflicts between leaders can cause a fight, death, and perish about today'sproxy war'.

Moreover, Shakespeare represented Romeo, although a high-class figure of the Capulets, powerless to stop the fight. On the contrary, the prince's words are enough to control the battle between people in the market in the previous scene. In a sense, Shakespeare's reference to the necessity of obeying official leaders of the state. This meaning is noticeable compared to the second scene of Romeo's banishment, which was also staged in the private community of elites. In the second scene, a sentence was announced by the official leaders of the Verona, a sentence that could not be but obeyed, whereas Romeo's trial was down the drain. Shakespeare manifested such scenes to appeal to the official leader's last word, the royal sense in Shakespeare's time. Moreover, those social powers are powerless to interfere in peace-making. (Weinberger, 2003).

The Theme of Love (the play)

Due to the aesthetic nature of the play, a reader cannot ignore the attractive way it depicts themes like religion, society, and love. However, because Shakespeare wanted Romeo *and Juliette* be a political Parable, all non-political themes were aesthetically polished to serve the main aim(Planinc, 2019). In the prologue, love is directly depicted to be a harbinger of both death of the two lovers and the peace of their quarrelling families: "Do with their death bury their parents' strife. The fearful passage of their death marked love" (Shakespeare, 2000, p. 9). Bad omens are made evident throughout the play as Romeo states: "Ay me! sad hours seem long" (p. 6). However, Shakespeare was skilful in attracting the audience's full attention towards love, his ladder into the political sky. In his restoration of the theme of love, Shakespeare highly manifested it as an effective means

to his political ends. Hence we found that love between Romeo and Juliet occupied many stages of Robert Sternberg's Triangular theory of love. According to ladder Sternberg, this Shakespearian love can be categorized as an 'Infatuated love' being had happened at first sight. It is also a 'romantic love' because of the emotional and physical joint between the two lovers. Since Romeo and Juliet's passion remained as strong after marriage as before, their love is also 'companionate'. Their passion is rather 'consummate' because they honestly prove their deep emotions in action, to kill themselves for love (Sternberg, 1986).

Raising this love relationship to the highest levels of love was a clever technique manifested by Shakespeare to hold the attention of his audience. For more suspense, all love scenes were made private. The highest extents of privacy created in this love relationship depict it as a secret taboo domain justified when love led to the political - allegorically referred to as social peace settlement. Like vaccination of a deadly disease, love was presented as a bitter medicine or a sickness necessary to cure more significant issues; politics: "Bid a sick man in sadness make his will:Ah, word ill urged to one that is so ill! (Shakespeare, 2000, p. 19). To strengthen the theme of love deep inside the audience's consciousness, Shakespeare linked it to the religious roots: "Have not saints lips, and holy palmers too?\Ay, pilgrim, lips that they must use in prayer.\O, then, dear saint, let lips do what hands do;\They pray, grant thou, lest faith turn to despair" (Shakespeare, 2000, p. 38).

Shakespeare's aesthetic creativity is evident in his manifestation of artistic details in his *Romeo and Juliet;* we do not divulge a secret when we say that Shakespeare has drawn up his play from the previous works. A Protagonist critic of Shakespeare mentioned that "Shakespeare agrees exclusively with the original novella of Luigi da Porto in his treatment of essential characters. There are also several such exclusive agreements in Shakespeare's treatment of minor characters (Moore, 1950, p. 131). Further, Moore elaborates that "the sources of Shakespeare's Romeo and Juliet thus appear to be almost purely literary, with probably only remote connection with folklore (Moore, 1950, p. 131). Away from the idea of intertextuality, it suffices to say that Shakespeare was very close to being submerged in the political affairs of his time to the extent that he summons the conflict of two political parties from Verona to the English Elizabethan audience (Miola, 2004). Thence, The Montecchi's (Montagues) seem to have existed as a family during the twelfth century. Throughout the thirteenth century, however, when the foundations of our legend were laid, the term Montecchi, like Cappelletti (Capulets), meant not a family but a political party or faction. This connotation was clearly understood by Dante, the first author to mention the Veronese Montecchi and the Cremonese Cappelletti together" (Moore, 1950, p. 129).

Hence, Shakespeare's insistence to remove all love scenes from public affairs is purposely done to marginalize the less important for the vital sake, in this case, politics. However, Shakespeare uses love to invite his audience to a wealthy political meal since it is less critical because love can evoke widespread attention to the work. In addition, exporting the setting of Verona to English society, although it was an Elizabethan phenomenon, was also made to tackle political issues softly and indirectly as it was pretty strange from the English culture. Similarly,thecharacters' names and positions were made Italian. Shakespeare's latent target was to direct the English audience towards the absolute obedience of the authorities. Accordingly, he pushed the two lovers to challenge all the dominating traditions: "Deny thy father and refuse thy name,\ Or if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet" (Shakespeare, 2000, p. 5). Through the insane love between Romeo and Juliet, Shakespeare wants the relationship between the obedient people and their master ruler to be standard reasoning. However, what makes readers think of *Romeo and Juliet as* a love story, is questionable by ideologization. Similarly, Nichols asserts this false impression about artistic work to be achieved through the restricting functions of our minds' recognition process (Nichols, 1993).

> We often speak of films as though they were indeed a decal of the reality they represent and as though the line of critical march naturally and inevitably follows the arc of a short-circuit confusion of realms: we say, John Wayne is in The Searchers, rather than his image or his image as star; we say, the violence of Starsky and Hutch is reprehensible, rather than the image or representation of violence. Such phrasings reify: they represent a false concreteness, confusing an object or quality with its presentation and masking our active comprehension of meaning in favor of meanings already there, waiting to be absorbed. Such phrasings inevitably occur here as well since their avoidance is more cumbersome than their use as a convention. The weight of all that has been said so far, however, is meant to serve as a context constraining the impulse toward hazardous shorts (Nichols, 1993, p. 43).

Love as the Agent of Ideologization

The novelty was never considered taboo in religions. Innovation was insteadthedemand of intellectuals all over the world. The fact is that power holders forbid that novelty as a technique of self-defence of their sakes and existence. Hence, traditions are innovated to announce certain concepts as banned when new ideas threaten the scale of power. They were taboo when threatening power holders during the Renaissance; the royal family

includedchurchmen. However, religion has announced an impediment when power becomes secular (Holderness, 1998). This paper tries to scrutinize the literary techniques used in Shakespeare's *Romeo and Juliet* to track the role of literature in ideologization.

In terms of the setting, love is fundamentally used in *Romeo and Juliet*as an instrument to broadcast the political ideologies sought. Shakespeare's ideologization process uses the aesthetic element of the play and is skillfully polished by his literary talent in the Elizabethan Age. The setting of Italy, the origin of renaissance air, is torn by the chaos accompanied bythe new dangerous ideologies and is camouflaged used not to disquiet the English' peace'. Disbelief faced modernity and fashion, familyties confronted freedom, ignorance confronted education and wittiness, individuality confronted social 'peace', materialism confronted success, and death confronted snow-white love (Weinberger, 2003).

Conclusion

Overall, Shakespeare skillfully uses his distinct literary narration in *Romeo and Juliet* to announce what people of his age are inevitably doing. He proficiently invests in the power of knowledge latent in literature according to the Marxian point of view.In addition, Shakespeare exploits the granulated theme of love first to attract, influence, and finally get his readers, voluntarilyadopt Nichol's proposes. Nichol asserts that the play seeks to say: obedience brings safety. In terms of Language, Shakespeare's poetic Language vouched for the best reception of his audience at that time. However, that poetic classical Language was full of allegorical hints that fit it best to fix the dominating ideologyShakespeare best guarded. Shakespeare brilliantly directs his readers to accept society's dominating ideologies to be ideologized immediately. Although the audience is left hanging in the air of suspicion till the two young souls pass away,'Peace' sought by the society masters has never to be aligned with any other value, not even life. Any compromises are strictly blocked. The power of any different values can not share in the case of settlement. Only when new unrequired norms die can peace be accomplished. Shakespeare's characters are so cunningly used.

The most developing and vivid characters are unintendedly working for the sake of the secondary, in-shade characters. Characters of physical power, Tybalt and Mercutio, fight and are killed for the sake of their masters' affairs. Religious characters, Friar Laurence and Friar John are both made a dummy and mistaken. Characters of reason, Romeo's cousin and Juliet's nurse, are made enthusiastic and will-deprived. Characters of emotions, although presented as a hero and heroine, Rome and Juliet represent recklessness and irrationality. They are all set to the end of failure. Only those of leverage and official power, Montague, Capulet, and Prince, can attain their aims.Accordingly, the aesthetics of love was fruitful in inviting the audience to enjoy their last dinner of the unrequired ideology attacked throughout the work.

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